

form & concept

435 S Guadalupe St. * Santa Fe, NM 87501 * www.formandconcept.center

form & concept | Summer Show

June 28 - October 11, 2019

Opening Reception: Friday, June 28, 5-7 pm

form & concept's represented artists unveil their latest works, shattering boundaries and distinctions between art, craft, and design. Their cross-disciplinary practices coalesce for a group exhibition that conveys the gallery's mission.



Santa Fe, NM— “It might be a little early in our gallery’s history,” says form & concept director Jordan Eddy. “But our summer exhibitions have become our favorite tradition.”

Every summer since its founding in 2016, form & concept has invited its dynamic team of represented artists to come together for a group exhibition of new works. Each show unites local and far-flung creative voices in a conversation about art, craft and design. form & concept seeks to examine the conceptual lines drawn between such broad categories, and how these distinctions reflect cultural attitudes toward gender, race, and class.

The gallery, located in Santa Fe’s Railyard district, was voted “Best Gallery” by readers of the Santa Fe Reporter last year. In its short history, form & concept has curated a formidable array of exhibitions that aspire to give platforms to mediums and topics that have been largely overlooked or excluded by local and national art galleries. “The Summer Show is the singular exhibition where our ethos is most clearly on view,” Eddy says. “It’s the most diverse in terms of mediums, forms, and concepts. It’s bigger than just an exhibition. It’s our annual contribution to the contemporary art discourse of Santa Fe and beyond.”

The Summer Show is anchored by an immersive installation by Santa Fe artist Thais Mather. Large-scale watercolor figure paintings descend from the ceiling, cast with holographic prisms created by C. Alex Clark. The two mediums to bleed together, morphing what we believe into a suspension of disbelief. “Perhaps the work is about a loss of perception of self; a melting,” Mather explains. “In this way, the transitional wave created by a prismatic breakdown of color works to dissolve perceived image. I felt somehow prismatic light was almost a breath, in its simplicity and utter complexity. What is light, what is breath?”

Each represented artist will debut new works, including sculptures by Wesley Anderegg, Debra Baxter, Elana Schwartz, and Matthew Szosz, as well as paintings by Heidi Brandow, Matthew Mullins, and Thais Mather.

For more information, contact: Kate Martin, katem@formandconcept.center, 505.982.8111 x 1009

Wesley Anderegg

"I'm not interested in realism, I'm interested in funk." [Wesley Anderegg](#) sculpts clay figures that are both frightening and humorous, based on a lifetime of watching and listening to people. His contemporary ceramic sculptures and figural groups suggest an imaginary narrative that often conveys his social and political concerns. His art comments on issues such as pollution, the degradation of the environment, and the role of government in our everyday lives. His work can be found in over 20 public collections including the Smithsonian's Renwick Collection. When he's not busy with contemporary craft, Anderegg raises pygmy goats and makes his own pinot noir.

Debra Baxter

[Debra Baxter](#) is a sculptor and jewelry designer who combines carved alabaster with crystals, minerals, metals, and found objects. She received her MFA in Sculpture from Bard College in 2008 and her BFA from the Minneapolis College of Art and Design in 1996. She also studied at Academia di Belle Arti in Florence, Italy. Baxter's work is rooted craft, honoring the materials that express her ideas. Of form & concept, Debra says "with the marriage of craft, design & fine art, it makes a lot of sense to show there." Her contemporary jewelry designs are all about the minerals and crystals, showcasing their raw beauty.

Heidi Brandow

"Heidi K. Brandow likes to explore the juxtaposition of things that are familiar and safe with those that might make us feel less comfortable, reflecting the mix of the positive and negative that appears in everyone's life," writes *Albuquerque Journal North*. [Heidi Brandow](#) is a multi-disciplinary artist whose work is commonly filled with whimsical characters and monsters that are often combined with words of poetry, stories, and personal reflections. Hailing from a long line of Native Hawaiian singers, musicians and performers on her mother's side and Diné storytellers and medicine people on her father's side, she finds that her pursuit of an artistic career came natural. Drawing her inspiration from everyday life, Brandow's work concerns discovering, defining, and redefining personal identity by questioning authority and deconstructing mainstream assumptions of Native Americans. Brandow's work engages personal, cultural, and historical experiences while incorporating perspectives of critical theory.

Armond Lara

[Armond Lara](#) was born in 1939 in Denver, Colorado and raised in Walsenburg, a coal mining town in southeastern Colorado. His mother was of Navajo descent and his father was Mexican. He was educated at the Colorado Institute of Art and Glendale College in California and also attended the University of Washington in Seattle where he was influenced by Japanese master paper artist, Paul Horuechi. He also worked with Mexican muralist Pablo O'Higgins, Richard Diebenkorn and Helen Frankenthaler. His paintings and drawings often incorporate handmade

paper, found objects and mixed media including traditional Navajo beadwork that has been sewn on to the canvas. His carved marionettes of historical cultural figures such as Crazy Horse, Georgia O'Keeffe, Frida Kahlo, Man Ray and Billy the Kid, among others, are created in the spirit of the Koshare, the sacred clown that participates in the religious dances of the Rio Grande Pueblo People. Known as a mischief maker, the Koshare clown helps maintain harmony in the community by reminding people of acceptable standards of behavior. Through this vehicle, Lara is able to portray the humor, tragedy, frustration and beauty of what it means to be human.

Thais Mather

[Thais Mather](#) is an installation artist born and based in Santa Fe, New Mexico. Spanning sculpture, printmaking, painting, new media, and installation, Thais' work explores themes of feminism, authorship, mythology, the objectification of culture, and women's labor. Mather has been a student and teacher of feminism for a decade. She holds an MFA in installation art and feminist theory from the Vermont College of Fine Arts where she is now a Graduate Professor of Art. She is a recipient of the Shipley Swan Fellowship for Printmaking, the Levin Lutz Fellowship for Installation and Research, and the LewAllen Grant for Educators.

Matthew Mullins

The interconnection of human consciousness and the natural world is what inspires the work of [Matthew Mullins](#). Mullins' watercolor and acrylic ink paintings merge human made patterns derived from social constructs with the visual perception of nature, creating a harmonious relationship that the artist feels is often lost in today's culture. Originally from the Bay Area of California, Mullins received his MFA from University of California Berkeley. Here, he began his career with his Artifacts & Archives paintings, a series of photo-realistic watercolors that replicate the archival environments and materials he had access to during his graduate studies. Having always been drawn to pattern play as an experimental process that allowed for more risk and ambiguity, Mullins eventually transitioned from his comfortable illustrative style to the excitement of abstraction. This shift coincided with his move to New Mexico in 2011, where the high desert and nearby mountains continue to inspire him. His work now consists of paintings, works on paper and collage, with an encompassing theme of our innate connection to and harmony within the forces of nature.

Mark Newport

Michigan educator and fiber artist [Mark Newport](#) explores the social and cultural significance of textiles through his diverse body of work. His Costumes series, which appeared in form & concept's Refashion group exhibition in summer 2016, comprises hand-knit superhero costumes that investigate cultural conceptions of heroism and protection. In early 2017, Newport unveiled a solo exhibition at the gallery titled Mending. The new body of work consists of torn muslin cloths with meticulously embroidered patches, symbols of the scars that life

etches on the body and psyche. “Underneath the pop culture trappings of the earlier work, the body was always part of it,” the textile artist says. “While the Costumes were about power and armor, the new series is more about vulnerability. I’m flipping that coin on its head.” Newport is the Head of Fiber and an artist-in-residence at Cranbrook Academy of Art in Bloomfield Hills, Michigan.

Elana Schwartz

[Elana Schwartz](#) is a wood sculptor from New Mexico. She has been drawn to the use of statuary as a conduit between the physical and metaphysical; concrete objects transcend the inherent limitations of the physical and provide a channel through which hidden meaning is unlocked. Wood is the perfect medium to explore concepts of the cyclical nature of life, containing within each piece a living history and future all its own. The recreation of wood into sculpture captures the transformative spirit of our own life cycles, and has the capacity to make any space sacred.

Matthew Szösz

[Matthew Szösz](#) approaches materials with an innate impulse to alter, build, and investigate. As an artist using glass as his primary medium, he creates performance-based experiments, and the resulting works have been unexpected and boundary-pushing. Says Szösz, “Many of my works start from a basis of ‘un-likelihood.’”