

OVERNEATH

December 8, 2017—January 8, 2018

Uncover, unveil, undress, expose. OVERNEATH is a collection of layered mysteries: underwater installations, fossilized t-shirts, alien eggs, boxes of squished color, self-deconstructing portraits, and paintings of phantasmagoria.

CLARKE CURTIS, Austin

GABRIEL DAWE, Dallas

JESSICA McCLENDON, Dallas

ANGEL OLOSHOVE, Houston

CHRIS BAKAY, Houston

ANNE AUSTIN PEARCE, Kansas City

FORLANE 6 (Hortense Le Calvez & Mathieu Goussin),
Greece

Curated by Rachel Freeman

Opening Reception

Friday, December 8, 7–10 pm

Refreshments courtesy of K Tonic Kombucha

Viewing Hours

Saturdays 3–7 pm

or schedule a visit, email

hello@northern-southern.com



Northern–Southern

1900-B East 12th Street, Austin, TX 78702

northern-southern.com

FRONT ROOM

Chris Bakay
Bones Ripper Retired Jersey
 mixed media (clear resin,
 silicone, coat hanger, paint,
 archival film print)
 \$500

Chris Bakay
Public Enemy Retired Jersey
 mixed media (clear resin,
 silicone, coat hanger, paint,
 archival film print)
 \$500

Gabriel Dawe
Plexus no. 18 Relic
 Thread from site specific
 installation at Kendall College of
 Art and Design, Grand Rapids, MI
 \$4,500

Gabriel Dawe
Plexus no. 16 Relic
 Thread from site specific
 installation at Marlborough
 Chelsea, New York, NY
 \$4,500

Anne Austin Pearce
Geographies 1
 ink, acrylic, collage on
 wood panel
 \$6000

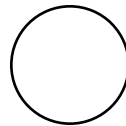
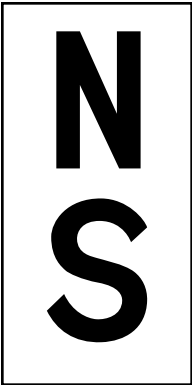
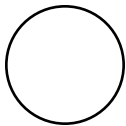
Anne Austin Pearce
Geographies 14
 ink, acrylic, collage on
 wood panel
 \$6000

Anne Austin Pearce
Geographies 6
 ink, acrylic, collage on
 wood panel
 \$6000

Anne Austin Pearce
Geographies 12
 ink, acrylic, collage on
 wood panel
 \$6000

facade

Kel Brown
 2017
 spray paint and acrylic
 NFS



BACK ROOM

Angel Oloshove
Beyond the Next Bardo
ceramic and glaze
\$2000

Jessica McClendon
Kelsey
latex on acrylic
\$1500

Angel Oloshove
The Goodness Shines Through
ceramic and glaze
\$1500

Clarke Curtis
How You Feel
MDF, laminate, wood dowel, pup tent, felt, ink
\$2000

Angel Oloshove
The View from Argentina
ceramic and glaze
\$1500

Forlane 6
This Side of Paradise, Disorriend
N-S limited edition postcards
\$2

Forlane 6
This Side of Paradise, Disorriend
projection (monochrome submarine forest, sunken
exhibition below the shoreline of Vlychos Beach)
NFS

N S Q A

Chris Bakay



On average, how long does the process of making a t-shirt take?

The process varies depending on what the final piece will look like. Obviously, the clear take the least amount of time at around two weeks. The versions with metallic or graphics can take up to four.

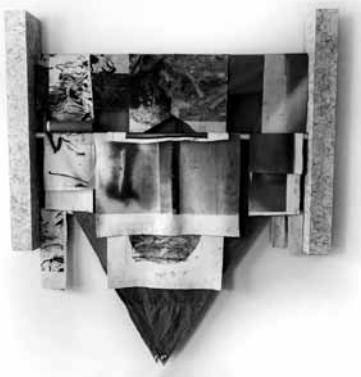
Why do you choose to use resin as opposed to another medium?

I chose to use resin, based on it's contextual ties to the overall concept. Growing up, my brother and I were heavily into car audio which used a lot of resin. Also, the wild paint jobs on show cars/trucks and bass boats were a big influence. The finished look of resin has properties that mimics both.

Do you prefer to replicate graphic tees over solid colored tees? Do the graphics have more significance to you?

As far as replicating graphics vs solid, I could go either way. The main thing is to keep pushing the materials and doing things I want to do. It's also important they're congruent with the purpose of why I started making them in the first place. Some graphics have a ton of significance and others are more of a bookmark for their time period. There are still so many great graphics I need to make!

Clarke Curtis



What themes do you pursue when making art?

Having an academic background in printmaking, I feel a bit married to the multiple. Whether I am creating or reacting to a matrix, my interest in working with reproducible and reproduced materials usually derives from a desire to replicate from a honest place. I enjoy the dichotomy between truth and half-truths. The various personal perceptions of “it’ll do’s” and our humanly inherent desire for an untinged emotional experience.

How do you know when to call a piece is finished?

You have to live with your work. Usually when a piece is finished that means I can sit next to it and not think about it. It doesn’t need me anymore.

How important is experimentation in your practice?

For any artist, experimentation is equally part of their vigor & plight. We try to re-invent the wheel only because there’s indisputable beauty in a perfect circle. Experimentation is critical in strengthening artistic practices and furthering creative capabilities.

Jessica McClendon



The human figure is prominent in your work. Would you say that personal interactions help create your pieces?

Absolutely. Our search for connection and intimacy drives the way we portray and explain ourselves to the world. We desire to be seen and loved for who we are, but in turn, we must also truly see others. We are layered and complex-frustrating and confusing, but sublimely beautiful. Every single person has a story like no other. Every face is unique and beautiful. I am kind of in love with all of them.

How do you decide to separate the layers in your plexiglass pieces?

It is pretty intuitive. I imagine the face like a layered cake, the furthest protrusion (always the nose) is usually the top layer. Everything else follows in behind in an order that makes sense to me.

How do you start a work — do you have any rituals?

My ritual is more inward then outward. My soul needs to be still and undistracted, so before I create, I meditate, listen to music, go for a walk, clean my house, take a really hot shower or sleep-whatever it takes to put my heart in a place of peace. Its different each time.

Angel Oloshove



How does your history of being a toymaker inspire your current studio practice?

As a toy maker I was able to see how people became emotionally invested in objects. There's a subtle interaction between the object and viewer. Design is the language that introduces the two bodies to each other. The object becomes a conduit to the person viewing it. There is an emotional, psychological, and energetic exchange when an object really resonates with someone. Designing objects and toys became the first part of the conversation, the next step was what the viewer brought to that. I think about that conversation while making my own work today. It should be able to communicate without me being there.

Are the shapes of your sculptures indicative of anything in particular?

The forms come in waves. I'll have an abstract feeling or combination of emotions that I want to express. I write a bit. Then I go to my sketch book to make multiple automatic drawings of forms. I'm meditating on the emotion and concept while my hands work it out. After filling several pages I look through my sketches and choose the form that seems to best embody the feeling. I think the base line for my forms does come from my visual library of experiences. For instance, Buddhist effigies, the shape of The Flintstone's house and the curves of my own body are worked in together into my sculptural forms. The stuff I look at, luckily, abstracts in my brain and comes out as the form.

Where do you draw inspiration for your color palettes and surface treatments?

It started as collecting images of things I was attracted to. I keep folders of color combinations and textures on my phone. There's a synesthetic thing that happens as I process the emotional part of the work. I combine textures and colors to help invoke the intimate feeling I'm trying to express. It really can come from anything; the texture of a hot soup dumpling, peeling a ripe peach with a spoon, or a Texas sunset reflected in a oil slick puddle. I just take pause and try to remember these moments when I'm in the studio.

Forlane 6 Studio



With your work being so dependent on underwater environments, do you aim to create awareness on the protection of the ocean?

Absolutely we do. However rather than focusing on the spectacular beauty of the ocean and its wonders, we want our work to acknowledge that wilderness is a man-made concept and that we cannot perceive the oceans as a remote and foreign environment. This milieu was for a long time considered a space of disappearance. Indeed, pollution is diluted and objects infinitely fragmented. Therefore, it is difficult to create imagery representing the impact of human activities below the surface. We cannot protect this immense ecosystem without admitting our impact already reached a state that cannot be separated from our activities on land.

What is the average duration of your installations?

We mostly work by submerging the sculptures and documenting them within a dive or two. A dive lasting about an hour. The last two years we experimented with large scales installations meant to stay in the ocean for the summer season. These temporary installations were easily accessible to swimmers and divers to view.

Your most current work takes place in a swimming pool. How would you compare that process in contrast to the natural elements of the ocean?

The work, *Soft Denial*, was commissioned by Fotopub Festival a young Art Festival in Slovenia which offered us this space to work in. The blue cube of the swimming pool, gave us much more control over the installation placement and allowed us to work much longer per day inside the water. The experience of the viewers was also much more playful and tactile for the viewers then in the open sea, a lot of people feel more comfortable in a pool. The interaction with the sculptures were plentiful and full of laughter, whereas the pieces in the ocean convey a more mysterious and daunting feeling.

Forlane 6 is Hortense Le Calvez & Mathieu Goussin

Anne Austin Pearce



How would you describe your process?

Obsessive, joyful, investigative, necessary and swollen with myth that evolves into (hopefully) meaning for myself and others.

How do you know when to call a piece is finished?

Feel.

Your website's Biography describes how your work is a creation of form when words are at a loss. Do each of your pieces have a story or a specific interaction that they're based off of?

My work is deeply informed by literature and experiences of extended time spent in unfamiliar natural spaces. Feeling narrowly, and almost always proceeds the thoughts and rationals we wrap around the ambiguity of what is felt. My work is the membrane between the felt and the language that rushes to identify and compartmentalize the moment.

Rachel Freeman

curator

This show exhibits a large range of artists with many different studio backgrounds. How did you piece these specific artists together for this show?

I sought out pieces that exhibit some anonymity and playfulness to their processes. There's always intrigue to not particularly understanding how a work is made. These seven artists create ambitious, obscure and compelling work that I wanted to spend time with and thought others would too.

What do you want the viewer to gather from this show?

This collection of work reveals beauty in the journey of making art, not just the destination. These artists aren't afraid to experiment and challenge themselves. I'd hope for viewers to take away a sense of freedom to explore and push boundaries within themselves.

How did the work come together for you?

These pieces innately speak to each other through mass and volume, solid and void, visual or implied texture. They play off of one another's intensity. My reaction to their use of color played an enormous role in shaping the space. Making sure this was a cohesive and complete environment specifically intended to elevate and cherish these works really kept me going. Its a fulfilling process and I'm lucky to be a part of it.

**CLARKE CURTIS
GABRIEL DAWE
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