

galleryELL

sluice__ art fair

16 – 18 October 2015
London, UK

Joel Bacon
Fiona Buchanan
Don De Mauro
Jodi Hays
Anna Hoberman
Nancy Hubbard
Kirsten Nash

galleryELL is proud to present an exhibition of veteran galleryELL artists as well as some newcomers from the US, all new to the London art scene.

The spatial and temporal collide in this culmination of media and meanings from a variety of visual experiences. These conversations are started in the studio and perpetuated throughout rigorous practices, bringing vital conversations to the forefront of our contemporary moment. They are playful, direct and open — most important, they are constant. The visual research that occurs everyday is humbly offered here as a starting-off point and a way to reach out across space and time in order to come together in a way that celebrates our love of art and discourse.

Joel Bacon

Fiona Buchanan

Don De Mauro

Jodi Hays

Anna Hoberman

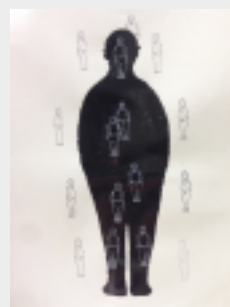
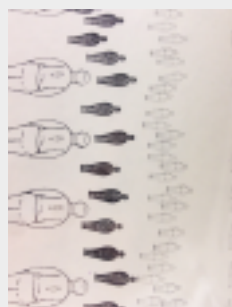
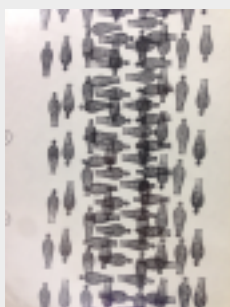
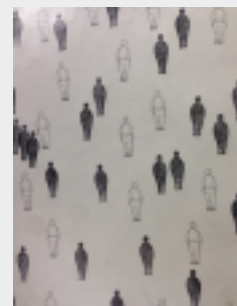
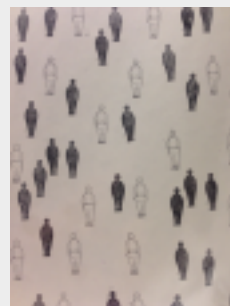
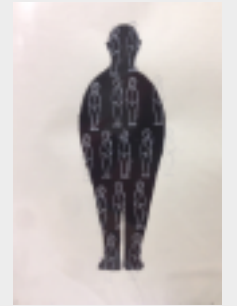
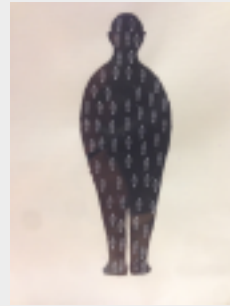
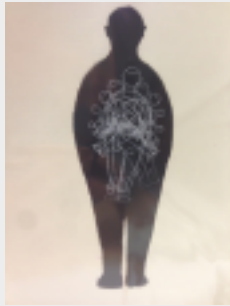
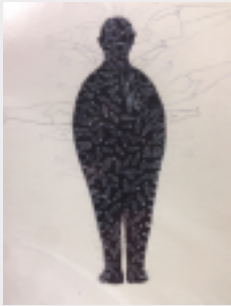
Nancy Hubbard

Kirsten Nash

These monotypes are some of the most personal work I've done. I grew up as the son of a Naval Officer and the family moved every two to three years to a new station. In order; Washington State, Rhode Island, Puerto Rico, Connecticut, Bermuda, Maryland and Virginia. The notion of "hometown" has never existed for me so I was always the new guy. I would work hard and succeed in friendships but usually just in time to move again. Repeating this process made me aware that "home" couldn't be a physical place for me. I had to become "at home" with outside of and the on the way to. The figures represented in these monotypes represent those like me who inhabit a transitory place outside of the conventional "home". The displaced, refugees, migrants, the homeless, as well as travelers and explorers. Those who aren't from around here who are "just passing through", "don't mind me". We all feel this in new or unfamiliar situations.

Notice the figure is no physical specimen, his stature is in fact that of an aging white man. Historically he was ascendent, dominating western culture and representing global power for centuries. As the power balance has become more ethically and sexually diverse he now finds that he is less important, his opinions matter less, he will become a new minority among many. In time (he fears) he might eventually be looking in from the outside. It's an odd parallel to my early childhood that makes these figures so compelling to me. However one views the plight of the aging white male population there is no denying that it is in crisis. It is reflected in the tumultuous political upheaval that has roiled the Western Hemisphere in the last two decades. Although I am an aging white man I identify with those on the outside even though, as ever, I am becomingan outsider again.

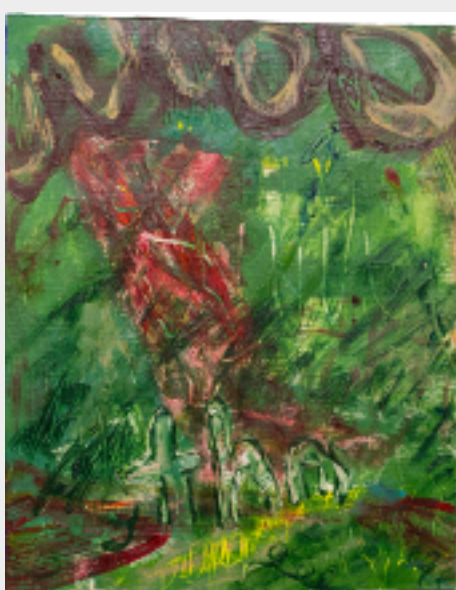
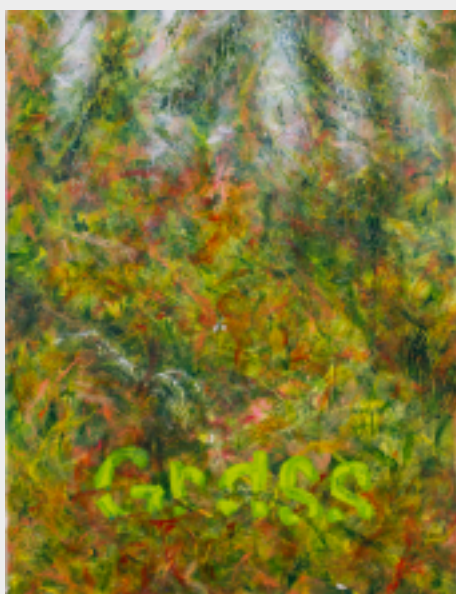
Joel Bacon currently resides in Chappaqua, New York with his wife Laura and his two terriers, Jack and Sam. He has a studio in the basement of 112 year old Victorian house. The larger work is made in an unfinished attic, weather permitting. When not fabricating artwork he works as an art installer consultant at a number of major museums in New York City.



Joel Bacon
Fiona Buchanan
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In this series of paintings I explore paper in place of my usual wood panel. The paper feels less precious than wood, and more immediate—qualities that serve my subjects of nature and quotidian observations well. Paper compared to wood lacks rigidity and willingness to be built upon and so the paintings retain a new kind of freshness. As well as an exploration of surface, the change causes a rediscovery of medium and that is in part what this series is about.

Fiona Buchanan was born in Swampscott, Massachusetts in 1992. Buchanan received a BFA in painting from Boston University in 2014. She was a participant in the Yale Norfolk School of Art in 2013 and the Wassaia Artist Residency Project from 2014-2015. She currently lives and works in the Hudson Valley, NY.



Joel Bacon
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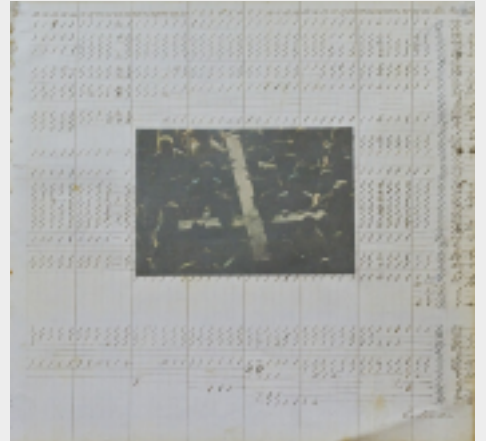
I was born at the cusp of a second world war on August 19, 1936, into a second generation Roman Catholic family that consisted of three brothers, our parents, and myself. It was a family under economic stress and consumed with serious health issues. This particular context of societal and familial breakdown fostered an existentialism that was consistent with and nurtured by my own evolving instinctual philosophical perspective.

This existential perspective, grounded by its opposition to all inherited forms of transcendence was consistent with and key to my own existential formation. Concepts of immanence, singularity, multiplicity and becoming, could and would ground my aesthetic and social choices. It interested me that "art" was a socially functional strategy for the existential impulse.

At this point it is necessary to acknowledge my commitment to the "figure" in my work. Art is language, and the body is the site of language. For myself, the body is by its existential nature nomadic and migrates to the figural. The term figural wants to acknowledge singularity, multiplicity, form, boundaries and becoming. Art is for myself equally anatomical and political, personal and social. The body is the site of conception and sensation. Art, and here I will include drawing, mediates and interprets through line, shape, plane, tone and color, the internal and external intensities of boundaries and their entanglements.

Finally, my process is determined by its inherent questions of presentation and representation of inclusion and exclusion. The dialectical tension of the questions raised imply the responsibility and choice necessary for aesthetic and social formation.

In the end these works—these things presented and represented—need to be made well enough and then nurtured, so that the work speaks for itself. Visual art wants to give physical matter its own sensate logic—a voice.

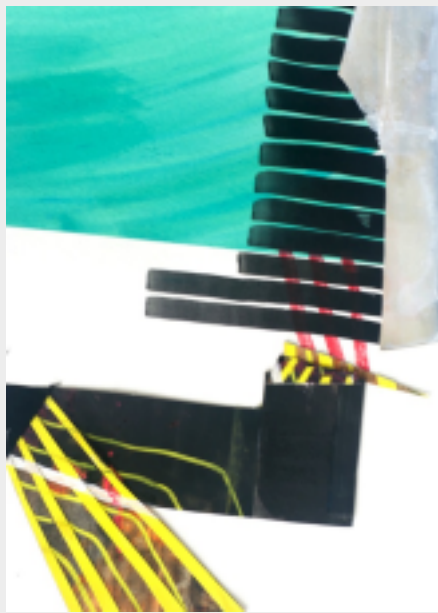
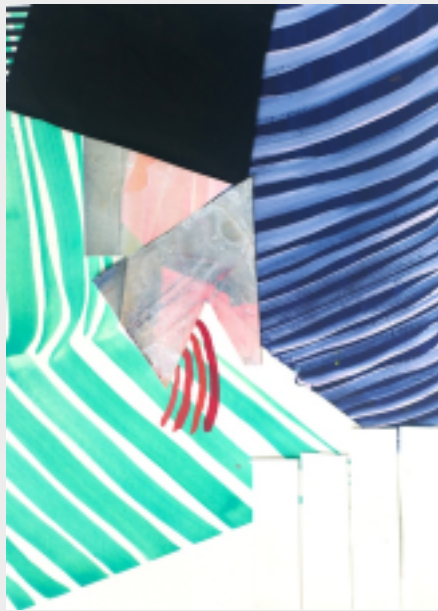


Joel Bacon
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My work is an eclectic “abstraction” drawn from soundbites, pattern and the built environment/grid. This composite of influences on the work becomes an account of events and spaces, ways to demarcate physical and psychological borders. They are mis-steps, try-outs, attempts, and repairs. The repairs end of being much more satisfying than perfection—an aesthetics of the brokedown.

My 2015 works on paper are a result of a spring/summer use of gouache, acrylic and collage on paper investigating ideas of space, color, texture and architecture (both built and demolition) of the American South (citing where The Rural Studio project in Alabama, tornadic damage and property development.

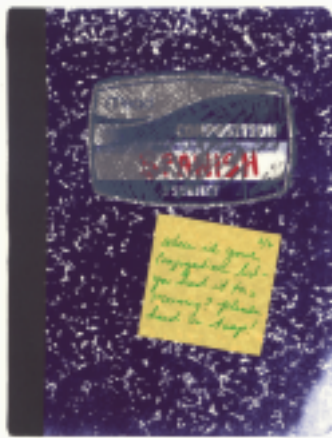
Jodi Hays’ works are included in numerous private and public collections, including those of the J. Crew Company (NY), Tennessee State Museum, Nashville International Airport and Gordon College. She received her M.F.A from Vermont College, her B.F.A. from The University of Tennessee and studied Foundations at School of Visual Arts. She maintains her studio in Nashville, Tennessee



Joel Bacon
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My recent prints consider the ways in which identity and nostalgia are connected to the things that people collect. It starts with an object, which leads me to a story, and an imagined life has begun. The collections are researched and refined until a personality seems complete. I depict household places where things tend to accumulate: the mantle, a shelf, a bookcase, a bulletin board, a window ledge, a refrigerator door. I have started to introduce real objects into these places (postcards, stickers, pins and other ephemera) so to make sense of scale the composition accordingly. There is no depth and the view is confrontational. In this way, the spaces become sites for voyeurism. I would like the work to be seen as a distant memory or a déjà vu, a recollection with only a few clear details. These prints are portraits; a glimpse reveals a life in an intimate space. I interject myself into this life and space to make it my own.

Anna Hoberman is an artist and printmaker living and working in Brooklyn, NY. Anna completed undergraduate degree study at Skidmore College and The Glasgow School of Art and received an MFA from Brooklyn College in 2013. Anna also attended the Tamarind Institute for professional printer training in Lithography and has assisted at several printshops including: Island Press, Solo Impression, Milestone Graphics and the Lower East Side Printshop. In addition to running her own contract shop, Anna is an adjunct professor of printmaking at New York University, Brooklyn College and Fairleigh Dickinson University.

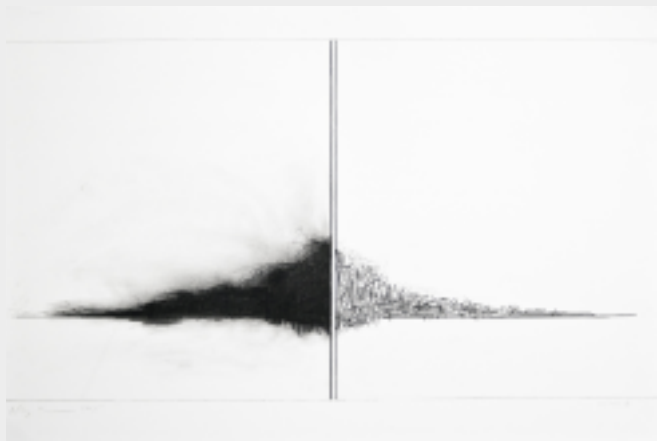
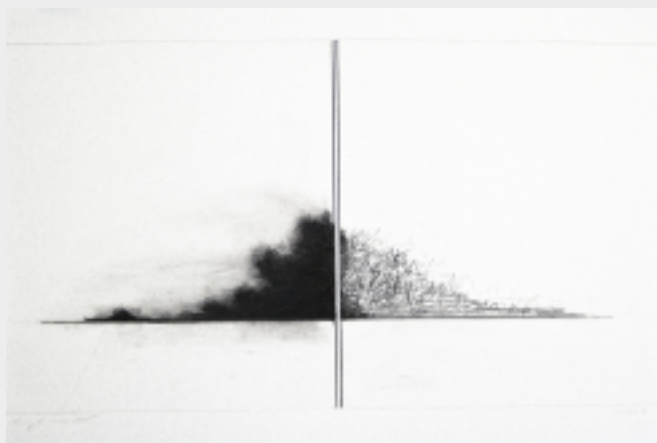


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The *Ulster Drawings* were conceived as a response to a series of experiences I had during the summer of 2015.

Ulster is a name with origins in the Norse and Irish, meaning “land” or “place.” It is a historic division of Ireland, located in the northeastern part of the island—six of its nine counties are in Northern Ireland. In New York, Ulster is a county defined by its relationship with the Catskill Mountains.

Nancy Hubbard is a multidisciplinary artist and curator based in Brooklyn, NY. She has degrees in Art History from Rutgers University and Fine Arts from the State University of New York. She is a member of the artist’s collective galleryELL and was a resident artist at the Invisible Dog Art Center in Brooklyn from 2011-2015. Her work has been exhibited in Toronto, Nashville, Washington, D.C., and New York, including The Curator Gallery in Chelsea.



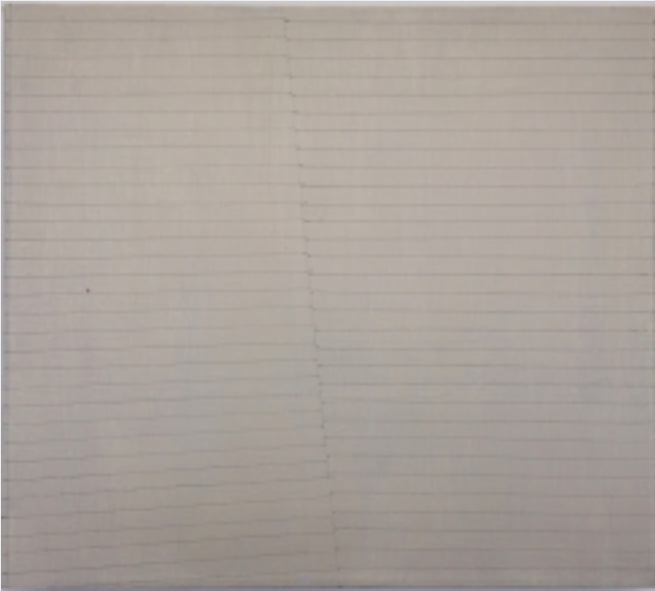
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In our culture there is a job for art, because we can't experience reality anywhere else.

-Richard Tuttle

I have been contemplating ideas of emptiness, temporality, intimacy, freedom and happiness. These works represent the manifestation of that thought translated through material and process. Drawing, reflecting, negating, and refining, I am aiming for a raw simplicity and directness that is both in the moment and informed through memory. Working with traditional artists materials, while appropriating the reductive quality of American Minimal and Conceptual painting, I attempt to insert personal and quotidian references, marking lived experience. These works embrace a hand drawn aesthetic and its inherent vulnerability. Although the illusion varies in each of the four paintings presented, the consistent thread of the graphic pencil line on top of the painted surface links them through process. In the most successful pieces, a tension is created. The viewer is made aware of the delicate balance of his or her reading of the oscillation between the formal properties of the work and personal reverie.

Kirsten Nash was born in Erie, Pennsylvania and currently lives and maintains a studio practice in New York City. She received her BFA from the Cleveland Institute of Art in 1988 and an MFA from The Milton Avery School of Visual Arts, at Bard College in 1998. She has participated in numerous exhibitions, including the Queens Museum of Art. Queens International, 2009, and received a New York Foundation for the Arts Fellowship in Drawing in 2011. Her work was recently featured in the poetry and art magazine, Matter, Issue 11.



galleryELL's MISSION:

To create art that impels everyday viewers to be critical-thinking observers of the contemporary culture that surrounds them. To transform art and inspire each individual to be more active in service of the common good.

WHO WE ARE:

galleryELL is a transient hybrid gallery. We have a strong digital presence of curatorial projects and critical reviews that reach viewers every day. We bring this ethos of art's accessibility and necessary everyday presence to the non-digital physical, with exhibitions, alternative art fairs, artist events, talks, studio visits and more. We believe that the digital and physical function within the same abstract space and rely on each other to secure a strong and lasting connection between people and their communities.

We encourage critical thinking and civic action through art. We compel artists, academic institutions, galleries, museums, to question how art is exhibited and how it can be disseminated for the benefit of all. We are a growing, evolving entity and look to each other and our communities to challenge our ideas. We blur the lines between "fine art" and the everyday inundation of cultural content we all experience.

galleryELL was founded in 2008 in Brooklyn, New York, by John Ros.

WHAT WE DO:

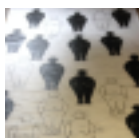
We are artists and everyday citizens. We believe art belongs to all, not a few. We appreciate that to be part of a meaningful democracy is to be an informed and active participant in the processes that affect our day to day. We contribute to an active and lively cultural identity that is free from corporate sponsorship or funding restraints.

WHAT'S IN A NAME?:

In 2008, galleryELL was created with the idea that, though we understood the current art culture in New York, and though we knew we existed within its framework, we also considered ourselves to be offering something new and exciting to the disenfranchised and marginalized artists of New York City.

In architecture, an “ELL” is an extension or addition to an existing building at a right angle. Though it is part of the original structure, it is defined and distinct from it. An “ELL” is also a measurement taken with the body, the former English unit of length for cloth (equal to approximately 45 inches, the breadth of one’s arms), without tools; it is self-contained and self-reliant. The self-reliance of the “ELL” serves as a touchstone for all we do.

JOEL BACON

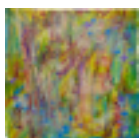


Player Piano (front & back), 2015
"Rust-Oleum" on Tyvek
16 x 4 ft.
1750£

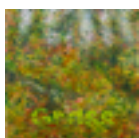
untitled, #1-#11, 2015
Acrylic paint and water based ink on Strathmore charcoal paper
11 x 14 in.
60£

untitled, #a-#h, 2015
Water based ink on Strathmore drawing paper
11 x 14 in.
50£

FIONA BUCHANAN



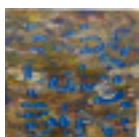
Combo #5, 2015
Acrylic on paper
13.5 x 10.5 in.
100£



Portrait of Grass, 2015
Acrylic on paper
15 x 11 in.
150£



2 Bouquets, 2015
Acrylic on paper
18 x 16 in.
275£



Baby Baby Bird, 2015
Acrylic on paper
17 x 13 in.
150£



Dead Grass, 2015
Acrylic on paper
18 x 15.5 in.
225£



Mega Grass, 2015
Acrylic on paper
16 x 13 in.
150£



Mud Buddies, 2015
Acrylic on paper
10 x 6 in.
75£

FIONA BUCHANAN (continued)



Wood Tho 2, 2015
Acrylic on paper
10 x 7 in.
75£

DON DE MAURO

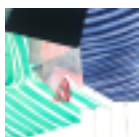


Ledgers, 2006-2015
Collage on ledger paper
17 x 18.5 in.
225£

JODI HAYS



Back Down, 2015
Acrylic on paper
17 x 12 in.
350£



Flaw, 2015
Acrylic on paper
17 x 12 in.
350£



Straight Way, 2015
Acrylic on paper
17 x 12 in.
350£



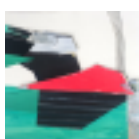
Skid, 2015
Acrylic on paper
17 x 12 in.
350£



Wedge, 2015
Acrylic on paper
17 x 12 in.
350£



Tuck, 2015
Acrylic on paper
17 x 12 in.
350£



Eave, 2015
Acrylic on paper
17 x 12 in.
350£

JODI HAYS (continued)



Clutter, 2015
Acrylic on paper
17 x 12 in.
350£

ANNA HOBERMAN



Composition I, 2013
Silkscreen with collage on paper,
15 x 11 in.
225£



Composition II, 2013
Lithography with collage and hand coloring on paper,
15 x 11 in.
225£



Composition III, 2013
Silkscreen and hand coloring on paper
15 x 11 in.
225£



Composition IV, 2013
Silkscreen with collage and hand coloring on paper
15 x 11 in.
225£



Composition V, 2013
Lithography with collage and hand coloring on paper
15 x 11 in.
225£



Composition VI, 2013
Lithography with collage and hand coloring on paper
15 x 11 in.
225£



Composition IIX, 2013
Silkscreen and hand coloring on paper
15 x 11 in.
225£



Composition IX, 2013
Silkscreen with collage and hand coloring on paper
15 x 11 in.
225£



Composition XII, 2013
Silkscreen with collage on paper
15 x 11 in.
225£

NANCY HUBBARD



Ulster 1, 2015
graphite, charcoal on paper
6.875 x 15.375 in.
125£



Ulster 2, 2015
graphite, charcoal on paper
6.875 x 15.375 in.
125£



Ulster 3, 2015
graphite, charcoal on paper
6.875 x 15.375 in.
125£



Ulster 4, 2015
graphite, charcoal on paper
6.875 x 15.375 in.
125£



Ulster 5, 2015
graphite, charcoal on paper
6.875 x 15.375 in.
125£



Ulster 6, 2015
graphite, charcoal on paper
15 x 22 in.
250£



Ulster 7, 2015
graphite, charcoal on paper
15 x 22 in.
250£



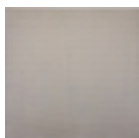
Ulster 8, 2015
graphite, charcoal on paper
15 x 22 in.
250£

KIRSTEN NASH

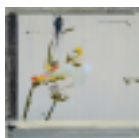


Currently Untitled, 2015
oil and pencil on linen
16 x 18 in.
600£

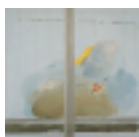
KIRSTEN NASH (continued)



untitled seam, 2015
oil and pencil on linen
16 x 18 in.
600£



Repartee, 2015
oil and pencil on linen
18 x 16 in.
NFS individually



Twitter, 2015
oil and pencil on linen
16 x 18 in.
600£

2400£ set of 4 (above) paintings

various works on paper, 2015
11 x 15 in.
200£ each

galleryELL.com