



*of course,
where else*

GROUP SHOW FEATURING:

ALONZO PANTOJA, AMBER FLETSCHOCK, DAVID RUHLMAN,
GALILEE PEACHES, LAUREN ROCHE AND MEGHAN DUDA

JULY 9 - SEPTEMBER 30, 2020

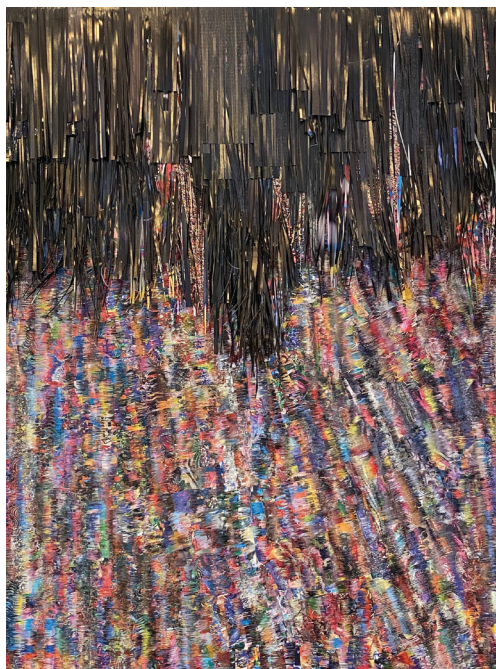
NEMETH ART CENTER



The Nemeth Art Center is pleased to welcome you to *Of Course, Where Else*; a six-person group show that will encompass the entirety of our gallery spaces during our 2020 season. The exhibition features Alonzo Pantoja, Amber Fletschock, David Ruhlman, Galilee Peaches, Lauren Roche, and Meghan Duda. The artists live and work throughout the northern Midwest, mainly North Dakota and Minnesota, and together they represent a wide range of media and subject matter.

The initial intention in bringing together this group of artists was to underscore a sense of place that permeates the work – whether that be in a literal addressing of the landscape, or through a more intimate, bodily lens. As time passed, and the tumult of this year set in – ideas about healing, resiliency, comfort, and ritual have come forward and amplified these connections.

MAIN GALLERY



Amber Fletschock

Looming, 2020

Papercutting on Crescent Hotpress Illustration Board, PVA

40 x 30 inches

\$2,000.00



Alonzo Pantoja

Untitled (rainbow #5) wall, 2020

Handweaving on stretcher bars

30 x 30 inches

\$475.00



Galilee Peaches

"I want inside this night that is longer than life" for Clarice

Lispector, 2020

Gouache and watercolor on paper

13 x 11.5 inches

\$400.00



Galilee Peaches

Egg Tin, 2019

Paper, tape, glue, ink

15 x 15 x 1.5 inches

\$250.00



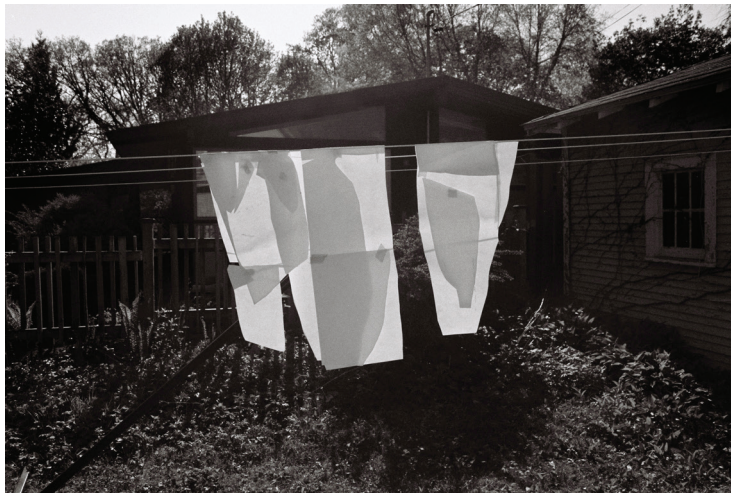
David Ruhlman

Let Us Build Ourselves a City, 2019

Wasp nest paper and nest pods

24 x 24 inches

\$1,100.00



Galilee Peaches

Clothes-Line Drawing, 2020

35 mm photograph, printed digitally

17.5 x 12 inches

\$200.00



Lauren Roche

Untitled, 2020

Acrylic, gouache, watercolor, ink pen on paper

22.25 x 30 inches

\$2,000.00



Galilee Peaches

Fragment, 2020

Plaster

17 x 11.5 x 8.5 inches

\$250.00



Meghan Duda

Trailer Obscura 013, 2014

Silver gelatin photo paper

56 x 48 x 4 inches

On loan from Chris and Sarah Hawley



Meghan Duda

Trailer Obscura 010, 2014

Silver gelatin photo paper

56 x 48 x 4 inches

\$4,800.00



Meghan Duda

Trailer Obscura 009, 2014

Silver gelatin photo paper

56 x 48 x 4 inches

On loan from the Kilbourne Group



Lauren Roche

Untitled, 2020

Acrylic, ink and pigmented acrylic wash on paper

22.25 x 30 inches

\$2,000.00



Amber Fletschock

Star Son, 2016

Hand cut paper collage

40 x 30 inches

\$2,000.00

SIDE GALLERIES



Alonzo Pantoja

Untitled (1_20_20), 2020

Handweaving and copper

18 x 15 inches

\$300.00



Meghan Duda

Mississippi Panorama [001], 2018

Silver gelatin photographic paper

30' x 14" [composite of 32 14 x 11" sheets framed individually]

\$8,500.00



David Ruhlman

Home Health/COVID-19, 2020

Birds nest and plastic straps

9 x 12 x 8 inches

\$650.00



Amber Fletschock

Holding out for that teenage feeling, 2020

Papercutting on Stonehenge watercolor paper, nori paste, PVA

26 x 40 inches

\$1,000.00



Alonzo Pantoja

Untitled (Orientation Study), 2020

Handweaving on stretcher bars

36.5 x 50 x 14.5 inches

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Galilee Peaches

A washboard, a window, 2020

Cardboard, tape, paper

45 x 14.5 x 2 inches

\$150.00



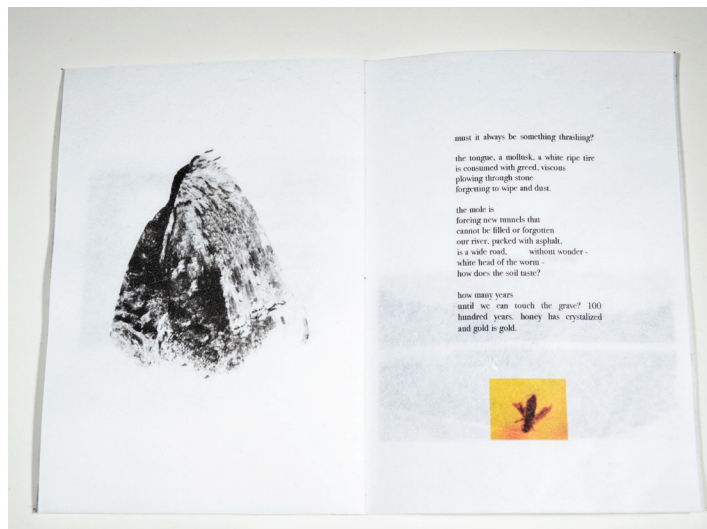
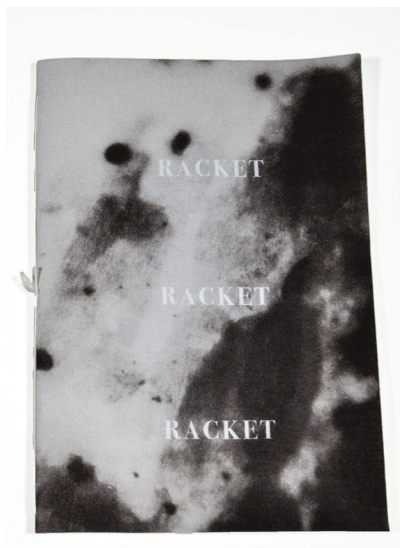
Lauren Roche

Untitled, 2020

Acrylic, gouache, water color, ink pen on paper

22.25 x 30 inches

\$2,000.00



Galilee Peaches

RACKET RACKET RACKET, 2019

Artist book digitally printed on Minegishi paper

7 x 5 inches

\$30.00



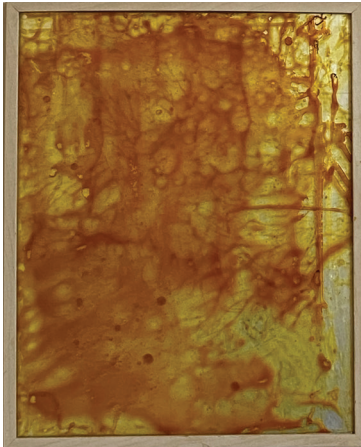
Alonzo Pantoja

Untitled (Rainbow #2 Study), 2020

Sharpie, color pencil, crayon, graphite on paper

24 x 18 inches

\$175.00 (each)



David Ruhlman

Untitled (Healing Painting), 2020

Iodine painting

20.75 x 16.75 inches

\$475.00

Alonzo Pantoja

Bio:

Alonzo Pantoja was born in Chicago, IL and currently lives and works in Minneapolis, MN.

Pantoja is a queer, brown artist and educator - he recently earned his MFA in Fiber and Installation at Minneapolis College of Art and Design. And in 2016, he completed a BFA in Painting and Drawing from the Peck School of the Arts at the University of Wisconsin-Milwaukee. During his undergraduate studies he did international coursework in Contemporary Art, Architecture and Design in Almere, Netherlands. As well as Painting and Drawing, and Art History at Santa Reparata International School of Art in Florence, Italy.

Artist Statement:

How do we navigate spaces? How do we re-orient ourselves to physical and imaginary spaces? Broadly speaking space is for gathering, but how do we gather? More specifically how do we navigate spaces as queer bodies? The queer body is adaptive when it comes to queerness and spaces. Navigation through a queer lens refers to the way we exist in queer spaces but fail in straight spaces.

The work is an embodiment of queerness and comfort - addressing orientation, impermanence as a way to interpret how we as queers navigate and shape spaces. My approach to developing work is by making handweavings as a point of reflection for the comfort and discomfort in my life as a queer body. As I work on the weavings, I think about how elements of the architecture can be in conversation with one another and making associations.

The weavings are rainbows. Rainbows to me symbolize so many things such as the queer community, hope, a journey, a spectrum to name a few. The rainbow in my work acknowledges queerness or an attempt to. The rainbow is stability, it keeps me grounded; its mere presence anchors a space for me.

Amber Fletschock

Bio:

Amber Fletschock has become regionally known for her intricate collage work that she makes in direct response to "living in a material-oriented world inundated with information overload and excess." According to Fletschock, the process of selecting and collecting images serves as a subject filter through which she is able to "meticulously assemble the pieces manufacturing new content organically." The artist considers her work a pause amongst chaos on the brink of transforming.

Amber Fletschock is a mixed-media collage artist. She graduated with a Bachelor of Arts degree in painting from Moorhead State University and has exhibited her work throughout the Midwest. Fletschock's work can be found in both private and museum collections including the permanent collection at Plains Art Museum. Amber is represented by ecce gallery in Fargo, ND.

Artist Statement:

Looming was produced during this unusual time of quarantine. Much of this time feels like riding a wave of uncertainty and emotional turbulence. The strict act of cutting and repetition served as a practice of calm and contemplation. The jagged variegated surface is intentionally arranged inward radiating out. The fringed portion conveys a pressing ominous presence.

The work *Holding out for that teenage feeling* was also created during this period. The title is a line from a Neko Case song. The lyric and piece embodies hope, longing, reminiscing and place.

Untitled is a voluntary environment or microcosm. Consisting of visual elements from the man-made and natural world coexisting fluidity.

David Ruhlman

Bio:

David currently resides in Minnesota. He is inquisitive about the potential of the arcane and mystical as a metaphor for studio practice. His process begins in the studio which is an arena to problem solve; it is the place of intention and accident. These chance encounters allow for endless possibilities that blur the line between the maker and an expected outcome.

David received his MFA from the Minneapolis College of Art & Design. He has participated in a solo exhibit at the UMOCA. He has shown locally, nationally and internationally.

Artist Statement:

The work for the *Of Course, Where Else* exhibit examines the materials, artifacts and beliefs that inhabit the healing process. My ambition is to employ healing properties, symbols and energies to invite the viewer to participate and contemplate their own bodies and its relation to the act of healing and the home.

The work in the exhibit that ties in with my examination of the home is the bird's nest face mask. The work *Home Health Covid-19*, imitates a face mask that has become so prevalent at this time. It works as both an object of comfort and protection, but also foreign and no longer able to be inhabited.

Galilee Peaches

Bio:

Galilee Peaches is an interdisciplinary artist who studies touch and human intimacy. Her works follow the cycles of the everyday to see how space becomes layered through time. She studies how the dynamics between family members evolve and how a community responds to damage and disruption. The intention of her work is to remind one to return to the body and to be conscious of how we shape our intimate space. In the last year, she had her first solo show at Fogstand Gallery & Studio in Taiwan and finished an artist residency at the Grand Marais Artist Colony. Galilee Peaches has her BFA in Studio Art, with a drawing concentration, at the University of Wisconsin- Stout and is based out of Minneapolis, MN.

Artist Statement:

I make images, objects, and poetry that focuses on human gestures as well as the impressions of a body on its environment over time. These pieces reflect on daily life, on the experience of touching and being touched. My paintings are abstract images that pulse and shift with light. In sculpture, I create my own artifacts. They reference ancient functional objects, and are made in materials such as paper, clay, and plaster. I use film photography to document my pieces within my home, imagining them in use. I am interested in how the objects surrounding us help to form and create intimate space.

In my artist book, *RACKET*, I use poetry and found imagery to question the ethics of archaeological excavation and the loss of bodily autonomy after death. I examine the practice of excavation for its willingness to obliterate boundaries in search of information. Our relationship to the ground beneath us is time. The colonist and the voyeur violate indigenous ways and tradition. Their actions reverberate into the surrounding community causing violence and harm. This has created a wound I am interested in tracing and being present with, as the response to so displacement and disruption will be layered and complex.

Galilee Peaches (cont.)

I use found imagery from archaeologists, natural historians and as well as microscopic images of fossils. Often, I find scanned film photographs in the public domain that have been compromised in their transference to the internet. They are scraps, disconnected from a clear source like the artifacts found in the ground. I begin one poem, asking, "must it always be something thrashing?" On another page, there is an image of a plaster cast of a horse that was trapped in its stable during the eruption of Mount Vesuvius in Pompeii. Solemn, white, splayed out, it floats in the image and is filled with longing.

I create sculptures of ancient functional objects reinterpreted in new materials to study the historical, political and intimate dynamics of the home. I make paper mache objects that are carefully sanded and painted. The pieces are reminiscent of the forms in Giorgio Morandi's paintings. The simple objects that he painted ritualistically were washed with milk paint or wrapped in paper to dull their reflection and allow the light to move evenly across the surface.

I make objects of daily use and consider the cycle of how we shape the object, how we are defined by its presence and limitations and then reflected back into it. These objects question the viewer, such as one that resembles both a window shutter and a washboard with two long thin legs. Erect, awkward and playful in its presence, it speaks to physical boundaries, privacy and repetitive invisible labor. In my time as a resident at the Grand Marais Artist Colony, I made a mold for a wash basin from cardboard and casted the form in plaster. In this method, I am able to copy the delicate surface variation of paper and make objects that seem to be weathered by time and use. Through film photography, I document these pieces in my home to create a history. The photographs are the dream of the life of the piece.

Lauren Roche

Bio:

A self-taught artist, Lauren Roche fully embraced her talents at the encouragement of her peers, Tynan Kerr and Andrew Mazorol. Having worked the autumn sugar beet harvests together in North Dakota, the three spent their free hours in a heated trailer drawing to no end. In 2012, she exhibited her first full body of work alongside theirs at Modern Times Cafe in Minneapolis, and shortly after was awarded the Jerome Emerging Artist Fellowship (2012-13). Roche was then included in a number of group shows leading to her first solo show, *Silent Partner*, at Bockley Gallery (2016). She has shown at the Tyler School of Art in Philadelphia, the Delphian Gallery in London, and the Material Fair (2020), Mexico City among other venues. She was a recipient of the Joan Mitchell Foundation Painters & Sculptors Grant (2018) and today her works are in the collections of the North Dakota Museum of Art and the Minneapolis Institute of Art along with numerous private collections.

Roche currently lives and works in St Louis MO, and maintains a cabin in rural Minnesota, to which she and her partner return often. Roche is represented by Bockley Gallery.

Artist Statement:

In my work, female nudes and animals interact in abstracted interior and exterior spaces. These figures bend and reach in gestures of empathetic connection, revealing solidarity between impassive yet vulnerable forms. My figures inhabit aural, dreamlike settings, which I create by using rough fields of color and gestural paint strokes. My visual influences come from classical greek mythology, handmade embroideries, weavings, domestic interiors, music, and my vivid dreamworld. I create paintings that examine balance and unease at once: female nudes engage in ritualistic acts, cats and dogs live harmoniously, and wild animals appear tame and indoors. All creatures share the same stripes, spots, and gestures but given these figures in their domesticated context, harm is still a looming threat. I am self taught, and use paper, acrylic paint, and pen as a materials for physically exploring my thoughts and emotions, which become transformed into a visual narrative.

Meghan Duda

Bio:

Meghan Duda creates atmospheric recordings of space and time with a collection of handmade pinhole cameras. After earning her bachelor degree in Architecture from Virginia Tech in 2005 she began traveling the country, developing a practice photographing vernacular architecture. Born in western Massachusetts and raised on the South Carolina coast, she finally settled in Fargo, North Dakota in 2007 and was struck by the vast prairie landscape. At this point her photographic focus shifted from architectural photography to experimental landscape photography. It was while pursuing an MFA at the University of North Dakota that she built her first handmade camera which she named the Trailer Obscura - a 5' x 8' pinhole camera on wheels that she uses to make large atmospheric recordings of the prairie. As an Assistant Professor of Photography and Design at North Dakota State University, Duda continues to construct cameras as a way to explore vantage point and perspective and to express the many ways in which the camera perceives light.

Artist Statement:

Consider the camera a tool for perception. This is where I begin my photographic practice. First I contemplate the subject matter, typically a landscape or space, and envision how the camera might perceive this chosen space. I then ask how I can operate or construct the tool to observe the space in an objective way.

I am particularly drawn to the pinhole camera as it breaks down the barriers between space and record, creating a pure projection of light and atmosphere, perspective and scale. The added element of time afforded by the pinhole results in an image that visualizes the presence of light and perspective parallel to experienced reality.

As I watch the silver reveal itself in the developer tray I feel as if stepping into a dream - transported to a mysterious, yet somehow familiar world. The views are imprinted on my mind, yet the final image is different from my experienced reality. They are simple atmospheric gradations of light that become place and no-place at the same time, challenging the relevance of vantage point and scale and demonstrating the affect of time on our perception of visible space. This inquiry into the fundamental elements of photography and the surprising aesthetic I discover through this investigation is the primary driver of my photographic pursuit.

This activity is made possible by the generous support of our members, sponsors, and Minnesota voters through grants from the Region 2 Arts Council, thanks to legislative appropriation from the Arts and Culture Heritage Fund.

A special thanks to Todd Bockley of Bockley Gallery (Minneapolis) and Mark Weiler of ecce gallery (Fargo) for providing access to the fabulous artists in each of their rosters.

Also, a huge thank you to Chris and Sarah Hawley and the Kilbourne Group for loaning works in their private and corporate collections to be included in this exhibition.

And of course, to the artists who make this all possible.



NEMETH ART CENTER

SIX CENTURIES OF ART