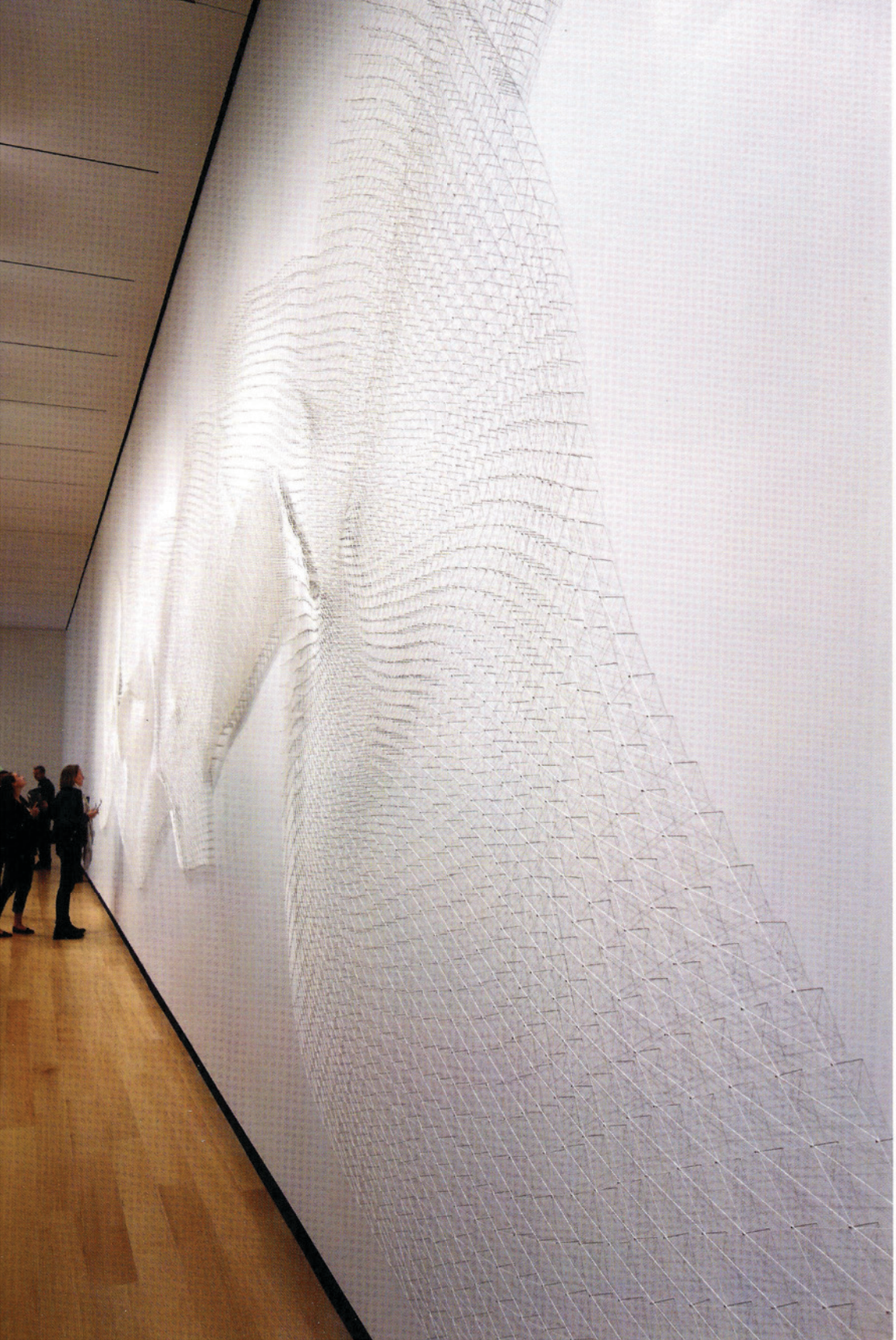


ALYSON SHOTZ: FORCE OF NATURE

Exhibition on view: May 22 - July 11, 2015





ALYSON SHOTZ: FORCE OF NATURE

Curated by Tracy L. Adler, Director of the Ruth and Elmer Wellin Museum of Art at Hamilton College

This exhibition features recent work by Brooklyn-based artist Alyson Shotz, who creates monumental sculptures, photo-collages, and installations. Employing nontraditional materials such as glass beads, linen thread, stainless-steel filaments, and welded aluminum to construct large-scale abstract works, Shotz expands upon conventional notions of sculptural space and form. More than fifty works in various mediums are on view throughout the museum, representing the range of Shotz's artistic output. The exhibition includes a monumental sculptural installation; a site-specific wall drawing, as well as digital and traditional prints, photographs, and ceramics. Shotz extends the show beyond the exhibition galleries with a series of vinyl etchings designed specifically for the glass windows in the Cato Center's Hill Gallery.

CORRELATING EVENTS

PATRON PREVIEW RECEPTION*

May 21, 5:30PM – 6:30PM

PUBLIC OPENING RECEPTION

May 21, 6:30PM – 8:00PM

Free and open to the public

PATRON CELEBRATION AFTER-PARTY*

May 21, 8:00PM – 10:00PM

ARTIST LECTURE & GALLERY TALK

May 22, 2:00PM

Free and open to the public

We will begin the lecture in Alumni Hall, School of Education, Health & Human Performance, 86 Wentworth St., then walk as a group to the Halsey Institute galleries for a gallery talk.

MEMBERS-ONLY DIRECTOR LED TOUR

June 25, 6:00PM

Join the Halsey Institute staff and your fellow Halsey Institute Members for a fun and exclusive evening tour. Director and chief curator Mark Sloan will lead guests on a guided tour of *Alyson Shotz: Force of Nature*. Explore the exhibition, get insider knowledge, and meet other Halsey Institute lovers! This tour is for Halsey Institute Members only.

***Must be a Conceptualist Member or above to attend these events*

PICTURED LEFT: *White Fold*, 2014, Wet-spun linen thread and pins on wall, 14 ft. x 49 ft. x 2 in. Courtesy of the artist and Derek Eller, New York, NY. Installation at the Wellin Museum of Art, Hamilton College. **BELOW:** *Topographic Iteration*, 2013-14, Series of six pigment prints on Japanese Masa paper, hand crumpled, 40 x 84 x 2 in. Courtesy of the artist and Carolina Nitsch Contemporary Art, New York, NY.





TOP LEFT & DETAIL RIGHT: *Invariant Interval*, 2013. Stainless-steel wire, aluminum collars, and glass beads. 18 ft high x 16 ft in diameter, Commissioned by the Visual Arts Center in the Department of Art and Art History at the University of Texas at Austin, TX. Courtesy of the artist and Derek Eller, New York, NY. Installation at the Wellin Museum of Art, Hamilton College. **MIDDLE LEFT:** *Sequent*, 2013, Portfolio of five color aquatints with collagraph embossing. Image 11½ x 11¼ in, Courtesy of the artist and Crown Point Press, San Francisco, CA. **BOTTOM LEFT:** *Recumbent Folds*, #25-28, 2013, Unglazed porcelain, reclaimed wood, and steel, 42 in x 9 ft 2 in x 24 in, Courtesy of the artist and Carolina Nitsch Contemporary Art, New York, NY.

THE SPACE BETWEEN

Given the range of media and content Alyson Shotz's work incorporates it is only appropriate that her exhibition, *Force of Nature*, be presented by two liberal arts institutions: Hamilton College and the College of Charleston. Shotz's work emphatically embodies the basic tenets of the liberal arts—the idea of bringing all our critical faculties to bear in linking seemingly disparate strands of information. She demonstrates that there is much wisdom in combining and assimilating ideas from various fields. Shotz complicates the process by presenting works in which the form is not the content, but rather the method of delivery for a set of interlinked ideas.

Alyson Shotz eludes categorization within any existing canon of art history. Just as one tries to place a label on her style or methodology, she pivots, shape-shifting into another unrecognizable pattern. What she is, foremost, is a poet of space. Working in such diverse media as paper, clay, digital imaging, metal, beading, glass, fiber, animation, and various dichroic laminations, Shotz employs whatever materials are most efficient in helping visualize her complex ideas. Conceptually, her work merges aspects of theoretical mathematics and physics, scientific methodology, chance operations, memory, art history, time, and the vagaries of human language. In that sense, Shotz's enterprise involves a kind of alchemy. She synthesizes and transforms familiar materials into novel perceptual experiences, often utilizing disorientation. Her work confounds as it delights; yet the effect on the viewer is both visceral and cerebral. It is through the process of unraveling the perceptual experience that the meanings and implications of Shotz's work become apparent.

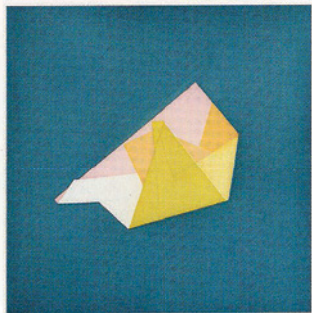
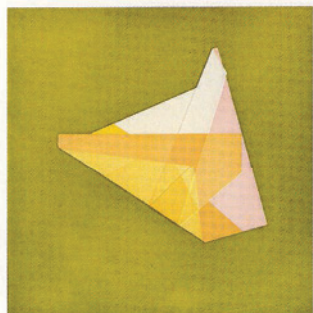
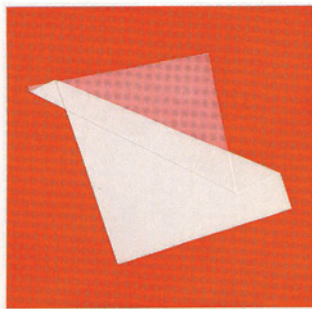
This body of work in *Force of Nature* contains a startling variety of ideas and imagery, yet they are all linked by the artist's fascination with the interplay of the human mind within sculptural space. Shotz charges the space around her work with a kind of psychic resonance causing us to question our assumptions about what we are seeing, and this questioning is a form of framing. As viewers, we wonder if we have forgotten previous knowledge as the experience of viewing is perpetually in flux. There is no fixed space in Shotz's work; surfaces and volumes shift as one moves around the piece, creating an almost kaleidoscopic effect.



Stepping back from the viewing experience, we deduce that Shotz is encouraging curiosity and wonder about the world we share. Her work offers a call to re-explore the spaces around us and to recalibrate our assumptions about the reliability of perception itself. Whether it is the shimmering undulations of *Invariant Interval* or the sheer effects of chance and gravity made evident in *Recumbent Folds*, Shotz makes visible the presence and power of unseen forces that surround us. Her piece *Frames per Second* recalls the time-motion studies of 19th century pioneer Eadweard Muybridge. Instead of a galloping horse, we see ourselves reflected in an infinitely receding space, divided by slivers of time.

Nature is Shotz's willing collaborator. She manages to coax aesthetic pleasure out of the tension between perception and cognition. By using natural phenomena as her catalyst, the sculptural spaces she creates offer a sanctuary for the contemplation of our place in the universe. We marvel at the precision of her execution and the dazzling spectacle of the work itself, but perhaps Shotz's true art actually exists in the gap between the sculptural space created and the space between our ears.

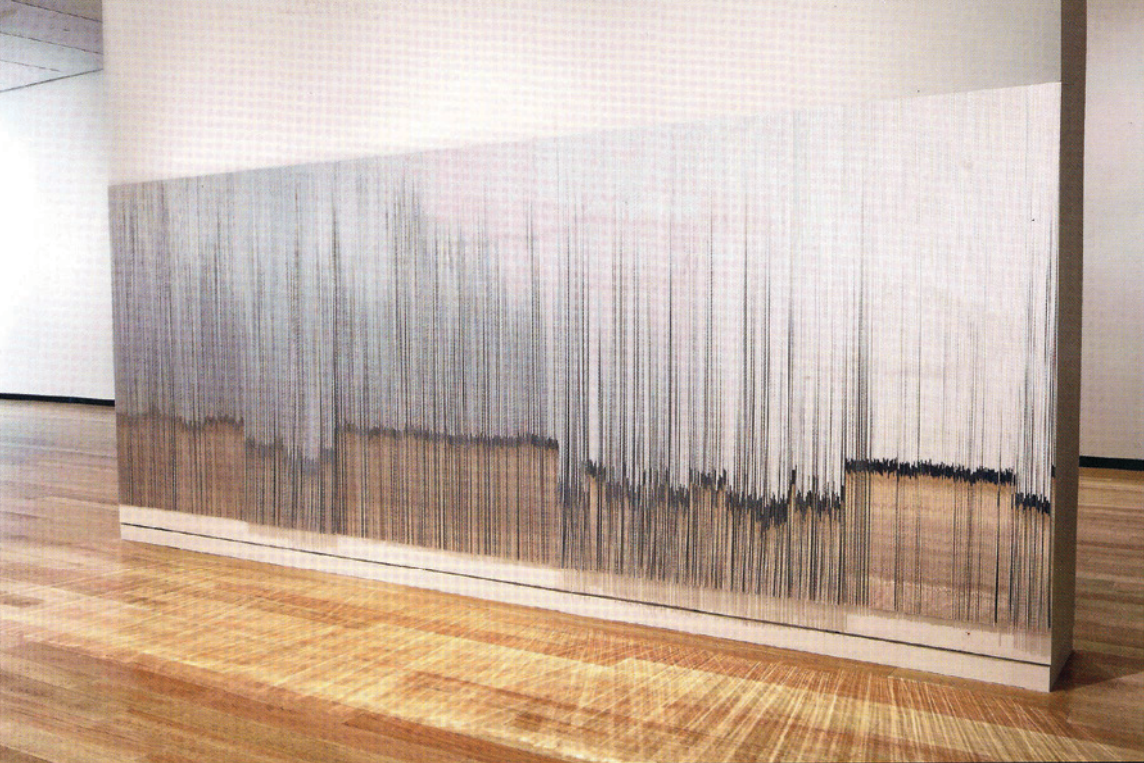
Mark Sloan
Director and Chief Curator
Halsey Institute of Contemporary Art



Alyson Shotz received a BFA from the Rhode Island School of Design and an MFA from the University of Washington in Seattle. Shotz is currently a research fellow in the Arts Institute at Stanford University (2014-2015). Shotz's work has been exhibited both nationally and abroad at major institutions including the Eli and Edythe Broad Museum (East Lansing, Michigan); Espace Louis Vuitton (Tokyo, Japan); Solomon R. Guggenheim Museum (New York); Indianapolis Museum of Art; Nasher Sculpture Center

(Dallas, Texas); Phillips Collection (Washington, D.C.); San Francisco Museum of Modern Art; Visual Arts Center at the University of Texas, Austin; Wexner Center for the Arts (Columbus, Ohio); and Yale University Art Gallery (New Haven, Connecticut). In addition to exhibiting across the US, Shotz has show in Canada, China, England, France, India, Japan, Lithuania, Spain, Sweden and Switzerland.





This exhibition was organized in collaboration with the Wellin Museum of Art at Hamilton College in Clinton, New York and curated by Director Tracy L. Adler. A fully illustrated monograph accompanying the exhibition features essays by Adler; Mark Sloan, Director of the Halsey Institute; Veronica Roberts, Curator of Modern and Contemporary Art at the Blanton Museum of Art at the University of Texas, Austin; and Nat Trotman, Associate Curator at the Solomon R. Guggenheim Museum, New York.

COVER IMAGE: *Emergent Structure*, 2014, Latex print on vinyl, 13 ft x 12½ ft, Courtesy of the artist and Derek Eller, New York, NY. **MIDDLE RIGHT:** *Frames Per Second*, 2011. Clear mirrored acrylic, 84 in x 19 ft, Courtesy of the artist and Derek Eller, New York, NY. **BOTTOM RIGHT:** *Black Folds (1-9)*, 2014. Painted aluminum, Dimensions variable. Courtesy of the artist and Derek Eller, New York, NY.



WELLIN

Ruth and Elmer Wellin Museum of Art
Hamilton College

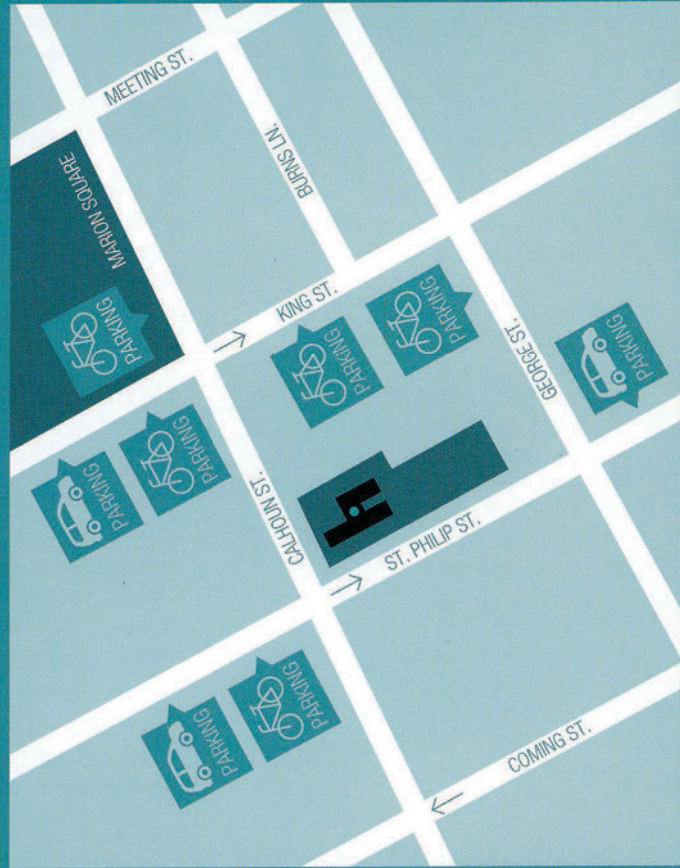


HAISEY INSTITUTE OF CONTEMPORARY ART

LOCATION: The Marion and Wayland H. Cato Jr. Center for the Arts
161 Calhoun Street, 1st Floor (corner of St. Philip & Calhoun St.)
College of Charleston, School of the Arts, Charleston, SC 29401

GALLERY HOURS: Mon – Sat, 11am – 4pm, during exhibitions
OPEN UNTIL 7PM ON THURSDAYS!

TOURS: FREE guided group tours are offered through the Halsey Institute's
Looking to See program. Contact Lizz Biswell at BiswellL@cofc.edu for inquiries.



PARKING: There are many nearby places to park your bicycle or car!



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