

Ted Carey

Virginia Fleck

REBRIS

April 6, 2018–May 8, 2019

The ready-made is a tradition at least a century old. In recent decades the medium has matured into one open with possibility and edged with relevance. Human-made debris is the omnipresent material of our times. Virginia Fleck and Ted Carey operate in a cultural sphere where re-use as art is no longer a novelty. Freed from shock, they arrange with nuance and philosophy: Koi ponds of junk.

In the back gallery are five new can tab arrangements by Virginia Fleck, presented like treasures on a velvet sky. Note the painterly color: delicate fades of orange and red, highlighted by Monster Energy Drink tabs.

In the front gallery, Ted Carey shows five new pieces. Looking at a Ted Carey is like reading a haiku carefully written in the margins of a book of limericks. Everyday objects are combined like punchlines in blank verse: rhythmic, quietly poignant, and hilarious.

—Phillip Niemeyer

REBRIS curated by Phillip Niemeyer
Special thanks to Robyn Beaver



Northern–Southern

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

northern-southern.com

FRONT GALLERY

Ted Carey

Sweet stasis persuader (yammer)
yam, hammer

God
foam football and cactus pad

Imperfect lovers too
Hula hoops and logs

Richard's conundrum
pedestals with carrots

Paul, revered
cymbal with hanger



Ted Carey
Paul, revered

Ted Carey

Q & A

Q: Where are you from and how did you end up in Austin?

TC: Philly. Moved to Lubbock in 2013 to participate in Land Arts of the American West at TTU. Met a girl there and followed her to ATX.

Q: When, and how, did you begin making artwork with found things?

TC: Playing with what's around has always been intuitive for me even as a kid. Breaking apart my toys and reconfiguring them seems a relatable impulse to what I do now.

Q: Your pieces are like poems made from objects. From where do things get meaning?

TC: We bestow meaning on objects, activities and situations either as a society or individually. Meaning is malleable by context and cohort. We build it like a sandwich adding what we like and leaving off other ingredients. God is a tuna salad on wheat.

Q: What is your process like for making what you make. how does a new thing made of old things come to be?

TC: Organically. Waiting, watching, collecting and listening are as integral to what I do as assembling. There is an immense amount of patience and trust that the art will find its way to fruition when ready.

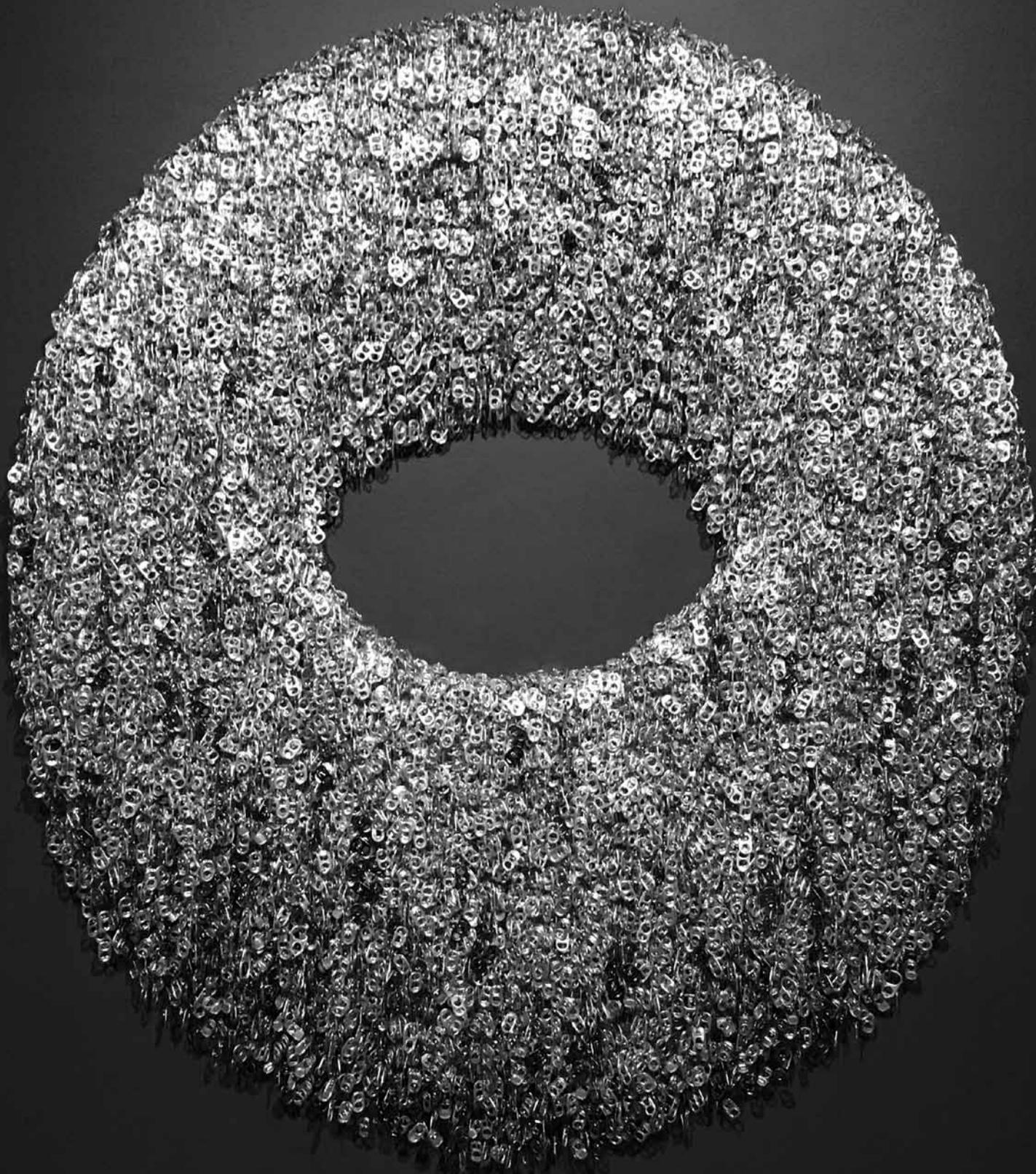
Q: Do you know why you do what you do?

TC: Because I have to. It feels akin to a bodily process. Chewing the cud of lived experience and manifesting clues to myself in matter.

I don't feel well when I don't do it.



Ted Carey
Imperfect lovers too



Virginia Fleck
Treasure 2.7
(open center, red striations)

BACK GALLERY

Virginia Fleck

Treasure 1.7

(diagonal orange vein)

2019

45 × 56 × 1½ inches

can-tabs, safety-pins MDF substrate

Treasure 2.7

(open center, red striations)

2019

45 × 56 × 1½ inches

can-tabs, safety-pins MDF substrate

Treasure 3.13

(oblong with single red, vertical striation)

2019

13 × 26 × 1½ inches

can-tabs, safety-pins MDF substrate

Treasure 4.7

(oblong with gold center)

2019

22 × 35 × 1½ inches

can-tabs, safety-pins MDF substrate

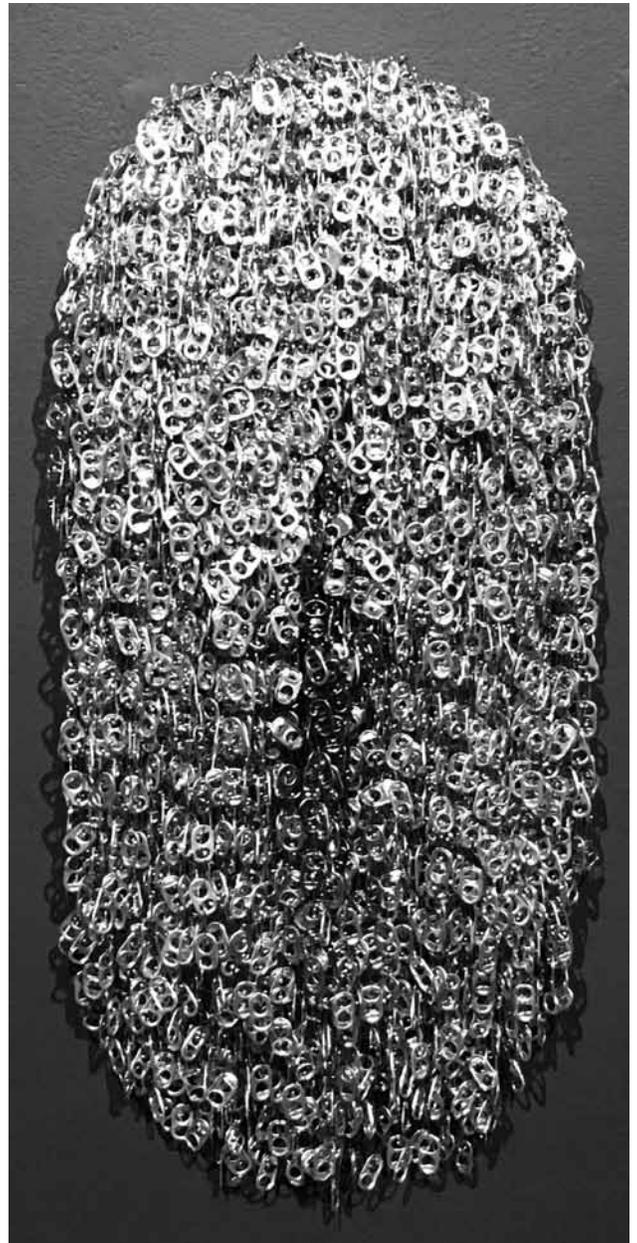
Treasure 5.23

(red oblong with blue and yellow striation)

2019

8 × 31 × 1½ inches

can-tabs, safety-pins MDF substrate



Virginia Fleck

Treasure 3.13

(oblong with single red, vertical striation)

Virginia Fleck

Q
&
A

Q: Where are you from and how did you end up in Austin?

Virginia Fleck: My first decade, the 60's, was spent in New York City, in the Washington Heights neighborhood. The 70's were spent in South Portland, Maine near the ocean. The 80's were spent in Boston and since 1990 I have lived in Austin, TX. We were priced out of Boston during a massive gentrification. We moved to Austin in 1990 along with several other close friends and started the Austin "seed colony".

Q: When, and how, did you begin making artwork with found things?

VF: In Maine, my early memorable craft experiences involved gathering shells, pinecones, sand dollars, and chestnuts so that we could spray paint them gold. We would add googly eyes and twig legs and for some reason the experience was pure magic and also the gateway to my mall dumpster diving, trash picking times in Boston.

Q: Your pieces find value in the discarded. What makes things valuable?

VF: Context

Q: What is your process like for making what you make. how does a new thing made of old things come to be?

VF: In my work with can-tabs I utilize repetition, numeric rules and massing. There is always a can of gold spray paint in my supply cabinet just in case.

Q: Do you know why you do what you do?

VF: Not really.



actual size

Other work in the gallery:

on the facade

Kel Brown
untitled
2017
acrylic on wall

in the bathroom

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

Northern–Southern’s gallery programming is sponsored in part by the City of Austin’s Cultural Arts Commission



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