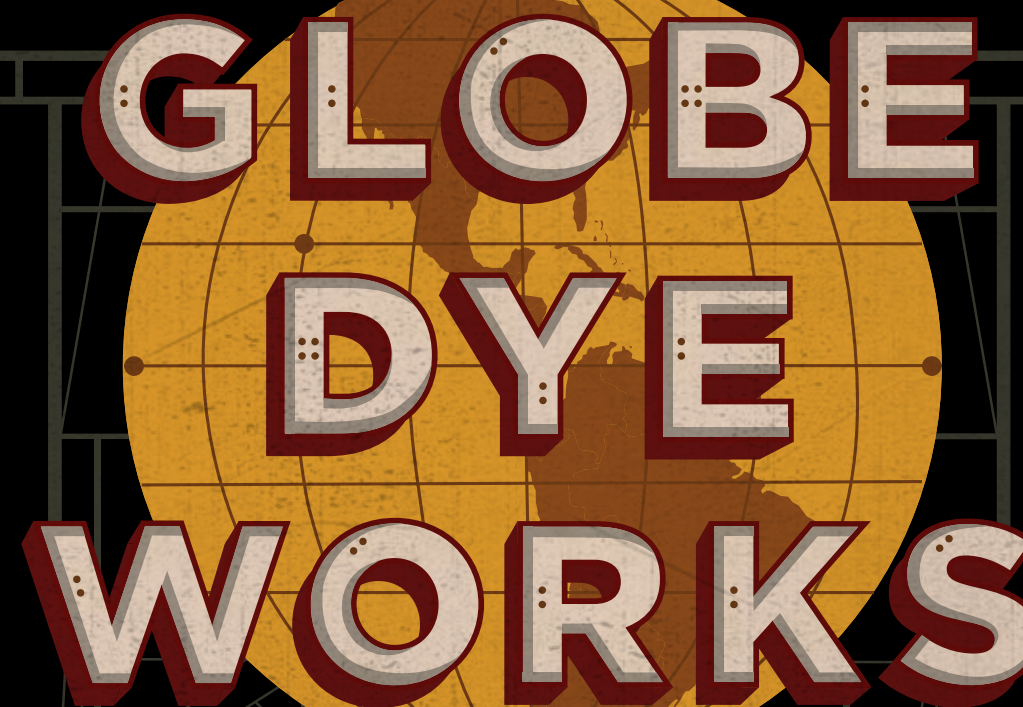


Philadelphia Sculptors

Presents

Catagenesis

at



**GLOBE
DYE
WORKS**

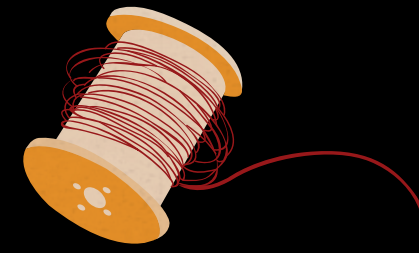


Philadelphia Sculptors

1315 Walnut St., Suite 802 Philadelphia, PA 19107

www.philasculptors.org

SEPTEMBER 9 - OCTOBER 21, 2012



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Presents

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**GLOBE
DYE
WORKS**



Globe Dye Works, 1940s

Philadelphia Sculptors is the only professional organization of sculptors in the Philadelphia region. Incorporated since 1997, it received its 501 (c) 3 status in 1999. Currently its membership approaches 300. Philadelphia Sculptors' mission is to promote contemporary sculpture and serve as an advocate for sculptors. Its goal is to expand public awareness of the role and value of sculpture within our culture through exhibitions, public forums, member services, and educational outreach. Since its inception, PS has sponsored over 60 juried and non-juried indoor and outdoor group exhibitions in a range of venues, including many alternative and non-traditional spaces. In addition, it has co-hosted a regional sculpture conference; produced collaborative performance pieces; sponsored the creation of environmental art; produced collaborative exhibitions with other sculpture organizations; and sponsored exhibitions featuring college students and emerging artists. Each year at an open annual meeting, invited artists/arts professionals present topics of general interest to sculptors, artists, and other interested audiences. A members' newsletter and web site provide additional resources for members and the public. New members are always welcome to join. More information is available at: www.philasculptors.org

ACKNOWLEDGEMENTS

An idea is one thing, but actualizing it is something completely different. In order to get off the ground with our plans for "Catagenesis", we needed cooperation from the Globe Development Group, the owners of Globe Dye Works. From the start, Globe partner Charlie Abdo provided us with the freedom to use the space in almost any way we wanted. While we were planning, he was re-building roofs, patching leaks, clearing spaces, and making unending improvements so that our artists could install their works. His positive spirit and exceptional generosity allowed us to create something unimaginable under any other circumstances. Partner Matt Pappajohn, with his wife Katie Recker, were very also enthusiastic about the project, and jumped in just when we needed the help. Partner Pete Kelly answered with swift responses to requests. And we would be remiss to omit Charlie's son Emmett whose contagious enthusiasm and willingness to do just about anything, motivated us time after time.

We are also indebted to the members of the Greenwood family, Globe's original owners, — Bill Sr., Craig, and Tim, who opened up their homes and their lives, not to mention their attics and basements, to help us create our video "Globe Dye Works — Sweeping Changes."

Our incredible interns, Eliza Serocki and Christina Zendt, seemed to be everywhere all the time, picking up the pieces and helping us knit them all together, working on everything from organizing artists and volunteers to blogging and writing essays for the catalog. Our third intern, Regina Raiford, used her skills to help us with our data and our organizing.

There are a number of other individuals who have gone out of their way to work with us and to embrace this project as their own. Consul Daniel Kutner and Cultural Director Deborah Baer Mozes at the Israeli Consulate, and Canadian emissaries Paul Gillis and Shannon-Marie Soni, have made this project truly international through their generous contributions and active participation.

This undertaking could never have happened without strong support from many Philadelphia Sculptors members. Kt Carney, Joan Menapace, Elizabeth Miller-McCue, Joey Alana, Simple, Brigid Tray, Galen Shean, Simone Spicer, Trey Dunlap, Lauren Price, Sarah Peoples, and Chloe Reison are just some of the

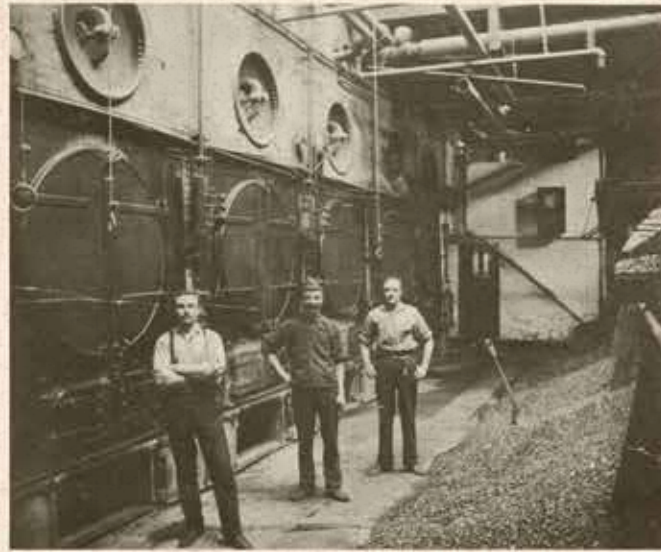
people who have contributed their time, labor, and valuable ideas to the project. All the PS Board members helped guide the project, but Michael Grothusen, Marsha Moss, and Dina Wind played especially valuable roles. We also thank PS board member Donald Lipski and Tom Moran, Chief Curator of Grounds for Sculpture, as co-jurors.

Keary Crawford and Wayne Simmons of The Growth Strategy Company, became our fairy godparents as sponsors of our video and reception. Ben Graeff, with help from Robert Beach, was responsible for the majority of the videography and editing for the production. Additional footage was provided by Don Macavoy. Alicia Diehl contributed the first graphic images to the project, followed by Yuan Yao, who stepped up to create a knock-out design campaign. John Kelly Green has created our strong web presence. Phillip Dubroff poured his heart, soul, and considerable professional and financial support to produce our signage. A number of the start-up businesses that now have homes at Globe have contributed their services and products to us — we are especially grateful to Birchtree Catering and A Cupcake Wonderland. The Frankford Historical Society opened up its resources to us, providing us with troves of information essential to the project. Additional members of the Philadelphia community volunteered their time and opened their homes to artists.

And of course, we are grateful to the artists for contributing their creative approaches to the project, and spending so much time and effort to make it all come together.

Our many additional sponsors include businesses, governments, non-profits, and individuals who helped us by making financial contributions or by donating time, labor, resources, and materials. They are listed separately. Many other people have helped us in various ways, and if we have neglected to include them, we apologize. We are grateful to everyone who has assisted us in making this project possible.

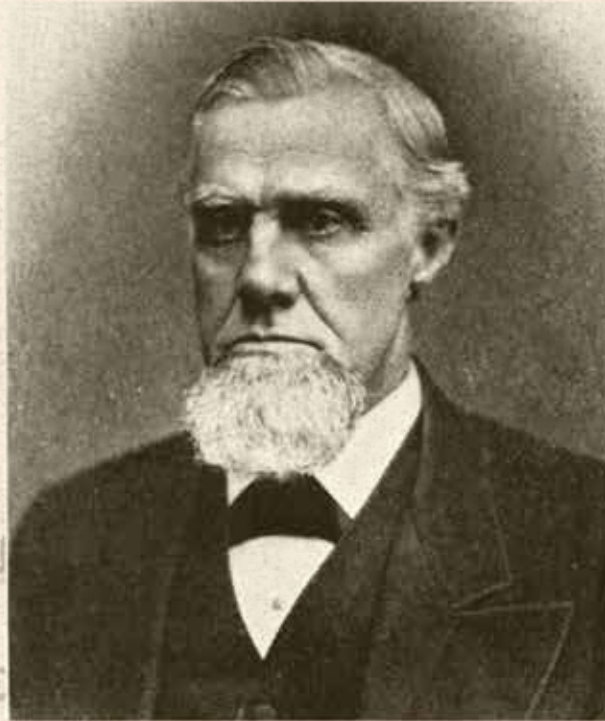
Leslie Kaufman and Cheryl Harper
Project Co-Directors



SUCCESSORS TO

R. GREENWOOD &
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GLOBE DYE AND BLEACH WORKS.



GLOBE - DYED YARNS FOR
BATHING
SUITS
1865 - 1940



Away back yonder, when sturdy swimmers dressed and looked like the two gentlemen on the left, Globe dyed yarn was used to get the stylish stripe effect. Today, Globe is ready to dye cotton, rayon and latex yarns for swim suits, in the smart colors that please a new generation.

DIAMOND JUBILEE
Celebrating 75 Years
of Yarn Dyeing Service
1865 - 1940



BUILDING PARTNERS

Partnering has become a frequent strategy for art organizations as they work to stretch minimal resources for maximum effect. What I didn't realize when I walked into the structures that had housed Globe Dye Works, a once vibrant yarn dyeing and bleaching factory, was that the silent partner in this extraordinary enterprise would be the structures themselves. It was impossible not to be inspired by its silent history and awed by its industrial charm.

This charm nurtured the idea of creating an exhibition of site specific installations located throughout the "rougner" sections of the facility. Portions of the old Globe Dye Works buildings had already been renovated into offices and studios, but large expanses were left in the poor condition into which they had fallen as the company was forced to cut back and finally cease operations.

The term *catagenesis*, was coined by Professor Thomas Homer-Dixon in his book *The Upside of Down—Catastrophe, Creativity and the Renewal of Civilization* where it was described as "the creative renewal of our technologies, institutions, and societies in the aftermath of breakdown." This concept seemed particularly relevant to our proposed project and we decided to adopt "Catagenesis" as our title. Abandoned equipment, artifacts, and debris could be repurposed and incorporated into art forms to provide new identities for old buildings.

With the owners' support, our project moved forward. We invited six artists/teams to create works for the site. We asked Carolyn Healy and John Phillips to anchor the show, based on their demonstrated commitment to working with abandoned spaces in the Philadelphia area. We invited local artist Scott Pellnat, whose vision seemed compatible with ours, and Brooklyn-based Gandalf Gavan, whose long relationship with alternative spaces seemed a good fit. We looked further afield and discovered Israeli artist Nivi Alroy whose interest in biological systems paralleled what we wanted to explore, and Vancouver artist Reece Terris whose interest in architecture and economic systems gave a more global approach to our show. In addition, ten more artists/teams were juried into the show.

Of the resulting fifteen site-specific installations, approximately half focused on aspects of Globe's history (discussed by Cheryl Harper) and the others concentrated more on its architecture, physical conditions, or sense of emotional resonance. Ryan Mandell lives in Idaho and was drawn to the strong architectural elements. His work *Truss*, a structure of inverted trusses, becomes a form reminiscent of a ship's hull. Meant to deteriorate and sited in the roofless space of what was once a covered room, it echoes the transience of architectural form. Michael Morgan has found the brick to be his muse. His work for "Catagenesis" is a form made of altered and recycled bricks that appears to grow out of the ground and merge with one of the building's walls. Referencing both The

Little Tacony Creek (now encased in concrete), and urban development, the form epitomizes the essential character of Philadelphia and also expresses the reemergence and rebirth of the factory's roots.

For Gandalf Gavan, the large vat of zeolite, a silica-based granular substance used for water purification, became the focus for his installation. Intrigued by its shifting forms and ability to reflect light in constantly changing ways, Gavan transforms an industrial material into a desert-like surface where the hand of the artist leaves barely recognizable marks having only an ephemeral existence. Joseph Leroux wants to capture something even more intangible – sound. *The Thief and the Lunatic* appears to be a large piece of industrial-looking machinery, but is actually a wall of speakers suggesting vintage loudspeakers. A musician plays a repurposed harp to create an artificially mechanical sound consistent with the industrial aesthetic of the factory.

David Page concentrates on identifying the isolation and dehumanization endemic to early factory environments. Ominous vinyl-encased squatting forms lack eyes, ears, noses and mouths. When the enclosures are occupied by human subjects, breathing apparatuses are connected to provide just the bare necessities for life, but nothing more.

Israeli artist Nivi Alroy envisions systems and communities with disparate parts that range from a single thread to a whole fabric. The ever-present movement of production within the factory becomes a closed circle which she replicates conceptually by creating an environment in constant motion. Her installation of ongoing construction and destruction of complicated systems offers a way of reconciling opposites. The idea of a cycle is made even more visual by Damian Yanessa's, *The Wheel*. Mirrored surfaces surround a wheel bordered by detritus from the premises. Suggesting both a yarn-spinning device and the cyclical processes of life, death, and rebirth, the piece uses additional light panels to alter the perception of a small room into something expansive.

All of the artists have found threads to tie them to Globe Dye Works, resulting in works that revitalize and renew dormant spaces. These diverse interpretations of Globe communicate its history, its physicality, and we hope, its spirit. Philadelphia Sculptors' partnership with the Globe Development Group, the current owners of Globe Dye Works, has evolved into a deep relationship centering on respect for Globe's history and a shared vision for its future. We hope that this exhibition can make an insightful contribution to Globe's new incarnation.

Leslie Kaufman

Project Co-director

President, Philadelphia Sculptors

REFLECTING UPON AND RE-INTERPRETING THROUGH ART, HISTORY

In my research on Globe Dye Works and the Greenwood family, five generations of company leaders and workers between 1865 and 2005 came into focus. I observed how oral history sometimes overtook facts and how pictures of ancestors were sometimes unlabeled and obscured. A few workers from early days were rescued from oblivion with handwritten names and occupations in old albums and a company newsletter beginning in the mid-20th century preserves many memories. Baults and Greenwoods reached out over time, and pictures of workers became individuals. Several of our artists also reached back in history and reveal in their installations a sense of who was here and how they spent their lives working in these old buildings.

As one enters into the former dye room that held every kind of machine from early wooden tubs through stainless steel package dye steam machines, David Meyer's blue stained walls wrap the viewer in indigo, one of the earliest mass produced colors. On the floor, Meyer's *Between Strangers* refers to anonymous workers, whose body shapes are suggested in conical piles of powder. As one progresses into the space, the whirling clicking sounds of mechanization draw one towards brightly colored wooden ships. Scott Pellnat found the dye room ceiling reminiscent of boatbuilding, a theme in his work. However, Pellnat's *Low Tide or Dance of the Seven Veils* also comically implies multiple narratives, including sinister ones, of vessels. Water and ships refer to the earliest history of Globe Dye Works. R. Greenwood and Bault, founded in 1865, maintained an office near Front Street by the docks where raw materials were regularly delivered from England and the American South. Even today, building tenants include a non-profit shipbuilding program for neighborhood teens.

Christine Altman referenced women in the garment industry, including her own great-grandmother. Female workers in the 19th century toiled long days in the factories over foot treadle sewing machines. As suggested by Altman's *Pocket*, jobs at Globe Dye were handed down from mother to daughter. At this factory and among many companies of the period, women marched and struck for better wages and conditions. This was forgotten history, even by 20th century management, whose paternalistic approach was understood as generous and fair by its non-union employees. Pam Bowman comes to Globe from Provo, Utah. Even though she worked remotely from photographs of the current site, she immediately related to the concept of the dye mordant used to make yellow when proposing her installation. Browns and yellows were among the first colors at Globe Dye Works, produced in logwood dye vats. The company founder Richard Greenwood was considered an expert in this method, boiling down syrups from imported hardwood chips. Bowman painstakingly dyed sheets and tore them into strips to form a giant skein of yarn. *Seamless* mimics the many

stages of Globe's business, from men doing vat dyeing to women workers at the winding machines.

Elizabeth Mackie considers a Globe ritual from the 1930s and '40s for young female factory workers. A tradition of giving betrothed girls a sendoff included a bouquet, small livestock on a leash, and a veiled headpiece. I haven't found anything specific that links this to an old world custom but it certainly was a Globe tradition that speaks to warmth and good humor among workers. At the company sponsored Christmas parties, catered events were held in the large workrooms, workers sang, and management danced among them. In turn, management was invited to informal worker initiated holiday events with tasty ethnic treats.

Jacqueline Weaver and Tim McMurray collaborate on *Ciberchrome F*, a Minimalist approach to dyes, yarn, and reflective light. Precedents include Jesus Rafael Soto's hanging strips and James Turrell's subtle luminosities. Weaver and McMurray address the early Globe expertise in mercerization, a conditioning process that softened cotton and made it more receptive and stable to colorants. In this case, mercerized strings of yarn take over the space, unfettered by the process that would have followed, winding the yarn into loom-ready compressed spools. Perhaps the most historically researched piece in the exhibition is *Indigo Hunting* by Philadelphia collaborators Carolyn Healy and John Phillips. Healy pored over original documents at the Franklin Historical Society to absorb a visual and spiritual understanding of Globe Dye Works 125-year history. She honed in on the role of the boss dyer, whose perfect color intelligence and formula adjustments made him the most important worker in the plant. Healy and Phillips spent months in the Globe complex, hunting and gathering in order to produce a visual ballet of color, video, and history.

Canadian Reece Terris considered the factory's many decades of success in his conceptual intervention, *Good Bye Work* with Globe Dye Works. He sees the industrial complex as typical of entrepreneurial initiative that resulted in jobs and neighborhood stability but also representative of economic downturn when globalization caused jobs to be exported overseas from North America. Ironically, many 19th century companies used the word "globe" in their names to demonstrate their reach but as the world became a smaller place, lost their ability to compete in it.

Cheryl Harper, Curator

Project Co-director



Damon Landry, photograph of Globe Dye Works in 2008

REECE TERRIS

VANCOUVER, BRITISH COLUMBIA

**GOOD-BYE WORK:
(INVOLUTION ANAGENESIS 1865-2005)**

Sign and Metal Letters

For my project at Globe Dye Works I have created a two part site-specific work. The work considers the socioeconomic impact that the failed Globe Dye Works Company and its subsequent resurrection as an artisan live work development have had on the region when correlated with global corporate practice.



Through a reconfiguration of the letters that make up the Globe Dye Works signage the project beckons the public to re-imagine their collective position as social subjects in relation to faltering national and global economies.

At the rooftop location a reworking of the Globe Dye Works sign into a truncated version of the original now reading "Good-Bye Work" was achieved by rearranging the location of the existing letters of the old sign. At street level, above the doorway to the now out of use art deco entrance, the existing stainless steel Globe Dye Works sign has incorporated into its facade a new reflected version beneath, also reading "Good-Bye Work."

Through an appropriation or subversion of the visual language of corporate promotion, the work encourages local awareness of real world cause and effect conditions created through a

dependence on market based global capital. The rearrangement of old letters, on an old sign, into new words becomes that of a statement more than a game of word play.

ABOUT THE ARTIST

When first approached to participate in "Catagenesis," Reece Terris's acceptance was quick and resolute. He knew exactly what he wanted to do: an intervention with the site's colossal rooftop sign whose design is a planet with the words "Globe Dye Works" superimposed on it. He immediately saw a near anagram for his title **Good-Bye Work**. It spoke to the consequences of globalization that shuttered the location's 125-year-old successful family business that exemplified the crippled Western economic engine. For Terris, the sign represented a possibility for commentary.

Reece Terris is a graduate of Simon Fraser University, the same institution where the photoconceptualist Jeff Wall once taught. Wall is associated with the term "Vancouver School," an approach to art that involved subtle political subtext to cleanly executed work across a variety of mediums. Terris is among

artists considered the "New Vancouver School." Works by its members include Kathryn Walter's 1990 text intervention, **Unlimited Growth Increases the Divide** where a sign appeared in the form of metal letters above the entrance to a hotel serving low-income clients. Its ironic message made reference to the refusal of the building's owner to sell it to the corporate entity whose mammoth edifice surrounds it.

Terris's recent projects include the **Western Front Front: Another False Front** in which he riffed on the tradition of exaggerated facades of Old West architecture that belied its humble interiors. His 2010 sculptural installation captured the imagination of Vancouver inhabitants with its outlandish proportions that seemed oddly consistent with the building's architectural lines. A giant crane lifted the new front addition from a flat bed truck over the top of the existing cornice.

An expert designer and builder, Terris, whose day job is as a construction contractor, directed at least six assistants in a "double take" that took an entire day to install. **Good-Bye Work** joins his other sardonic temporary public works such as **Ought Apartment** at the Vancouver Art Gallery in 2009 that consisted of stacked multiple post-war era style apartments representing different decades that were suspended in a cavernous atrium. Each "residence" was authentically decorated according to its period, and invited viewers to touch as well as to see, a sort of vertical continuation of General Electric's "Carousel of Progress" but without the animatronics. The social commentaries of Terris, combined with his expert skills in construction, provide him a combination with nearly limitless opportunities for artistic intervention. The common thread of all his work is a witty response to history's absurdities.



Reece Terris, **Western Front Front: Another False Front**, Vancouver, 2010



Project proposal for **Good-Bye Work**

NIVI ALROY
TEL AVIV, ISRAEL

INTERRUPTING PANGAEA

Variable Size, Mixed Media

The site of the “Catagenesis” exhibit brought to my mind images of spaces touched by time: spaces that have become undone and then redone and altered over the years. The original function of the site as a yarn-coloring factory made me think about the relationship between a single thread and the whole fabric, and between separate cells and entire continents.



Located at a space where boilers heating the fabrics once stood, the installation seeks to imitate a process of life generation and constant movement. The giant barrels operate as the source of the thread and the microscope as a life-creating sewing machine. The movement takes place in a closed circle: shreds of colored PVC forms flow from one

of the barrels to the microscope on one side, while others crawl throughout the gate. From the gate, the movement continues with the passage of solid-wood plates cut in the shape of maps.

Pangaea — the name given to the super-continent preceding the division of the land into separate sections, is being divided in this spatial journey into different sections. The two centers are connected with PVC stripes to imitate the flow of water; porcelain growths spring through the top barrel and drip through the lower levels; and wooden cell communities cultivated at the bottom slowly emerging upwards.

Coming from an area divided by artificial borders and national markers that affect not only the experience of collectives but also the daily life of individuals and the movement of singular bodies, I choose to create an environment in constant motion. The installation presents an illustration in space as an attempt to offer a process of healing through the ongoing construction and destruction of complicated systems.

ABOUT THE ARTIST

Nivi Alroy is based in Tel Aviv, and like many Israeli artists, she took the opportunity to have an international education. Following her required army service where she produced animations for training films, she entered the prestigious Bezalel Academy of



Nivi Alroy, Process drawing for *Interrupting Pangea*

Art in Jerusalem. Upon receiving her BFA, Alroy spent two years in Paris learning etching at the Atelier 17 studio. She relocated to New York where she earned her MFA at the School of Visual Arts. She quickly won recognition in New York and Tel Aviv with shows in both cities and a fellowship at A.I.R. gallery and other residencies. Alroy's recognition as the “most promising artist” at Tel Aviv's Fresh Paint Art Fair in 2008 led to a one-person show, “System Collapse”, at the same venue in 2011. It brought her

significant attention including a review in *Sculpture Magazine*.

Her process involves hundreds of drawings as she comes to an understanding of her muse, which in the case of Globe Dye Works, is an old boiler room in the defunct textile factory. Until her arrival to install the show, she never experienced the space in person but imagined it through video and photographs. This project involved making elements that could survive a long journey, but which needed to be reevaluated once the artist and elements arrived at the site together. Alroy's spurts of political activism also affect her understanding of the world as having fluid and changing borders, a state that exists in experimental science as well as between sovereign and emerging states.

Alroy is married to a climate scientist whose work takes him on extended information gathering missions. Her work reflects the ideas mined from his explorations, as well as from other sources derived from close relationships such as those with her architect sister and young son. Concepts of cellular level scale, permeability, viscosity, destruction and evolution all appear in her site-specific work. She has collaborated with her husband in illustrating his scientific articles, even writing a children's book together. Her latest collaboration is with Israeli artist Hilla Amram, another artist inspired by science. Their shared blog posts images of both artists in a virtual public airing of ideas. Their visual interplay will likely lead to stimulating executions in real space, perhaps together.

c.h.



Nivi Alroy *Sub City* A site specific installation 2012 Chelouche gallery, Tel Aviv, Israel. Photo credit: Ravid Biran



Carolyn Healy and John Phillips *Figures of Speech* Philadelphia, 2011.

CAROLYN HEALY AND JOHN PHILLIPS

PHILADELPHIA, PENNSYLVANIA

INDIGO HUNTING

Mixed and Multi-media, Dimensions Variable

Working inside the relic of Globe Dye Works has been fascinating on many levels. The architecture, stripped of activity, carries the poignancy of decline: textures of peeling paint, pipes that go nowhere, the stains of moss on the walls.



The random assortment of objects left behind yields some odd or poetic associations and provides a glimpse into the work that went on here, prodding us to learn something of the company's history and the evolution of dyeing processes. We came away with deep admiration for the Greenwood family and the workers who dedicated themselves to quality

for nearly 150 years.

In particular, the immense skill required to match colors, especially when working from non-standard samples provided by discriminating (and sometimes demanding) customers, resonates with us as visual artists. There is an intersection of physics and psychology we don't pretend to understand, but the difficulty of discerning small color differences, and the many variables that affect the way a color is perceived, such as light source, angle of viewing, size of the area observed, neighboring colors and eye fatigue, are well within our experience. Part of Globe's reputation

rested on extraordinary visual acuity—a "boss dyer" possessed knowledge of thousands of shades, hues and tones and despite the introduction of instruments and computers the human eye and brain remained critically important (all dyed yarn had to pass the "eye test" even after machines performed a scientific color match). It is this combination of human judgment and refinement of sensory perception, later coupled with technological ingenuity, that impresses us most.

We have riffed on this central challenge of color-matching by tagging objects and surfaces with some of the thousands of color-standard yarns found in the company files, using the sometimes fanciful names of those colors in the soundtrack, sequencing changes in overall illumination/mood of the space, and by circling round the iconic indigo trying to capture it in light. Richard Greenwood, founder of Globe, was considered a "vat doctor" and an expert in indigo — a color ill-defined by science but well known as a natural dyestuff used in some form in all traditional cultures and here in the early textile industry of America. One of our videos incorporates pages from an 1885 Globe dye-recipe and sample book in the collection of the Frankford Historical

Society— it is projected on Jacquard loom pattern cards from the now silent Standard Tapestry mill, also founded here in Frankford and once a customer of Globe. We share these details to give a sense how our materials and ideas derive from what we encountered here, but we hope the sum of our efforts is greater than the parts.

ABOUT THE ARTISTS

Carolyn Healy and John Phillips are well-known to Philadelphians and to a subset of people who enjoy taking risks, confronting the unknown, and possibly even putting themselves in actual physical danger. A husband and wife team that has been working together for over 25 years, Phillips and Healy combine their talents and interests to create cavernous site specific multimedia installations, often in abandoned places more associated with neglect and disuse than with art.

Phillips began his art career as a painter, and Healy attended music school. Early work included a lot of cross-fertilization, and then the pair completed the transition by switching disciplines completely. Exposed to experimental theater in 1987, both took dramatic leaps: Healy from small sculptures to stage sets, and Phillips from recording sounds to making digitized sound pieces integrated with video and lighting. A typical work would include darkened spaces filled with elegantly assembled found objects punctuated with rhythmic light shows and permeated by shifting soundtracks. In some works, viewers alter the works through their movements, unknowingly becoming both subjects and objects. The artists want their audience to become absorbed into a nonverbal "theater of the mind" where "invisible" technology allows them to maintain the "magic of the art experience."

Both are fascinated by the urban decay of Philadelphia, and it was a natural fit for them to be a part of the "Hidden City" festival in 2009. In *Running True*, their site specific installation at the still-functioning Disston Saw Works, they occupied an unused section of the factory and created a wonderland of machine parts, saws, and previously useful but now unidentifiable metal objects that were illuminated by dramatic lighting, rising and falling sound, and videos of historic references and ambient noises. In their work for "Catagenesis," they mine the same concepts, digging into Globe's history and retrieving pieces of the past that are then reassembled and become another theatrical hybrid art form.

Individual and collaborative exhibitions include the Institute of Contemporary Art, Philadelphia; The Annenberg Center, Philadelphia; Eastern State Penitentiary; Pennsylvania Academy of the Fine Arts; the International Computer Music Conference in Ann Arbor, MI and Beijing, China; the Philadelphia Live Arts and Fringe Festivals; Cini Foundation, Venice, Italy; Carnegie Mellon University; LaMama; Symphony Space, NYC, and Suyama Space, Seattle. Both have received many prestigious grants and awards, including those from the National Endowment for the Arts, Pennsylvania Council on the Arts, Pollock-Krasner Foundation, the Leeway Foundation, and the Dietrich Foundation.

l.k.



Space before *Indigo Hunting* installation



During *Indigo Hunting* installation



Low Tide or Dance of the Seven Veils detail

SCOTT PELLNAT

SOMERSET, NEW JERSEY

LOW TIDE or DANCE of the SEVEN VEILS

Mixed Media, Motorized Parts

A drop of dye falls in the water and immediately spreads tendrils of color. Events and the cultural narratives of history likewise resonate through time. My piece examines these ripples; the ebb and flow of belief and faith, and the utility that ties them to the physical world.



Boats are vessels of transport and utility and as such function as metaphors for this movement. Ultimately, it is this mobility of narrative that embodies catagenesis. The Globe Dye Works' change in function from industrial to cultural is less catagenic than the evolution of industrial ideas and narratives that makes this repurposing possible. The present state of

the Dye Works is not an end in itself. It is one moment or step in a continuum of rejuvenating change.

The piece seems to approach the notion of catagenesis from the perspective of Nietzsche's eternal return rather than that of the phoenix. Systemic renewal from this perspective is non-linear, non-progressive and doomed to an endless repetition. When the systems involved are narrative, a dual process of renewal occurs. On the one hand the symbols and content mimic a forward progression by their constant assimilation of contemporary forms, on the other, motivations and basic drives seem

to repeat themselves eternally, unchanged like DNA. I guess the piece could be seen almost as a map of the terrain crossed as contemporary needs fashion a history to justify themselves....catagenesis as a reversed process that renews a system by rewriting its genesis.

ABOUT THE ARTIST

Scott Pellnat graduated from Parsons School of Design in New York City. His work involves fantastic toys with narratives reflecting historic rhetoric. As Pellnat says, "History is arbitrary. It is written to serve the needs of the present." Pellnat is recording a history filtered to his needs. Identifiable elements include rat-headed soldiers that he stripped of human identity to make them more human, seductive uterine-shaped sailing ships, ominous phallic spaceships, feral animals and charred baby dolls that all play havoc with the viewer's imagination. Presented in pristine environments, they were out of context, adding to their ominous nature. But in the outdoors, in the studio, or at home, the works grew into their environments. Here, at Globe Dye Works, where Pellnat visited the site on several occasions, he unifies a setting

with his sensuous scale model narrative.

Pellnat's work in the last several years reflects a new beginning after a 10-year period of tenuous health. His journey included a year-long period where he lived as a resident case study at the National Institutes of Health, hardly a typical environment. Fortunately, the experience brought him to a point of stability and he returned to a productive studio practice. One of his first works following his return home involved an army of tiny humanoid animal figures. He simulated battles between two opposing forces of tin-like soldiers. Made in a modular format, the war changed depending on the placement of the soldier occupied squares. In 2008, Pellnat was accepted into Philadelphia's Center for Emerging Visual Artists (CFEVA) fellowship program through which he has had several exhibition opportunities. His ominous black pirate ship was a standout work in a 2010 CFEVA presentation at the Pittsburgh Center for the Arts.

Pellnat's acquired skills include carpentry, masonry, and electronics that are evident in his work such as an elaborate out of context widow's walk that he built on the rooftop of his home in South Philadelphia in 2008. All of his projects have a compulsive quality and through his own admission, he often works in the studio until dawn. Pellnat teaches intermittently and works odd jobs in the trades, and spends many days caring and chasing after his active 6-year old daughter.

c.h



Low Tide or Dance of the Seven Veils during installation,

photo credit: Leslie Kaufman



Low Tide or Dance of the Seven Veils early maquette



Zeolite before installation, photo credit: Leslie Kaufman, 2011

GANDALF GAVAN
BROOKLYN, NY

UNTITLED

Variable Dimensions Zeolite, Lighting

A large vat of zeolite, a sand-like silica substance used for water purifying, became the inspiration for this work. Zeolite's physical properties and industrial uses create possibilities of extended discourse between architecture and sculpture, mechanization and craft, and the ephemeral and the permanent.



Used at Globe Dye Works to help ensure the consistency of the dye colors, its appearance here addresses its material nature and the ways in which it reflects light, allowing for shifts in the viewer's perceptions.

The seductive nature of the smooth granules attracts the eye and the hand, providing a temptation to become immersed in the materiality of the substance. Wavelike forma-

tions created in the surface create a desert-like landscape that seems to be an anomaly within the impenetrable walls of brick and concrete surrounding it. But it is just this source of calm, this space for contemplation, that serves as a catalyst to reinvigorate the structures encompassing it. Like in a Zen garden, the hand of the artist leaves marks that are transient, but which reference the hands of the workers for whom zeolite was just a common industrial material.

When I arrived at Globe Dye Works, I was drawn to the enormous vessel of zeolite. It was the first thing I ran into and knew it

was what I would work with. That's why I found it interesting to work with this material composed of tiny little glass beads that end up, if you move them around, refracting the light in different ways. So for me this would be an approach to sort of play with the idea of painting with light or using light in order to paint but in this case due to the physical optical nature of the material. Hopefully there will be some interesting shifts in the perception of the material itself happening.

ABOUT THE ARTIST

Among all our international artists, Gandalf Gavan seems to have the most fusion-based background. Born in Berlin, Germany, he moved to Santa Fe, New Mexico as an infant where he lived in a communal environment based on the New Age ideas of Buckminster Fuller and the Beat novelist William Burroughs. He returned to Germany at age five to attend the Waldorf boarding school, Schloss Hamborn, and returned to New Mexico for high school. He traveled to South America before matriculating at Bard College, and took a two-year break to study at the traditional Repin Academy in St. Petersburg, only to return to Bard where he

studied under the expansive mixed media artist Judy Pfaff. He received his MFA from Columbia University. He has also lived in Bolivia, Mexico, Morocco, and China. Currently, he divides his time primarily between Brooklyn, New York and Mexico.

What does an artist with deep philosophical underpinnings and an international pedigree bring to the table? Just about everything. He describes himself as being a formalist, very analytical and yet seemingly completely spontaneous. His studio is a jumble of every medium imaginable including glass, mirrors, Styrofoam and fur. He draws with everything from neon to ink wash. His performances include a stint in Philadelphia as the "German Pop Singer" accompanied by artist Ronnie Bass at Marginal Utility in 2009. Artistic lineage includes Joseph Beuys, Judy Pfaff, William Tucker, Mexican Muralists, Susanna Heller, Jackson Pollack, and Dan Flavin.

He received an MFA grant from the Joan Mitchell Foundation in 2004-5 and was part of the CUE exhibition program. His group exhibitions include shows in Mexico, Germany, New York and Miami. Gavan has been featured in solo exhibitions in Mexico, Spain, Switzerland, Venezuela, and is represented by the Larissa Goldston Gallery in the Chelsea district of New York City, where he has had three exhibitions. He recently had a one-person exhibition, "Knots," inspired by Mexican history and landscapes at the October Gallery in London.

c.h



Gandalf Gavan Brooklyn studio, 2012. Photo credit: Cheryl Harper



Gandalf Gavan *Back Rooms and Other Places of Public Privacy*, Larissa Goldston Gallery, 2007

RAINBOW MAKERS: THE QUEST FOR THE PERFECT COLOR

Regina Lee Blaszczyk

The Globe Dye Works was established in 1865 when Philadelphia was a major American center of textile production. Although the city had a lively shopping scene, Globe didn't make consumer goods for the stores on Chestnut Street. The firm was a "job dyer" whose customers included local weaving and knitting mills. These textile manufacturers outsourced certain specialized tasks that added value to their products. Globe specialized in dyeing, bleaching, and mercerizing (adding sheen to) cotton yarns and in printing patterns on piece goods made of wool, cotton, silk, jute, and linen.¹ Globe operated in this "business-to-business" environment for more than a century, closing its doors in 2005 following the decline of Philadelphia's textile industry.

Founder Richard Greenwood started the Globe Dye Works during a transitional moment in the colorants industry, just as natural dyes were being replaced by synthetic dyes. From ancient times through the mid-nineteenth century, colorants for fabrics had been made from substances in the animal and vegetable kingdoms. Materials like insects, madder, and metallic salts were used to make scarlet, red, purple, and lilac. Colorists had learned their trade as apprentices or journeymen, traveling from factory to factory or studying in European technical schools such as the *École de chimie* at Mulhouse in Alsace-Lorraine. These "practical men" were the guardians of arcane technical knowledge and most of them viewed innovation with suspicion. The problem with many natural dyes was their lack of fastness, meaning they faded in the sun or after repeated washings.²

Traditional dyeing methods were rendered obsolete by chemical breakthroughs that evolved in tandem with the global cotton industry. The plantation system in the South fed raw materials to textile mills in the North, in Great Britain, and in continental Europe. The expansion of consumer society created a ready market for more stylish fabrics, and color was one of the primary means to creating novelty. England's massive textile industry—its calico printers alone exported more than 786 million yards of cloth worth £13 million in 1858—needed a new type of dye that was colorfast (insoluble in water) and could be made by the thousands of gallons. Fashion and commerce dictated a need, and serendipity and chemistry filled it. The dyeing sector of the textile industry was modernized over the course of the nineteenth century with the invention

and commercialization of synthetic dyes. Globe Dye Works used these products to enhance the value of yarns and piece goods for its customers.

MAUVE DECADES

The birth of the synthetic dye industry is the stuff of legend in the history of invention and innovation. The hero is William Henry Perkin, a blue-collar kid from East London who stumbled across a way to synthesize the expensive purple dye known as mauve. For centuries, the lush color called Tyrian purple was extracted from the glandular mucus of mollusks. The production process was so difficult that mauve was a color reserved for the robes of kings. In the early 1850s, French dye houses began to experiment with new ways of making purple dyes. Trendsetter Empress Eugénie, the wife of Napoleon III of France, wore the new lilac color because she thought it matched her eyes. The streets of Paris and London were soon filled with fashionistas wearing various shades of purple.

In the wake of the lilac craze, William Henry Perkin, a student at the Royal College of Chemistry (now Imperial College), stumbled across an even better method for creating purple. In his home laboratory, Perkin accidentally synthesized a mauve dye from the coal tar used to make gas for streetlights. In a move that anticipated Bill Gates by more than a century, Perkin dropped out of school and created a startup business. His firm produced the new aniline dyes in a works at Greenford Green, just north of London. By the next world's fair—held in Hyde Park, London, in 1862—the new field of aniline chemistry was crowded with imitators who exhibited purple fashions that were colorized by the new synthetics.

While French practical men and British chemists did the early work on synthetic dyes, the Germans perfected the technology and developed the global market. In 1874, Perkin sold his factory and retired a wealthy man, watching the German chemical companies today known as BASF, Hoescht, and Bayer capture the world market. Their staffs of university-trained chemists perfected new generations of synthetic dyes—the alizarin, azo, and vat dyes—while savvy salesmen figured out how to package, promote, and distribute them. By 1881, Germany produced half of the world's synthetic dyes; by 1900, its share of the market had grown to 90 percent.

AMERICAN ADAPTABILITY

World War I forever changed the global economic landscape and left an indelible mark on the dye industry. At the start of the war, the United States had a substantial chemical industry, but this manufacturing sector focused on extractive processes rather than on synthetic reactions. A few dye makers dotted the northeast corridor from Brooklyn to Philadelphia, but their growth was hampered by the shortage of organic chemists, limited supplies of coal tar, and the customer preference for high-quality imports. German companies supplied 80 percent of the dyestuffs used by American industry. These dyes colorized a range of products such as paper, ink, leather, and textiles.

The British naval blockade of German ships caused a "dye famine" and led to innovation on American soil. Imported dyes were in short supply throughout the war. The chemical industry of the Mid-Atlantic region, with its proximity to the Philadelphia textile mills, became a hotbed of activity. New dye makers appeared on the scene: the National Aniline and Chemical Company in Marcus Hook, Pennsylvania, and the Calco Chemical Company in Bound Brook, New Jersey. The DuPont Company, primarily an explosives manufacturer, diversified into dyes. In 1917, DuPont built a multi-million dollar dye plant in Deepwater, New Jersey, on a site adjacent to the later Delaware Memorial Bridge.

The American dyestuffs industry made great strides. The federal government seized German patents as enemy property and auctioned them off to fledgling American dye makers. While job dyers like the Globe Dye Works championed the new American industry, they needed the more reliable imported dyes to produce good results for their customers. In 1919, when the federal government proposed a measure to limit dye imports, the Greenwoods joined other textile men in protest.³ In 1921, Daniel A. Greenwood, president of the Globe Dye Works, explained how trade barriers had a negative effect on his work for the knitted hosiery and underwear trade:

"We do not know from day to day what orders will be received of what colors will be needed for our customers, which number upward of 200, cover various lines of materials. The demand to-day is for fast colors, and the trade wants these at lower prices than we have had in the past. We are, of necessity, compelled, to import many of those fast colors, and the restrictions and delays give us more trouble than

anything else. Prices are high, and we are afraid to order in quantity, and it is almost impossible to give our trade the service to which they have been accustomed. Often the demand has changed before a needed foreign color is received. The only way for a job dyer to do satisfactory business, both to himself and his customers, is to be able to draw any color which he may need from stock on short notice. . . . The Swiss manufacturers have been helping us out with supplies of certain colors which were not made here, but the embargo and license restrictions will exclude them the same as all other foreign dyes."⁴

GLOBE'S LEGACY

The evidence presented in this vignette suggests that Globe Dye Works has an intriguing history tied to Philadelphia's role as the largest textile city in America, to the rise and triumph of the synthetic dye industry, and to the novelty that is part and parcel of the fashion system. Philadelphia knitting mills like Largman, Gray Company, which made Blue Moon stockings for ladies, may have relied on job dyers like the Globe Dye Works to create the colored yarns that made their brand a best seller in the flapper era. By the 1920s, American women were known around the world for their punchy tastes and their love of color-coordinated accessories. Like the fictional character Margaret Schroeder in the HBO series *Boardwalk Empire*, the twenties fashionista loved to match the shade of her stockings with the hues of her shoes, hats, gloves, and pocketbooks. Stories like these await historians seeking to link the remains of the Globe Dye Works to America's rich heritage of color and commerce.

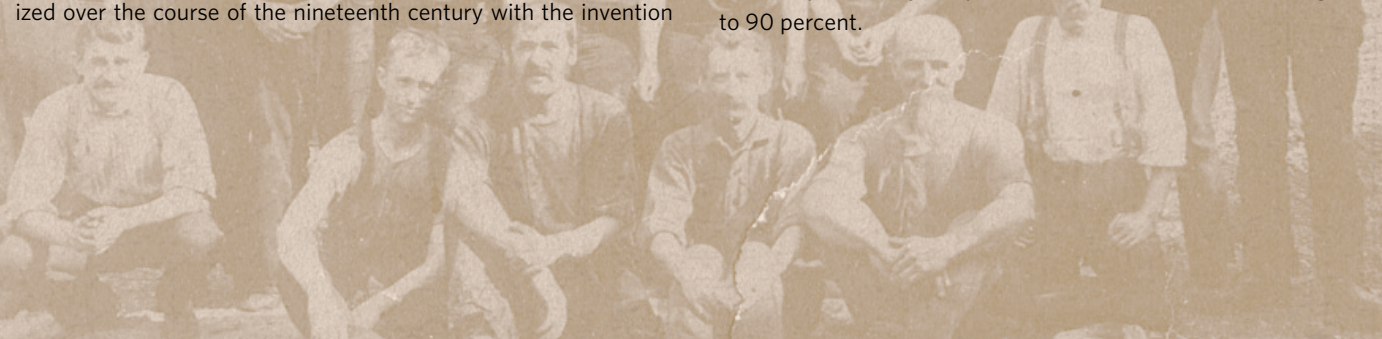
NOTES:

1. "Incorporations," *Fibre and Fabric* (Apr. 13, 1907): 17
2. Unless otherwise noted, this essay is based on research for my book, Regina Lee Blaszczyk, *The Color Revolution* (Cambridge, Mass.: The MIT Press, 2012).
3. Senate Committee on Finance, *Dyestuffs: Hearings Before the Committee on Finance on H.R. 8078*, 66th Cong., 2d sess., 1920, 388-389.
4. Senate Committee on Finance, *Hearings before the Committee on Finance, United States Senate, on the Proposed Tariff Act of 1921*. Vol. 1: *American Valuation Dyes Embargo*, 67th Cong., 2d sess., 1922, S. Doc. 108, 721-722 (quotation, 721).

About the Author

Regina Lee Blaszczyk, Ph.D is a historian at the University of Delaware, working on the 100th anniversary of the Department of Chemical and Biomolecular Engineering. She writes about the history of innovation for the consumer culture. Her books include *The Color Revolution*; *American Consumer Society, 1865-2005*; *Rohm and Haas: A Century of Innovation*; and *Producing Fashion: Commerce, Culture, and Consumers*. Learn more about her work at www.imaginingconsumers.com.

1865 GLOBE DYE WORKS CO 1940



PAM BOWMAN
PROVO, UTAH

SEAMLESS

Cotton Fabric, Dye, Rope, Thread, Wire Carts,
Sewing Machines, Spool Racks



Pam Bowman, *Seamless* Installation in progress

My installation uses on-site equipment and artifacts. Repurposing these objects links the artwork to the site and its historical context. My work deals with issues of labor, repetition, and ritual and I often use fiber and fiber techniques.



This installation emphasizes the labor and repetition of factory work, the specific kind of work done in this factory (the dyeing of fabric and the production of cotton goods), and uses historical artifacts to further the connection with Globe Dye Works. Wire carts are stacked three across and two high. Thread feeds through the carts and extends to

three corresponding sewing machines. The threads continue past the machines and come together into one group, becoming cordage. The cordage meanders to the end of a linear form and then comes together to form rope. The form is made of strips of recycled cotton fabric that have been dyed. The title, *Seamless*, refers to continuous repetition and cycles as well as the materials used.

ABOUT THE ARTIST

Though Pam Bowman's formal training includes a BA in Interior Design and a MFA in Sculpture (both from Brigham Young University), her work as a stay-at-home mom was also quite informing for her artistic career.

According to Bowman, the purpose of her work is to assist herself, as well as others, in defining relationships and place. She creates metaphorical environments that express her reverence for the role of a caregiver, and also deals with the "complexities and ironies" inherent in the choices women make. Bowman

utilizes her own biography and domestic memories as tools to inform her work.

Bowman often works with fiber, enacting repetitive and labor-intensive processes to create her installations. Her many solo shows include: "Ebb and Wax" at the Art Access Gallery (Salt Lake City, 2012), "Renascent" at Old Main Art Museum (Flagstaff, Arizona, 2005), and "Endlessly Happy" at Gallery 303 (Provo, Utah, 2004).

Bowman is no stranger to unique exhibition spaces. In 2009/10 she had a solo show in the Utah Museum of Contemporary Art's "Art Truck." The "Art Truck," formerly used for transporting vegetables, is now a venue for site-specific installations that then travel between the museum and local schools. Bowman's installation included a larger than life ball of string, inspired by a book she used to read to her three sons.

c.z.



Pam Bowman *Seamless* installation detail

JOSEPH LEROUX
PHILADELPHIA, PENNSYLVANIA

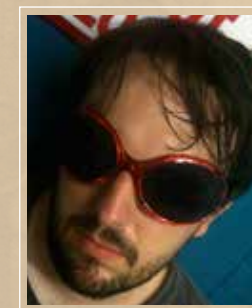
THE THIEF and the LUNATIC

Steel, Wood, Speakers, Amplifiers, Harp,
Paint, Hardware



Joseph Leroux *The Thief and the Lunatic* maquette

I've produced a work of art that appears to the viewer as an industrial component of the building. It's a large piece of machinery mimicking the colors, textures and overall feel of the industrial site.



The piece exists as a series of tapered hexagonal speaker cabinets (constructed out of MDF which is standard speaker material) that come together to form a large wall of sound and a large visual component that is reminiscent of the vintage loudspeakers that would be used to communicate through various rooms in the building. Playing

through this large sound system is a musician playing a repurposed harp that has been made to both look and sound more mechanical that it would in its original state. This entire system is bound by a steel framework that ties together the function and aesthetic of the overall piece.

ABOUT THE ARTIST

Joseph Leroux's training includes a BFA in Sculpture from the State University of New York - Potsdam, and a MFA in Sculpture from the University of Wisconsin - Madison. He currently resides in a live/workspace at Globe Dye Works in Philadelphia; he is committed to the conversion of the old factory complex into efficient studio space and shares a community with other artists and artisans. He is an adjunct sculpture instructor at Moore College of Art since 2010.

Leroux cites his relocations around the country as a primary inspiration for his process. From growing up in a small

paper factory town in upstate New York, to Chicago, Richmond, Seattle and beyond, Leroux has acquired a visual language that is heavily drawn on in his work. His moves have also given him a wide audience, between New York, Wisconsin, Chicago and now Philadelphia, Leroux's work has been acquired by a growing group of collectors.

Leroux's solo exhibitions include "Hearing Protection Required" at the In-Sight Photography Project in Brattleboro, Vermont (2011), "Retool" at Gallery M in Milwaukee, Wisconsin (2011) and "Bloom" at the Abington Art Center in Jenkintown, Pennsylvania, (2011). He has curated two exhibitions at the Madison Museum of Contemporary Art in Madison, Wisconsin, (2010 and 2011) and another at the Georgetown Art and Cultural Center in Seattle, Washington, (2009).

c.z.



Joseph Leroux *The Thief and the Lunatic* installation detail

CHRISTINE ALTMAN

PHILADELPHIA, PENNSYLVANIA

POCK-ET /'PÄKƏT/

Mixed and Multi-media

Actors: Georgina Bard and Leslie Berkowitz

This installation plays with definitions of “pocket”, and translates them to “Catagenesis”, the history of Globe Dye Works, and to a garment’s role in rites of passage. The two women represent the passage of time and the sharing of knowledge and craft as it is handed down from our mothers and grandmothers.



The pockets are a physical manifestation of these memories as they are rearranged and reinterpreted by a younger generation towards renewal. Conceptually, they are placeholders for the stories of women’s lives; secret places that hold keepsakes, pain, joy, and struggle.

The smocks from which the pockets are cut represent a garment of labor, protecting the wearer from the daily soil of life, a relic of its former owner imbued with the essence of each wearer’s past. Repurposed into a new garment, the pockets weave the spirit of women together into a unified whole and become shield and scrapbook.

ABOUT THE ARTIST

Christine Altman holds a BFA in Photography and a MFA in Sculpture from the Miami University School of Fine Arts in Oxford, Ohio. She currently resides in the Philadelphia area



Christine Altman, *Pocket* installation in progress Photo credit: Leslie Kaufman

and is the Assistant Director of Photographic Services in the Department of Communications at Villanova University.

She has spent the past few years traveling as a photo and video producer: her work in *Catagenesis* marks her reemergence into the art world with her first piece she has shown in about five years.

Among Altman’s exhibitions are *Installations and Performances* at The Carnegie Visual and Performing Arts Center in Covington, Kentucky (2004), *Pampleousse* at the Basse Gallery in Cincinnati, Ohio (1997), and *Recent Works by Christine Altman and Elizabeth Neal* at the Cage Gallery in Oxford, Ohio (2002).
c.z.



Altman's great grandmother's sewing machine in *Pocket*. Photo credit: Leslie Kaufman

ELIZABETH MACKIE

FRENCHTOWN, NEW JERSEY

THE GLOBE WEDDING

20' x 20' x 20' (approximate)

Fabric, Wire Dress, Veil Head Piece Substructure, Video Projection and Audio Equipment, Lights



Elizabeth Mackie *Globe Wedding* project proposal

Articles in *Local Color*, the Globe Dye Works company newsletter, inspired this installation. During the 1930s and 40s, when brides-to-be left the plant, their send off included a mock veil and small farm animals such as a piglet, a few pigeons, turkey or duck.



Many of the newlyweds moved to Frankford, the edge of the city during that period, to set up housekeeping with a little plot of land for animals. This ritual is the focus of an installation that mixes the current condition of the factory with a grander time.

A suspended 15' period wedding dress becomes the viewing screen for a 30-minute video loop of the prize animals and their sounds. A veil hangs close to the ceiling pouring across the floor; a sound work mixes wedding reception noises with clips of live recordings of period wedding songs and fans gently blow the fabric.

ABOUT THE ARTIST

Elizabeth Mackie’s education includes a BFA and a MFA from the University of Maryland at College Park, as well as a BS in mathematics from Salisbury University. She has been a Professor of Art at The College of New Jersey since 1989 and has also been an exchange professor at the University of Frankfurt.

Mackie’s work tends to be quite large, and though she often requires multiple assistants, everything is fabricated originally for the piece. When she needs paper, she makes it herself; if a piece requires sound, she records it. Mackie seems to thrive off of the challenges that she poses for herself in her art making.

Amongst many awards, grants and residencies, Mackie has been the recipient of two fellowships from the New Jersey State Art Council, six fellowships and residencies from the Women’s Studio Workshop (Rosendale, New York), and one from the Center for New Media (Frankfurt, Germany). Some of her exhibitions include “Contemplation: In the Abstract” at the Interlimbic Gallery (Middleburg, Virginia, 2004), “Art in the Open” at the Painted Bride Art Center (Philadelphia, 2011) and “Sculptural and Artist Books” at the 69 Smith Street Gallery (Melbourne, Australia, 2011). According to the *Hunterdon County Democrat*, a sculpture about the loss of glaciers in Northern Italy, *King Ortlor*, that she made for “Global Warming at the Icebox” at the Crane Arts Building in Philadelphia, Pennsylvania (2008) is Mackie’s personal favorite.

c.z.



Elizabeth Mackie *Globe Wedding*, detail

RYAN MANDELL
BOISE, IDAHO

TRUSS

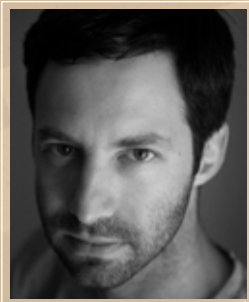
41"high x 32"wide x 30'long

MDF, Sawhorses



Ryan Mandell, *Truss*, project proposal

Truss is a structure of inverted trusses, comprised of identical modules fabricated on a CNC router. By inverting the truss, a form reminiscent of a ship's hull is created. The vacillation between "roof" and "hull" conjures the dichotomy of fixity and transience, and calls into question the supposed permanence of architecture.



As a context, this location is particularly well suited to this piece. First, the roofless and degraded space of the courtyard, previously a covered room within the complex, acts as a conceptual echo and palpable affirmation of the transience of architectural form. Additionally, the prominent steel trusses, contrasted sharply against the open sky, act as

a formal mirror to the sculpture below. A lack of shelter from the elements and the susceptibility of the material that composes the sculpture (MDF) to humidity and moisture will result in a form that discolors, swells, and deforms over time.

ABOUT THE ARTIST

Ryan Mandell has a BFA from the Milwaukee Institute of Art and Design, and a MFA from Indiana University. He has taught Sculpture at Indiana University, Penn State and University of North Texas. Currently, Mandell resides in Boise, Idaho, where he is an Assistant Professor of Sculpture at Boise State University.

Mandell describes his work as expressive of his interest in concepts surrounding structural spaces — how the ways in which structures are built portray a society's psychological state, and then in turn how these structures interact with the society. His sculpture addresses these ideas by representing patterns

that he sees in architectural choices throughout the world.

Recently Mandell spent a month living on a houseboat in Almere, Netherlands. Almere has a fascinating history as the newest city in the Netherlands and is situated on a manmade island that was reclaimed from the water for agricultural purposes. Mandell spent his month preparing for an upcoming body of work; he interviewed local urban planners and architects, as well as conducting other necessary research for his Fulbright application.

Mandell's solo exhibitions include: Eastern Expansion Gallery (Chicago, Illinois, 2009), HH443 Gallery (Columbus, Ohio, 2008) and Fuller Projects (Bloomington, Indiana, 2003). His work has been included in numerous group exhibitions across the country and around the world such as the 500X gallery (Dallas, Texas, 2010), Praxislabor (Berlin, Germany, 2007), Ferencvarosi Gallery (Budapest, Hungary, 2011) and the Pacific Northwest Art Annual at the University of Oregon in Eugene, 2012.

c.z.



Timothy McMurray and Jacqueline Weaver, *Cibachrome F*, 2012

Our recent collaborative work explores the possibilities of spatial and thematic interventions often through the use of video and installation by creating sensory experiences for public, non-traditional settings in order to widen the parameters of inclusion to encompass the general public in addition to a typical art audience.



The primary purpose of Globe Dye Works was the bleaching and dyeing of cotton yarns, particularly mercerized cotton which absorbs dyes better than other fibers. Using shifting light projections on suspended mercerized cotton to mimic the bleaching and dyeing process, *Cibacron F* reanimates the empty space. The transition from lively colors to murky browns echoes the history of Globe Dye Works from a bustling hub of human enterprise to an abandoned factory.

By reintroducing the white light, a cleansing process takes place, bleaching the cotton back to its original state. Rather than being left to decay, the space is repurposed and renewed, illustrating the cycle that takes place in "Catagenesis".

ABOUT THE ARTISTS

Timothy McMurray and Jacqueline Weaver met while earning their MFAs in painting from the College of Saint Rose, Albany, NY. They have been working closely ever since then, though their formal partnership as Forceperunit began this March. McMurray and Weaver have said that their individual approaches to art making are similar and different enough that they are able to accomplish more and stronger work through partnership.

**TIMOTHY MCMURRAY AND
JACQUELINE WEAVER**
TROY, NEW YORK

CIBACRON F

15'h x 16'w x 10'd

Mercerized Cotton Thread, Video Projection

McMurray and Weaver are interested in the possibilities of collaborative endeavors. They have shown at a number of highly unique venues and events. The duo had a video featured in "The Standard for Spring," a public performance art and video event at the High Line in New York City (2012) which sought to spotlight the possibilities of intervention in art; they created a site specific installation for "21 Rooms," an exhibit that invaded seaside York, Maine's Nevada Motel during the slow-season (2011); and they had work featured in "Letting Go," essentially an enormous public art, video, and performance block party dedicated to emotional cleansing (Newark, NJ, 2011). McMurray and Weaver both teach art at high schools in the Albany, New York area.

c.z.



Cibachrome F proposal

MICHAEL MORGAN
PHILADELPHIA, PENNSYLVANIA

RESURGENCE

10'h x10'w x4'd (variable)

Brick, Mortar

My work emphasizes the link between the urban and the organic. This is achieved through the use of my chosen medium, brick. Because of the associations we all bring to the iconic Brick, it can be a good vehicle for metaphor.



Michael Morgan *Resurgence*, 2012

For me it epitomizes the essential character of Philadelphia, so it would seem most appropriate to use this same material for a sculpture, adding to the area's sense of place.

I constructed a form that appears to grow out of the ground, something that references the Little Tacony Creek, now encased in concrete, but expressed through the very fabric



of the factory building. The sculpture comprises recycled and altered bricks. It meanders along the floor and continues up the wall, also making use of one or more holes in the wall. It is a form that expresses reemergence and rebirth of the factory's deep roots.

ABOUT THE ARTIST

Michael Morgan's formal training includes a BA from the Polytechnic Wolverhampton (United Kingdom) in 3D Design with a concentration in Ceramics and an MFA in Ceramics from the University of Nebraska-Lincoln. Brick is central to all of Morgan's work; his ideas on the medium have developed by working with the same material since 1986. According to the artist, his work explores two seemingly opposed states of being: rigidity and fluidity. The brick is comprised of an incredibly amorphous substance (earth/clay) and formed into its staid geometric form.

Morgan is particularly interested in this concept as it emphasizes links between urban and organic; he utilizes brick as both sculptural medium and building unit. Morgan's work is in collections throughout the United States and United Kingdom. Commissions include the centerpiece for the Philadelphia Flower Show (1995), the "Haverstraw Trophy" for the Rockland County Art in Public Places project (2005), as well as a piece for Dakota State University (2004).

For the DART transit Center in Richardson, Texas, Morgan created two 10-foot high sculptures in 2001. According to the *Dallas Morning News*, the city of Dallas commissioned the work hoping that he would create something that would remind travelers of the area's farming days. Made out of the urbanized earthly material of bricks, Morgan's sculptures appear to grow out of the ground and achieve exactly what the city intended. c.z.



Resurgence proposal drawing

DAVID MEYER
NEWARK, DELAWARE

BETWEEN STRANGERS

Gypsum Powder, Blue Dye



David Meyer *Between Strangers*, 2012

My interest in the former Globe Dye Works factory as a site-specific location stems from having worked in the past as a welder in Chicago for many years. When I see spaces such as this it is difficult for me not to envision the lives and activities of the people that use to create things there on daily basis.



To create the work I plan to saturate the walls with blue dye and sift hundreds of pounds of gypsum powder into thousands of small conical piles on the floor. Each pile will be grouped together to create many unique forms derived from photographic images that vary in height based on the original image's tonality.

The installation *Between Strangers* alludes to the powerful impermanence and transitional nature that we all are subject to. Underlying this endless cycle of creation and destruction is the rhythmic activity of labor that is a bond between people unseen.

ABOUT THE ARTIST

David Meyer's training includes a BFA from the Kansas City Art Institute and a MFA from the University of Delaware. He has been the recipient of multiple grants and awards including the Emerging Professional Artist fellowship by the NEA funded Delaware Division of the Arts in 2000. Currently Meyer is an Associate Professor of Sculpture at the University of Delaware.

Meyer utilizes a unique array of materials including flour, bacteria, weeds and insects. His work explores aspects of the human condition in relation to the physical world, and he has a particular interest in how the objects that he utilizes affect his interior

state. Meyer has had solo shows at the Skybox in Philadelphia, Pennsylvania (2010), Delaware Center for Contemporary Art in Wilmington, Delaware (2001 and 2007), and the Turchin Center for the Visual Arts in Boone, North Carolina (2010).

Meyer has also completed two large-scale public sculptures in Oklahoma City, Oklahoma. One of which, the *Oklahoma City Memorial*, was commissioned in 1996 and designed to commemorate those killed in the bombing of the Murrah Federal Building. c.z.



David Meyer *Between Strangers*, detail

DAMIAN YANESSA
ARLINGTON, VIRGINIA

THE WHEEL

Mixed Media, Variable Dimensions

This light installation was designed with the purpose of creating and depicting new life at the Globe Dye Works by changing the perception of the architecture in a senescent space.



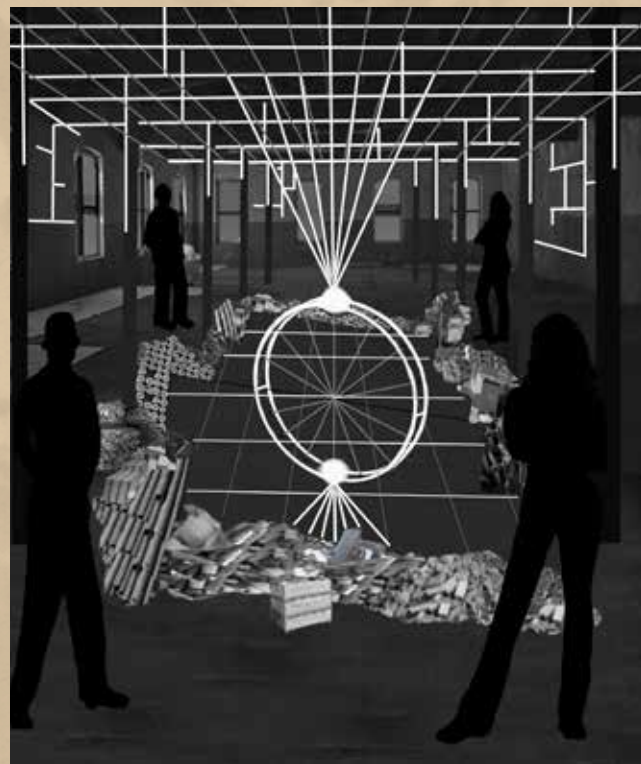
The first stage of this transformation was to create a "wheel" embedded in the structure of the building using mirrored surfaces on the wall and on the floor. The space the wheel is floating in is surrounded by a border of detritus collected from the decomposition of the Dye Works itself. These elements in particular are not only symbolic to the recurrent and cyclical process of rebirth, but also to the use of a spinning device in textile production.

From the wheel, the overhead structure of the space is "rebuilt" as numerous strands of neon fiber advance toward the ceiling. As a result, the installation produces light panels that develop down a virtual corridor, shaping the perception of the small room into an expansive display of progression and growth.

ABOUT THE ARTIST

Damian Yanessa's formal training includes a BFA from Alfred University and a MFA from Cranbrook Academy of Fine Art, along with study programs at American University, Louisiana Tech University and Hartford Art School. He currently resides in Northern Virginia and is an Adjunct Professor of Art at George Washington University.

Yanessa has said that his primary interest concerns how technology is changing the ways in which we deal with our environment. He considers how we go about collecting knowledge with our senses, and builds an installation in which we can



Damian Yanessa *The Wheel*, proposal drawing

become aware of how we negotiate an environment that combines nature and artifice. This is what he calls a "Technosensual Comfort Zone." Yanessa describes installation to be a particularly useful medium for him because of its inherent ability to both call attention to and distort the natural space within which it resides.

This past February, Yanessa had a solo exhibition, "Shifting Ground," at Arts West Gallery at Elon University, North Carolina. In the university newspaper, *The Pendulum*, Yanessa expressed a difficulty in thinking two dimensionally because of his background in ceramics and sculpture. Perhaps it is this very struggle that he is attempting to negotiate as his installations evolve into the "Technosensual Comfort Zone."

Yanessa's work is represented in a range of public and private collections in the United States and abroad, including the Museo de Ceramica del Puente de Arzobispo, Talavera, Spain and The U.S. Department of Agriculture in Washington, D.C.

c.z.



David Page *Camp X*, 2012

I remember the first images of detainees at Camp X-ray, Guantanamo Bay, artfully framed by a single aperture of diamond mesh, 10 prisoners knelt on the gravel, hands encased in mitts, wrists cuffed, mouths, eyes and ears covered. The most unusual thing about the ensemble was the curious bright orange scull-caps, as if they had been dressed for some odd ritual.



There is the question of design; somewhere there in a windowless office there is a beige file cabinet containing the protocols for how these ten men would be presented, dye batch, shoe size, specifications for blackout goggles, noise canceling goggles, etc. It's not just about the restraints and clothing, but who took the photographs or more importantly who authorized them? What did they mean to communicate with these images?

I could only conclude that this was an attempt to visually remove their eyes, ears, noses, mouths and hands, as if they were unworthy of humanity, undeserving of our senses, sensations or even for that matter, our air.

The material relationship to the redundant textile industry is evident. I also am trying to draw some comparison with displacement and dislocation; non-person (blindfolded, bound nationless prisoners) and non-place (off-shore base to which accepted rules don't apply, and cast-off industrial capacity).

ABOUT THE ARTIST

David Page is originally from Capetown, South Africa where he received a National Diploma in Fine Art (majoring in sculpture

DAVID PAGE
BALTIMORE, MARYLAND

CAMP X

36"h x 180w" x 180d"
(each individual object is 36x36x36")
Vinyl, Felt, Canvas, Thread,
Hardware, Human Occupant

and drawing) from the School of Art and Design. He earned his MFA from the University of Maryland at College Park. Currently, Page is a resident of Baltimore and an associate faculty member at the Corcoran College of Art and Design, as well as a visiting MFA faculty member at Towson University.

Page has had solo shows at the A.R.C. Gallery (1996, Chicago, Illinois), School 33 Art Center (2003, Baltimore, Maryland) and the Arlington Arts Center (2009, Arlington, Virginia). He has created sculptural props and set pieces for two feature films: *The Euphoria Project* (2003), as well as *Hannibal* (2000) where he also worked as a consultant on location.

Prior to coming to the United States, Page was an Officer in the South African Army; he departed in 1986 after completing a two-month riot control assignment. Those were intense times in South Africa's history, as it was just the year before that Nelson Mandela had refused President Botha's offer for a conditional release from prison if he renounced violence. Page was so impressed by Mandela's stance regarding the ethical use of violence that he presented him with a sculpture inspired by the prison where Mandela spent his time. Page's work, *Sakvol Klippietjies* (little bag of rocks) references the main activity of the political prisoners on the island, pounding rocks; it is in the Collection of Nelson Mandela.

c.z.

Catagenesis

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Globe Dye Works, 1965, photo credit: Cortlandt V. D. Hubbard.



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