

Loads and Allowances

Jamison Carter • Oona Gardner
Rebecca Niederlander • William Ransom
Christian Tedeschi



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“Loads and Allowances” is a sculpture exhibition curated by Margaret Griffith, Assistant Professor of Drawing and Painting at Rio Hondo College. This exhibition examines the sculptural work of five Los Angeles artists, Jamison Carter, Oona Gardner, Rebecca Niederlander, William Ransom and Christian Tedeschi. In the exhibition catalog “1992 Richard Serra Weight and Measure”, sculpture itself was all about the virtue of its mass and the artist's interest in dealing with the volume, weight, mass and directionality of the gallery space. These five artists confront similar interests through a broader range of material including wood, wire, silicone rubber and clay. While addressing the sculptural and conceptual issues of loads and allowances, tension and balance, the inherent qualities of material to determine form are explored.

Margaret Griffith

Rio Hondo College Art Gallery
www.riohondo.edu

Loads and Allowances

August 29 - October 6, 2011

Gallery Director: Robert Miller
Design/Layout: Crystal Maes

Rio Hondo College Mission Statement:

Vision Statement

Rio Hondo College strives to be an exemplary California community college, meeting the learning needs of its changing and growing population and developing a state of the art campus to serve future generations.

Mission Statement

"Rio Hondo College is a collaborative center of lifelong learning which provides innovative, challenging, and quality education offerings for its diverse students and community."

RHC Art Gallery hours: M-Th 9am - 3pm
and evenings: M-W 6 - 9pm

Please send submissions or requests to:
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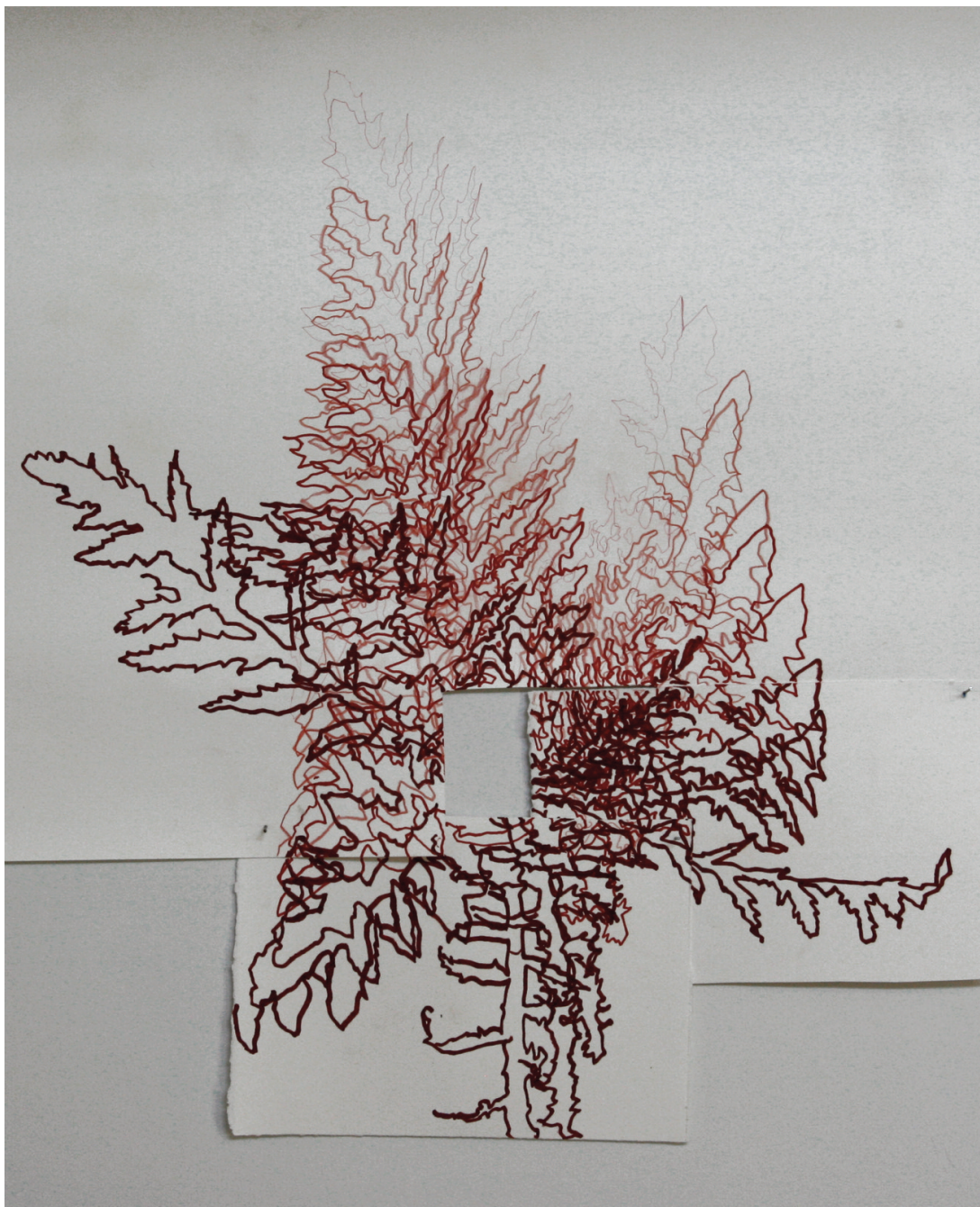


Given To Flights Of Inspiration But Impatient With The Requirements For Landing
Silicone rubber and glass, 55" x 32" x 25"



This body of work is derived from my interest in the juxtaposition of materials and their inherent character. Hand cut silicone rubber and jet-cut glass interact to expose the physical and structural successes and failures of each material. The materiality of the rubber is body-like. Cuts make the flesh vulnerable while the glass acts as architecture or skeletal structure, precariously held up by the flaccid silicone. Color is an important part of the psychology of the forms, each is specifically coupled with a geometric shape to target and question the “feel” of a circle, triangle or square. Using the symbolism of geometry and color as a basis for commenting on natural and man made systems, these sculptures exist as experiments meant to invoke a sense of questioning.

Jamison Carter



Five Hour Shadow (artichoke), 2011
Pencil and ink on paper, 26" x 26"



My work is an investigation of the moment, a poetic abstraction for marking time. I pay attention to the residue of my actions, setting up a dynamic between expectation and chance. My mark making and shadow tracing yield concrete sculptures with implications for a more nuanced approach to the relationship between objects and time.

Oona Gardner



The Circle Game, 2010

*Plastic insulated copper electrical wire
individual elements dimensions variable
overall installation 19' x 8' x 9'*



For many years I have sought to extend and increase everyday vision, to find the exquisite within the ordinary. I have a keen and specific interest in the relationships between architecture, the domestic world, and the individual; and create site-specific installations that address all of these concerns by utilizing a familiar medium, household electrical wire, in a way that addresses the micro and macro nature of movement. The Circle Game is a site-specific installation utilizing the ceiling and the gesture of looking upward as source material for ascension. Each element in the work exists as a place-holder, carrying a lifetime's worth of experience and information. As the elements ascend, they shed. The wire itself is both historic and modern, some of it having been discovered hiding in the back of an old dusty hardware store and some having been whisked from a daily shipment at Home Depot. Each wire, though, remembers the kinks it develops from the spool it was wound on and from the bends and manipulations it has endured. Some of the kinks can be aligned out and forgotten, some alter the wire permanently. The installation is meant for wandering into.

Rebecca Niederlander



300lbs, 2010
Wood, clamp, 17" x 8" x 2"



Growing up on a dairy farm in Vermont, I used my hands every day and built a foundation for knowledge of tools and materials. Direct, hands-on interaction with material has always been important to me. Much of my sculpture uses wood as a primary material exploring its physical potential. For this work I am combining materials and playing them off each other to illustrate their inherent properties and investigating how those properties dictate form. I am using the weight of poured concrete to counter the flexibility of wood and enhance the tension of the clamp. Together they explore the tectonic possibilities of the derived forms.

William Ransom



The Spider And The Fly, 2010
650lb granite, church pew, ratchet straps, 120" x 24" x 82"



The creative process is one of searching, responding, playing and questioning. Sculpture exists in the air that surrounds us, it drips off of our food spoons and rises from our tired hands.

I employ found objects to construct and extrapolate potential from common visual and cultural signifiers. I need to find something in these objects, the domestic and industrial flotsam, which occupy my visual landscape. There is a parallel plane of existence and an aura for every object. My quest is to mine and question these possibilities by perversion and misuse. One might say that a broom is a broom (a tool used for sweeping floors and cleaning mess), I want to challenge these preconceptions. 1+1 does not equal 2.

Christian Tedeschi

Our lives are held in balance by our spatial awareness. It is how we maneuver around the world. This and the physical boundaries that our place in space permits, allow us to use our own depth perception to organize our movements.

Depth perception and spatial awareness are traits for which we, as humans (as all animals in fact), rely on the most when getting around on a day-to-day basis. These traits rely much of their usefulness on our ability to measure distances and volumes as well as realize their limitations, so we can assess what we can and should interact with. This intrinsic human need to quantify, creates an inherent feeling that nothing can be completely controlled without first measuring and then constraining it. It should not surprise us then that many visual artists are fascinated by the idea of weights and measures and look to these concepts for inspiration.

While Oona Gardner's work in this exhibition is about the ephemeral & changing nature of measurement and Christian Tedeschi's piece makes a statement regarding the capacities of weight and measurements, both pieces are playing with the seemingly magical and aesthetic qualities of their "loads and allowances" - examples of how our physical world and our own spatial awareness interplay. Rebecca Niedlander's piece looks at the ways in which we are compelled to try and concretely measure more ephemeral things like memory. Her installation emphasizes the randomness of this kind of measurement while William Ransom's work demonstrates the random nature of all types of measurements. His sculpture, like Tedeschi's considers the distinction between the caprice of our own self-imposed restrictions on allowance and the physical world's limitations. Jamison Carter's work examines his "loads and allowances" through the materials rather than environment - using said materials to manipulate the appearance of the sculpture's shape and weight.

Curator, Margaret Griffith has collected together the work of these five Los Angeles based artists for whom she sees "work ... with the inherent sculptural and conceptual issues of loads - as in a unit of measure or weight and allowances - as in an amount allotted," and while these artists' work do center around these concepts of weight and measurement, all five artists come to these concepts via different routes, different perspectives and different processes, sometimes in seemingly opposing ways. It is the questioning and experimenting of these concepts where these artists come together and where their works conjoin.

Writer, Margaret Wheatley has observed "We live in a culture that is crazy about numbers. We seek standardization, we revere precision, and we aspire for control ... If you can number it, you make it real ... you can only manage what you can measure." We are constantly considering what our "loads and allowances" are.

-Kristi Engle