

July 1, 2012 for immediate release

HERE I AM/NOT

What

Group exhibition of artworks that explore personal and esthetic experiences of geographic places

When

October 18- November 24, 2012

Gallery hours: Thursday – Saturday

12:00 – 6:00 pm and by appointment, free and open to the public

Opening Reception

Saturday, October 20, 2012: 6:00 – 8:00 pm, free and open to the public

Where

Form+Content Gallery

Whitney Square Building

210 North 2nd Street, Suite 104

Minneapolis, MN 55401

Metered street parking until 10:00 pm, free parking weekends

Info

Gallery: 612/436-1151, Howard Oransky 651/592-1841

HYPERLINK "http://www.formandcontent.org" <http://www.formandcontent.org>

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Artists in the Exhibition

Beth Dow, Jay Isenberg and Pete Sieger, Meg Ojala, Margaret Pezalla-Granlund, Cameron Zebrun

Exhibition Curators

Jil Evans, Jay Isenberg and Cameron Zebrun curated the exhibition *Here I Am/Not*.

Description

Form+Content Gallery presents *Here I am/Not*, a group exhibition of photographs and installation that brings together personal and idiosyncratic experiences of the aesthetic dimensions of geographic places. The aesthetic dimensions of particular places can bring us to a profound connection with the world, or its opposite, a profound sense of alienation or not belonging. This exhibition looks at the diverse ways artists consider phenomenological experience as central to the content of their work.

There is a nearly universal desire to feel at home in the world, a longing to connect with the world outside us. We have histories of art and culture that picture or create places for us that typically elicit a feeling of connection (for example, meadows, sanctuaries, calm waters) and alienation (for example, battlefields, ruins, arid deserts). Going about our lives day to day, we know that both our perceptions of place and our imaginations work together in generating an experience of place.

This exhibition highlights the *inner map*, and examines how these artists' studio practice interrupts the experiential. While a work of art cannot re-create personal experience for another person, the artistic translation of experience affirms our task of making sense of the world and our place in it. For example, Meg Ojala's photographs of a grimy oil-spilled factory become intimate explorations of abstract worlds, transforming detritus into sublime fields. In contrast, Cameron Zebrun's beautiful but haunting photographs of slanted space and light captured in the Petrified Forest National Park come from his experience of wanting to escape the area as soon as possible.

Here I Am/Not is presented in conjunction with the Katherine E. Nash Gallery exhibition *shadows traces undercurrents* at the University of Minnesota. The exhibition at Form + Content Gallery was curated in response to the themes of geography in *shadows traces undercurrents*.

Press Images

01-Dow
Beth Dow
Discontinua, ink on paper, 15" x 12.5"

02-Ojala
Meg Ojala, *Plant 1*, photograph

03-Ojala
Meg Ojala, *Plant 2*, photograph

04-Pezalla-Granlund
Margaret Pezalla-Granlund
Mars, video still

05-Sieger
Pete Sieger
Elevators, photograph

06-Zebrun
Cameron Zebrun
ranger-following, photograph

Artist Statements

Beth Dow

What happens when disparate places and times come together? And what do we get if we model time as a plane rather than a line? These photographs question the ways we understand where we are and what we see, mashing up ancient Greek and Roman antiquities with contemporary Minneapolis architecture.

Jay Isenberg

Gritty edges/remnants of industry/detritus of abandoned systems
Behemoths of the past /lost to the future/nature molding over.

Piles of scrap/heaps of metal/auto parts strewn behind transparent fences
Buckets of knobs, hinges and hooks
Transplanted/displaced/waiting for salvation.

Visceral reminders
A city's zipper undone/an architecture revealed
An urban voyeur gawks in wonder.

Meg Ojala

For the past several years I have been photographing the woods, river, prairie, and creeks near my home in Dundas, Minnesota. I explore the ambiguities of space and time in my pictures of the natural world. These recent pictures were made in a very different place. My family calls it "the plant", a small factory owned by my brother in southern Minnesota. This grimy, greasy, worked-in place is layered with the textures, traces, and tracks of the men who have been working there day after day for many years. At the plant I am curious to discover how the found drawings and found sculptures that fill the artificially lit cavernous space will be transformed in the photographs and suggest an experience of the place.

Margaret Pezalla-Granlund

I have explored the imaginative and expressive potential of modeling speculative landscapes: those unexplored places beyond what we can see, the places beyond our everyday world, the extramundane. The American astronomer Percival Lowell popularized the theory of the Martian Canals through his books, including *Mars and Its Canals*, in which he imagines the citizens of the dying planet, working in harmony to engineer a system of planet-wide canals to carry water from the shrinking polar ice caps. Today, 100 years after Lowell was widely discredited, amateur scientists still scrutinize images of Mars for evidence of an advanced civilization. I am inspired and moved by this desire to discover something extraordinary: what if I could see beneath the surface of Mars? What if I can model the wondrous things just beyond our ability to see?

Pete Sieger

The place represented here is a railroad corridor – literally a street – which

serves a complex of grain elevators in an industrial area along Hiawatha Avenue in South Minneapolis. It is the spatial quality (that of a street), the sheer monumentality, the age, timelessness, and gritty character of this site that captivates me, here. My sensibilities have been strongly influenced by the street photography of Eugene Atget, and Bernice Abbott; the architectural photography of Ezra Stoller and Balthazar Korab; and more recently, the large format photography of Robert Polidori. My own inclinations are towards the use of wide-angle lenses – the primary tools of architectural photographers – because of their ability to capture expansive spatial views.

Cameron Zebrun

I am an observer and collector of images, experiences, emotional responses and ideas inspired by the natural world. My work leads me into deserts, glacial basins, forests, mountains, and river deltas all manner of ecosystems. I record the intimate patterns that forces of enact on these landscapes-the textures, rhythms, symmetry and asymmetry, the essences of nature's abstract forms.

Artist Biographies

Beth Dow

Beth Dow is a Minneapolis photographer who uses historical references to address contemporary issues of land use and our experience of time. Her work has been exhibited around the world, and is in the collections of the Minneapolis Institute of Arts, the Portland Museum, and the Midwest Photographers Project at the Museum of Contemporary Photography. Her photographs have received many awards, including fellowships from the McKnight Foundation and the Minnesota State Arts Board.

Jay H. Isenberg

Jay H. Isenberg, AIA is a practicing architect in the Twin Cities, an arbitrator and mediator of design and construction related disputes, and has been an Adjunct Assistant Professor at the University of Minnesota's College of Design. Mr. Isenberg has worked as a consultant helping forge alliances among private, public, nonprofit and community groups including the architectural profession in the rebuilding of local neighborhoods impacted by the housing foreclosure crisis. In 2010 he conceived and implemented with the City of Minneapolis an affordable housing design competition on city owned vacant properties culminating in a public exhibition of the forty-six entries. He is a founding member of Form + Content Gallery in Minneapolis where he has presented several collaborative and interdisciplinary public art projects in different venues using multiple media that explore architecture at the intersection of law, ethics, politics and psychology.

Meg Ojala

Meg Ojala has lived in Minnesota most of her life and has taught photography at

St. Olaf College for the past 30 years. She earned her BA at the University of Minnesota and her MFA at the School of the Art Institute of Chicago. Meg was a recipient of the 2005 McKnight Foundation Artist Fellowship for Photographers. She is interested in space, place, and time and the ways in which the world is transformed in a photograph. Meg resides in Dundas, MN.

Margaret Pezalla-Granlund

Margaret Pezalla-Granlund received her MFA from the California Institute of the Arts. She was awarded a McKnight Fellowship and a Jerome Travel Grant to the archives of the Lowell Observatory in Flagstaff, AZ and the Velaslevansky Panorama and the Museum of Jurassic Technology in Los Angeles, CA. She has exhibited both locally and nationally, at the Minneapolis Institute of Arts, the Santa Monica Museum, and at Burnett Gallery in the Minneapolis. In her current work, meteors, the barely visible, and the canals on Mars fascinate her.

Pete Sieger

Pete Sieger is a Minneapolis architect turned architectural photographer. He studied architecture in the late 1960's, and received his Bachelor of Architecture from the University of Minnesota in 1973. He has worked as a practicing architect for over thirty years. In parallel, Pete has served as an in-house photographer for several architectural firms prior to launching his career as an architectural photographer in 2009. His work has been published in various books and periodicals and has been included in variety of exhibits sponsored by the University of Minnesota, College of Design. He works utilizing both the 4"x5" format (film) and direct digital capture. In 2010 Pete co-founded IDE[A] - *Imaging the Designed Environment [Architecture]* - a Minneapolis based architectural photography collaborative now consisting of seven Minneapolis photographers and filmmakers.

Cameron Zebrun

Cameron received a Minnesota State Artist Initiative Grant in 2005 and was Artist in Residence at the Petrified Forest National Park in 2008. Cameron will have a 1-person exhibition at The Phipps Center for the Arts in Hudson, Wisconsin in November 2012. Cameron's works are included in the collections of The Minnesota Museum of American Art and the Madison Art Center. He is employed at the Walker Art Center as Director of Program Services and joined Form + Content Gallery in 2008.

Mission Statement

Form + Content Gallery nurtures diverse artistic practice and thoughtful dialogue. We value art as a catalyst for critical thinking. We value integrity and the artistic process. We aspire to link personal expression to broader social contexts. Form + Content Gallery is dedicated to moving the definitions and practice of culture forward in new and lively ways.

