

HEADLANDS CENTER FOR THE ARTS

GREAT
WORRY,
OR GREAT
FREEDOM

2017-2018 GRADUATE FELLOWS EXHIBITION

MAY 13-31, 2018

OPENING RECEPTION: SUNDAY, MAY 13, 2-5PM



HEADLANDS
CENTER FOR THE ARTS

944 Fort Barry
Sausalito, CA 94965
@HeadlandsArts



National Park Service
U. S. Department of the Interior

Headlands Center for
the Arts is a partner
of the Golden Gate
National Parks

GREAT WORRY, OR GREAT FREEDOM

2017–2018 GRADUATE FELLOWS EXHIBITION
MAY 13–31, 2018
PROJECT SPACE, MAIN BUILDING 944

CURATOR'S STATEMENT

“The seven artists in this year’s Graduate Fellow cohort came to Headlands Center for the Arts with bodies of work already deep in the worlds of materiality, environments, and politics. Now, given a year to create within the historical and environmental complexities of the Headlands, alongside each other and in quiet, focused time, they have generated new work that pushes the soft edges of their practices. Through various mediums, each artist has spent time controlling materials and environments to remind us, the viewers, that materials and environments can’t really be controlled—that chaos rules, and things can crumble—and depending on how we honor this truth, it may bring us great worry or great freedom.”

Headlands’ Graduate Fellowships provide yearlong studio residencies to recent, promising MFA graduates in partnership with seven esteemed schools in the region. Bringing together representatives from each of these institutions, this exhibition provides a composite view of Bay Area graduate art programs.

LEARN MORE AT HEADLANDS.ORG

GUEST CURATOR

Rhiannon Evans MacFadyen

PARTICIPATING ARTISTS

Mrinalini Aggarwal
SAN FRANCISCO ART INSTITUTE

Mark Baugh-Sasaki
STANFORD UNIVERSITY

Takming Chuang
UNIVERSITY OF CALIFORNIA, BERKELEY

Alison Haselbeck
MILLS COLLEGE

Richard-Jonathan Nelson
CALIFORNIA COLLEGE OF THE ARTS

Joshua Solis
SAN FRANCISCO STATE UNIVERSITY

Faith Sponsler
UNIVERSITY OF CALIFORNIA, DAVIS

OPENING RECEPTION

SUNDAY, MAY 13, 2–5PM
FREE AND OPEN TO THE PUBLIC

GALLERY HOURS

SUNDAY-THURSDAY, 12–5PM

Curator's Statement & Acknowledgement

Great Worry, or Great Freedom **2017–2018 Graduate Fellows Exhibition**

Materiality, space, control, entropy. These are the words that come to mind when I witness the work of the seven artists in this year's Graduate Fellow program. Within the environment of the Headlands Center for the Arts, these words should not be a surprise. The Headlands is a place of peeled paint and rusted iron, stratified rock and soft foliage, fine cuisine and isolated land. The artist buildings are rich with history and conflict: labor and resources applied to preserve aging buildings of war erected atop displaced indigenous peoples' land in order to house artists and space to contemplate and create.

But these aren't new inspirations to the artists selected for this year's cohort. Each came to the Headlands with bodies of work already deep in this world of textures, environments, and politics. Materials are their content, human/nature is inseparable, and entropy is inevitable. Now, given the year to create within the embodiment of their art, and alongside each other in quiet, focused time, each artist has created new work to push the soft edges of their practice.

Supermrin (San Francisco Art Institute) creates an interactive environment of rubber and light to shift our perception of space and asks, "What could desire feel like if it could be touched?" Mark Baugh-Sasaki's (Stanford University) deconstructed, carefully crafted landscape installations remind us that our histories are embedded in how we perceive the land. Takming Chuang (University of California, Berkeley) forms taught, smooth, and fleshy sculptures from still-wet clay wrapped in plastics; over time their preservation fails, and they begin to bubble, wrinkle, and harden like aging bodies. Alison Haselbeck (Mills College) creates animal forms and cracked hides that reward those who choose to look at things closely with drawn details and secret messages. Richard-Jonathan Nelson's (California College of the Arts) photographs break through gender- and race-constricting glass walls to create lush, digitally layered alternative worlds. Joshua Solis (San Francisco State University) tells stories of his youth, crafting objects from each tale to create a bridge for those caught between homelands and languages. Faith Sponsler (University of California, Davis) uses natural materials and alchemy (also known as chemistry and creative magic) to create sculptures that look like alien landscapes, then, in secret performance, embeds them out in nature to create confounding relationships between perception and reality.

As we contemplate the works in this particular space, it is hard not to think about the inevitability of entropy. Each artist has spent time controlling materials and environments to remind us, the viewer, that materials and environments can't really be controlled—that chaos rules and things can crumble—and depending on how we honor that truth, this may bring us great worry, or great freedom.

Acknowledgement of the land on which we stand

I would like to acknowledge that this exhibition is being held on the traditional lands of the Graton Rancheria, Coast Miwok, and Ohlone People. I pay my respect to elders both past and present. I ask, too, that visitors who are not indigenous to this land, take some time to learn more at:

gratonrancheria.com
californiavalleymiwoktribe-nsn.gov
fourdir.com/costanoans.htm

— Rhiannon Evans MacFadyen, exhibition curator