

**Jaime Zuverza**

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**Transmountain  
(Lindsey Culpepper & Gil  
Moreno)**

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**Rachel Freeman**

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## **INSIDES**

Decembr 15, 2018–January 31, 2019

INSIDES is a complementary pair of domestic dream-rooms. Artist Jaime Zuverza and design duo Transmountain (Lindesy Culpepper & Gil Moreno) collaborate on furniture-art fusions in the front gallery. In the back, Rachel Freeman creates an all-over installation of artwork.

viewing hours:

Saturdays 3–6:30 pm

or schedule a visit, email

[hello@northern-southern.com](mailto:hello@northern-southern.com)

price list available

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INSIDES curated by Phillip Niemeyer

N–S’s programing is sponsored in part by the City of  
Austin’s Cultural Arts Commission



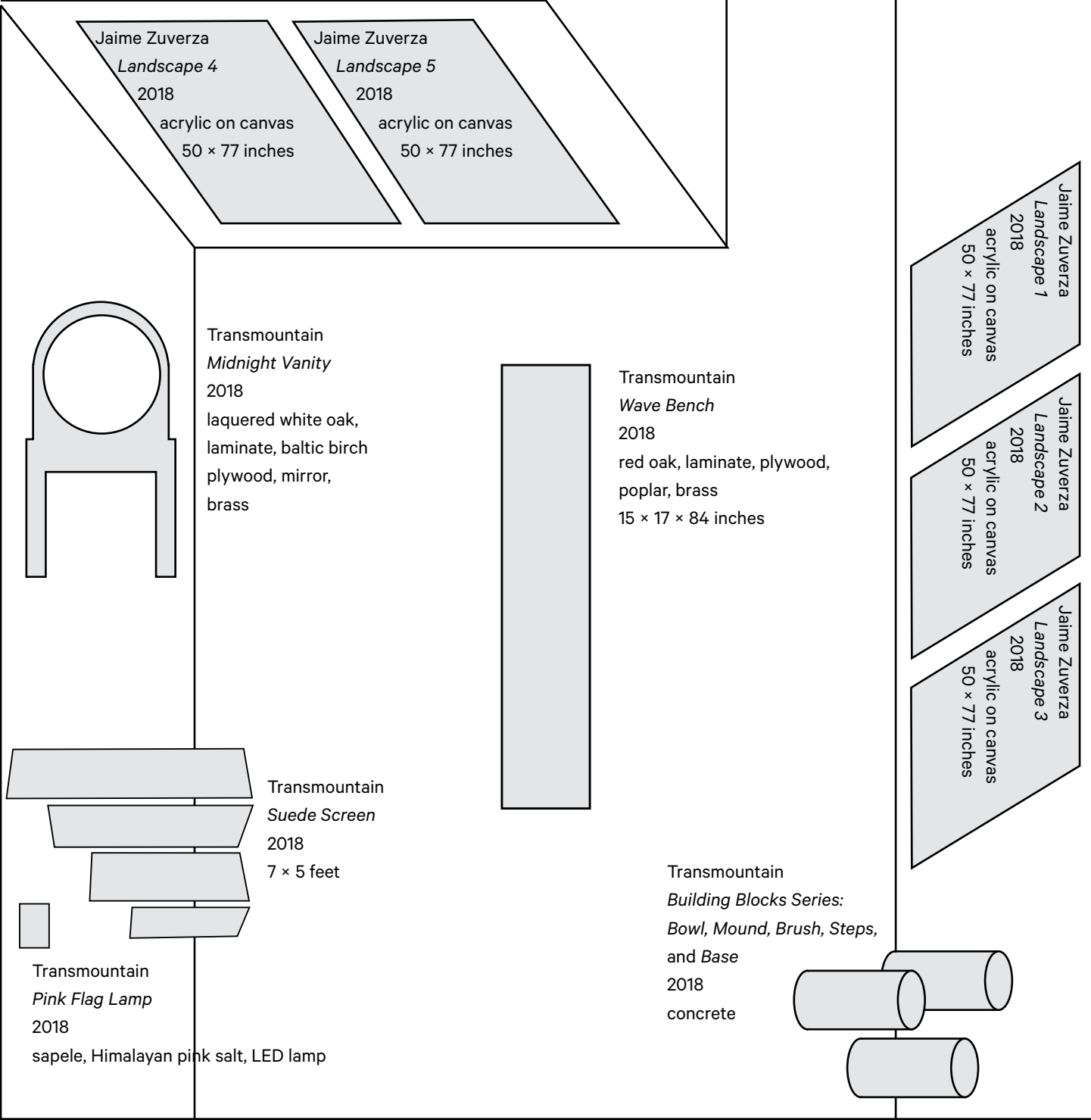
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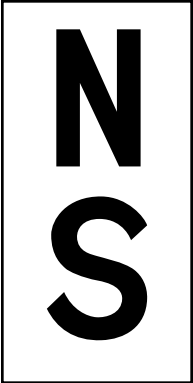
[northern-southern.com](http://northern-southern.com)

# FRONT GALLERY



on the facade

Kel Brown  
2017  
spray paint and acrylic



# BACK GALLERY

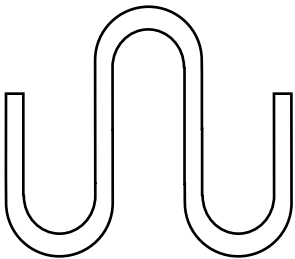
in the bathroom

Phillip Niemeyer  
*Past and Future are Present*  
2018  
acrylic and mirrors on wall

Rachel Freeman  
*Foliage*  
2018  
acrylic and Uni-Posca markers  
on shaped wood panel  
20 × 22 inches

Rachel Freeman  
*Venus*  
2018  
acrylic and Uni-Posca markers  
on shaped wood panel  
15 3/4 × 24 3/4 inches

Rachel Freeman  
*Lotus*  
2018  
acrylic and Uni-Posca markers  
on shaped wood panel  
16 1/2 × 22 inches



Rachel Freeman  
*Serpentine Vase*  
2018  
painted steel with found  
plants

Rachel Freeman  
*Soft Serve / Tillandsia's Noose*  
2018  
inkjet print on Fixxons  
Waterproof Film and painted  
steel  
10 × 25 inches

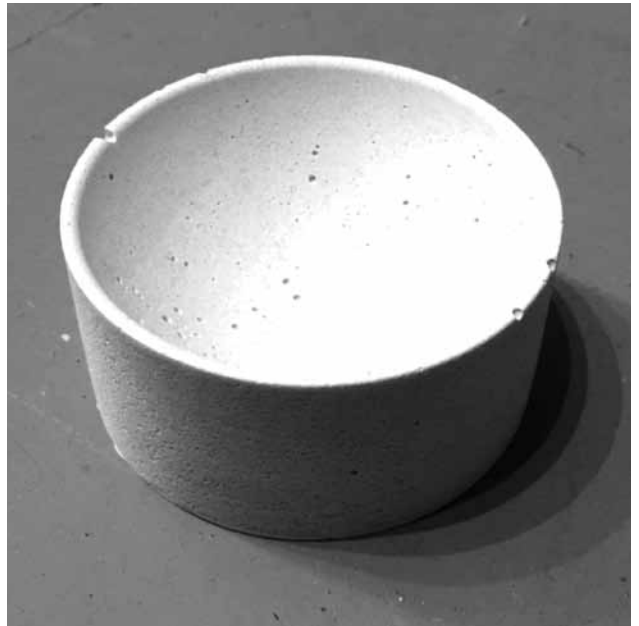
Buddha's Temple  
Yin Breeze  
Corkscrewed & Glazed

Rachel Freeman  
Drawings  
2018  
Micron and Prismacolor  
on Bristol board  
14 × 17 inches

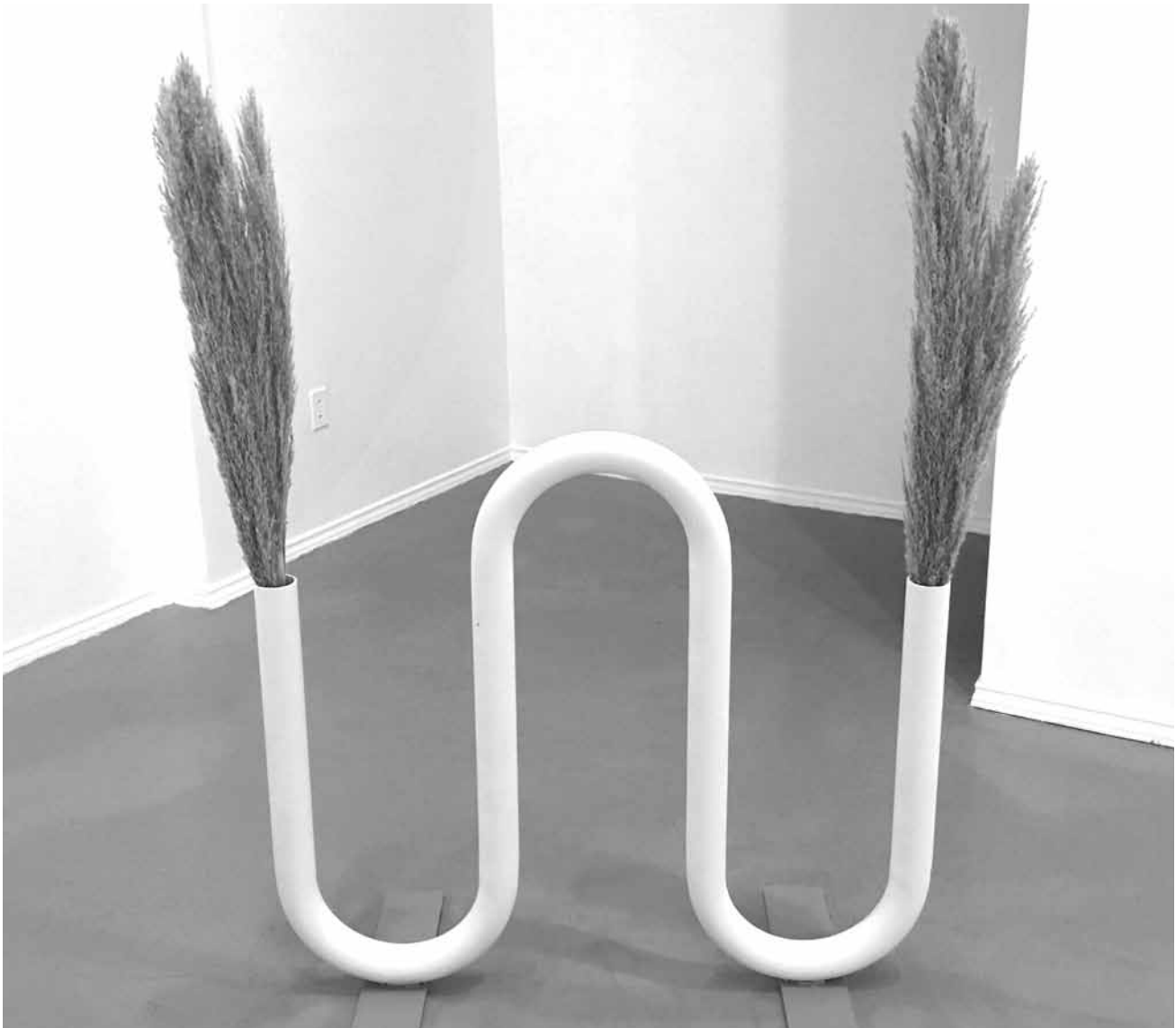
Welcome Home  
Goyō in Vortex  
Dune Shadow  
Lone Float  
Choke Hold  
Eavesdrop Drip  
Uttering Thistle



Transmountain, *Building Blocks Series: Mound*



Transmountain, *Building Blocks Series: Bowl*



Rachel Freeman, *Serpentine Vase*



# Jaime Zuverza

Q  
&  
A

*Phillip Niemeyer: I remember your earlier poster and graphics work. You developed a mysterious visual language over the course of years. What did that evolution feel like?*

**Jaime Zuverza:** I was working at a bad boy rock-n-roll bar getting paid to make posters to promote shows to bad boy rock-n-rollers who would come and spend money at the bar. After I became more freelance I was able to do more of what i wanted. It wasn't an evolution, it was just a pause from my normal stuff. Some one making posters for Red Lobster probably shouldn't use images of athlete's foot.

*PN: Your work now, be it an album graphic, a wall or a painting, feels like windows to different views of the same world. What is this place?*

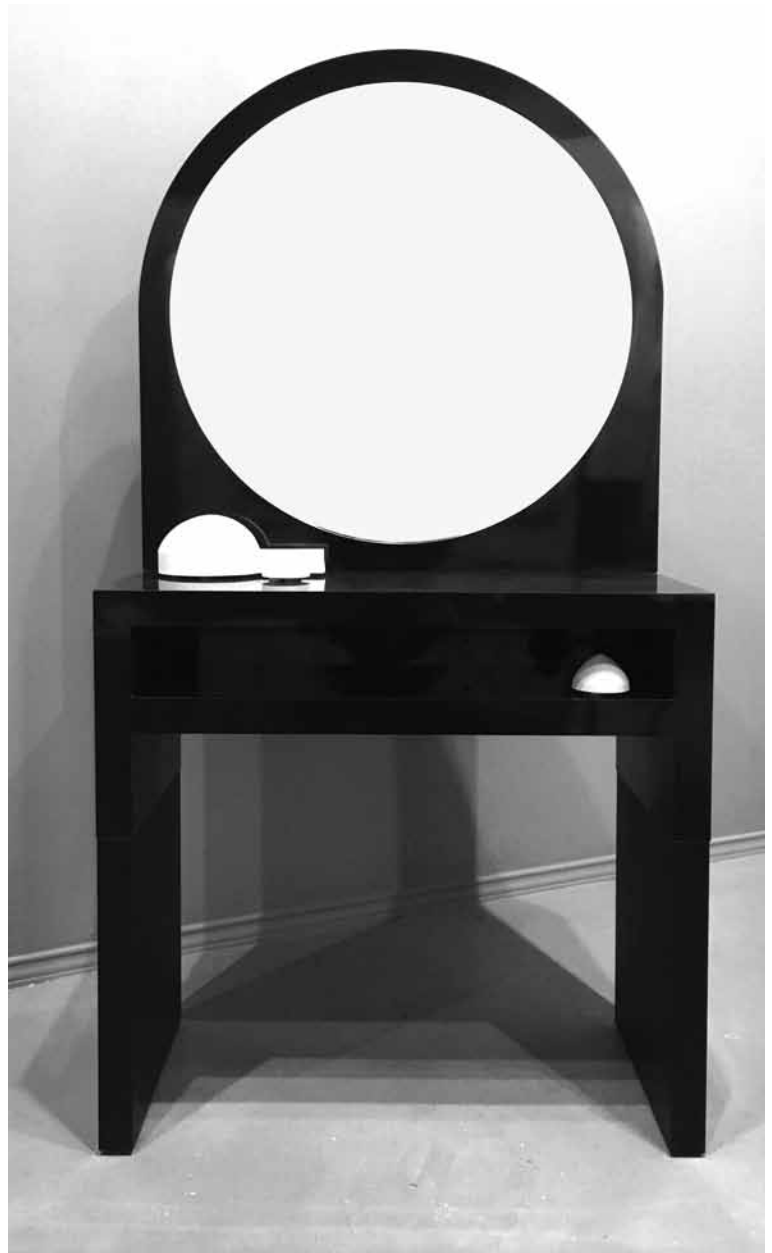
**JZ:** The inner landscape of every man, woman, child, and some cats and proly dolphins.

*PN: Your landscapes are populated by icons and creatures that repeat from work to work: the snake, the cup, the shadowed figures: symbol and character. Who are they?*

**JZ: MY FRIENDS**

*PN: What is it like to work with Transmountain? Do you influence each other?*

**JZ:** The work of INSIDES was intentionally made to echo each other's work. We wanted to make a tiny bridge of communication between the 2D and 3D world. Next time this bridge will be bigger. I've known Gil and Lindsey in Transmountain for a very long time and there's no way to escape our influence upon each other be it in life or art.



Transmountain, *Midnight Vanity*

# Lindsey Culpepper of Transmountain

Q  
&  
A

*Phillip Niemeyer: How did you get started in design?*

Lindsey Culpepper: I love that design is a super creative expression with constraints, requiring planning and a ton of organizational rigor. My background is in Industrial Design, which has influenced my perspective on materials, efficiency and also human behavior.

*PN: What's it like working with Gil?*

Gil's awesome! We are opposites in many ways and competitive with each other, but we also coach each other... This kind of work is pretty physical and we are always trying to improve our process, our form and our time. Also, he's super smart and we have similar ideas about design and aesthetics... we both tend toward rational, minimalist concepts but also appreciate bizarre and ad-hoc solutions, materials and forms.

*PN: You work with odd materials that people might overlook: red oak, faux-suede, Formica. This is intentional?*

LC: Yeah, for sure... I'm super inspired by regular everyday junk and examples of old-school manufacturing. I'm generally interested in materials, too... both in how they can be used/formed/worked, but also in what connotations they have and how those perceptions have shifted over time.

*PN: While the forms are harmonious and minimal, they are also odd and dreamlike. Many of the objects seem to call to mind forms or symbols from Zuerza's painting. But you did not work side-by-side, and did not see each other's finished work until the final stages of the show. How did you work together? You are old friends, no?*

LC: Putting this show together with Jaime was amazing, he has such a beautiful way of using forms

and symbols to suggest narrative and/or emotion. We've been talking about the show for months, sharing our ideas about form and meaning and also about collaborative work and authorship. We shared our forms and he shared his narratives, we developed our concepts separately but were working from a shared bucket of fragments, sketches and phrases.

*PN: The work feels mathematical harmonious, do you math?*

LC: There is a lot of planning involved in fabrication and woodworking, lots of it includes math. Carpentry is not a freestyle event, it's methodical and organized... we definitely math sometimes.

*PN: All the objects are durable and usable. This is a point of pride for Transmountain, right?*

LC: Yes! Our work is typically functional, furniture must be functional and able to weather the storm of human interaction.

*PN: Could you tell me more about the Salt Lamp?*

LC: Himalayan salt has a particular place in traditional and holistic philosophy... I found a slab of salt, it's heavy, it's a pretty and translucent material when lit. While designing a solution to illuminate the slab, a bizarre way-finding form emerged. It's like a flag, a glowing pink flag.



# Rachel Freeman

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*Why do you make art?*

Rachel Freeman: I find serenity in art making. It puts me at ease, improves my focus and makes me a better human.

*Where do you draw inspiration?*

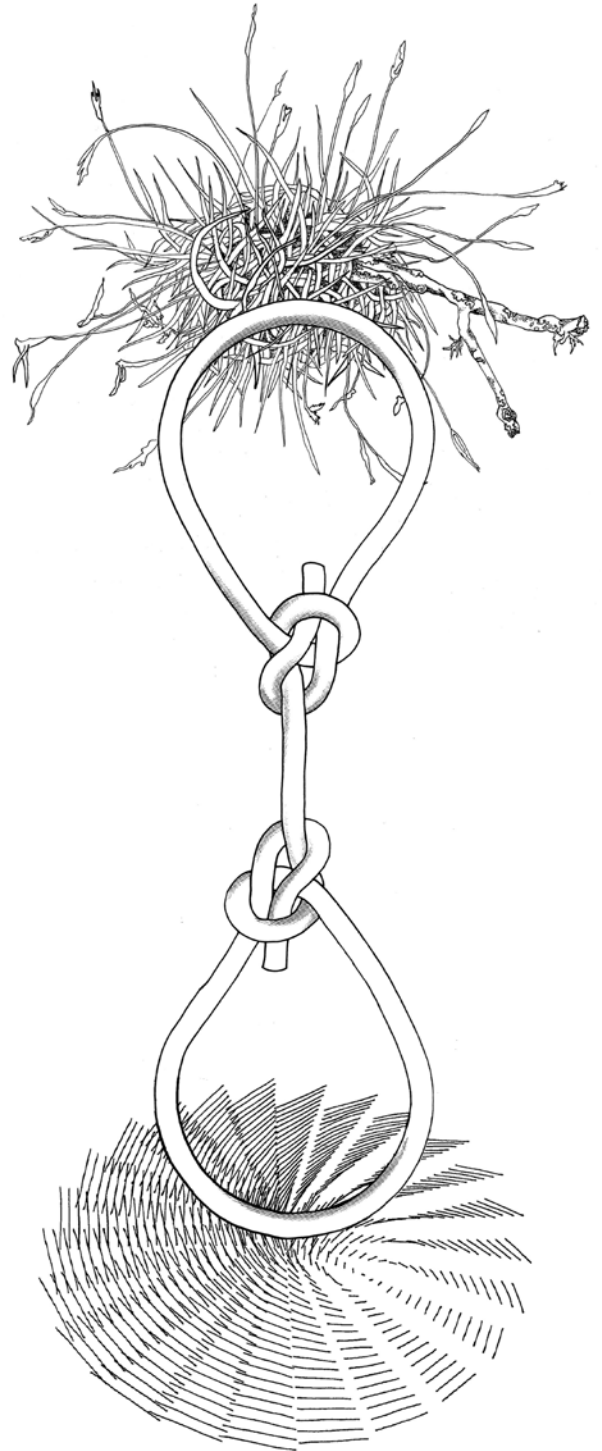
RF: Nature is my muse. She's regenerative and resilient, seductive and mysterious. As ordinary as a blade of grass or familiar fern, these are magical elements that should be honored.

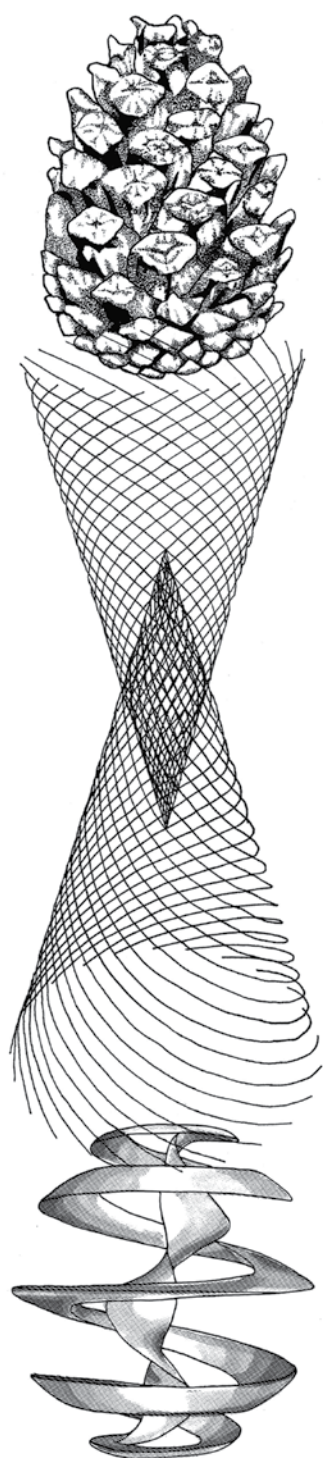
*What is your process?*

RF: Typically my work begins by referencing co-evolution, herbalism or personal reflection. Research and story telling comes into play as I go. Everything natural follows some mathematical principle. These patterns form our human proportions, the pedals on a flower, musical chords, light, cosmology– math is the origin of attraction and plays a leading role in my compositions.

*What does your work aim to say?*

RF: I'd like my work to suggest a walk in the park, a camping trip, a silent retreat, weekend gardening or anything that leads to more time spent outside. These are moments I feel the most myself and hope my work leaves viewers meditating on their own personal connection with nature.





Rachel Freeman, *Soft Serve*

**Jaime Zuverza**

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**(L Culpepper & G Moreno)**

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**DEC 2018 –JAN 2019**

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