

the green building gallery

exhibition history 2012 - 2015



November - January, 2012
Vadis Turner (Nashville, TN)



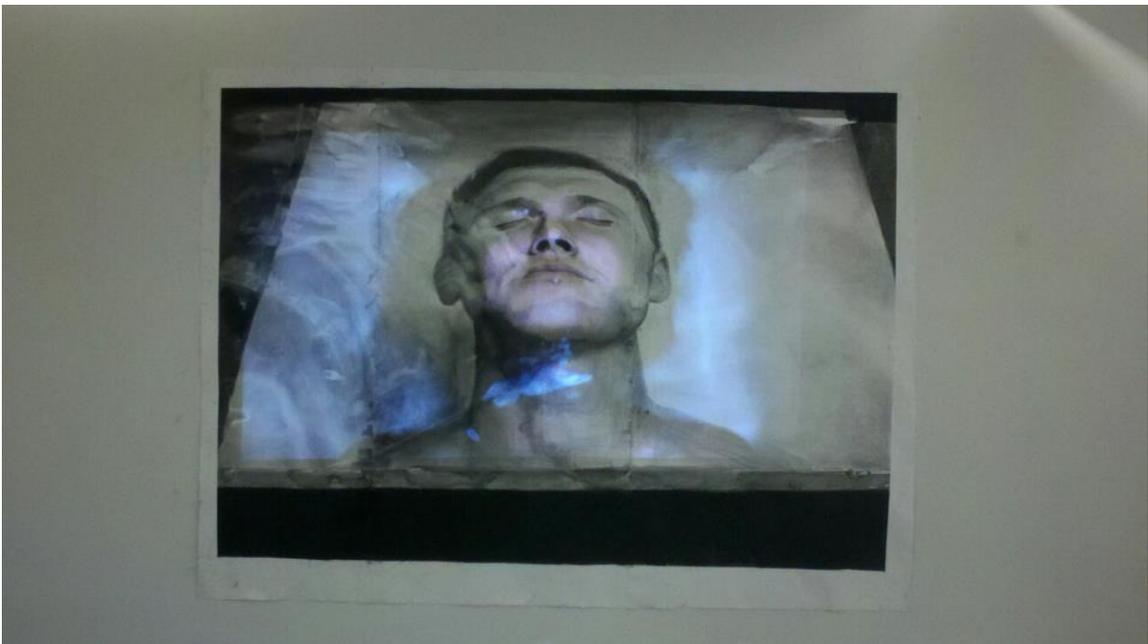




January 13 - February 25, 2012
Ming Ying Hong (Lexington, KY)

The landscapes created in my work explore the emotional terrain that draws from commonplace experiences and objects. Regardless of medium, be it installation or drawing, the work investigates the tensions of such experiences by capturing the grotesque within the beautiful, the decay within the constructed, and the chaos within the tranquil.

Ming Ying Hong 2011





March 2 – April 27, 2012

The Parklands of Floyds Fork Photography

Bob Hower, John Nation, & Ted Wathen (Louisville, KY)





May 2 – July 27, 2012

Awkward x 2

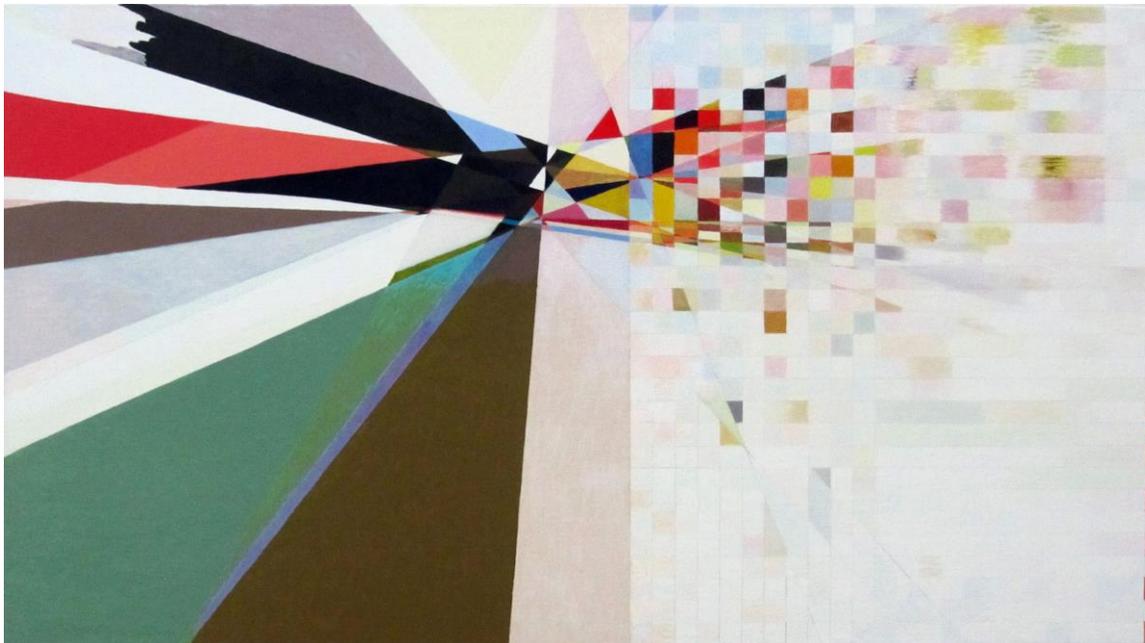
Jeremy Gilbert-Rolfe & Rebecca Norton (Los Angeles, CA)

We started to collaborate as Awkward x 2 in the summer of 2010. We decided to work together because our approaches to painting were quite similar, and we both wanted to see how far we could go in making works which, the product of two strong subjectivities, in its turn produces a third. The Awkward rule is that the painting isn't finished until neither artist is sure who did what. We start the paintings by combining the two very different kinds of grid systems we each use, and proceed from that to generate an unpredictable and complex surface, which is also a space, made out of color and movement operating according to a logic which neither painter could have generated alone.

Awkward x 2 is also sensitive to science and technology in more than one way. For example, at least one of Awkward's paintings has a title which refers to the unimaginable speed at which light particles leave a black hole. Likewise, from Awkward's perspective at least, Awkward's paintings reflect a concern that for Manet, the electric light was the brightest thing around, for Mondrian, the light of the movie projector was the brightest light he'd see, and for Awkward the light of the computer screen is the norm, much brighter than the light with which earlier technologies provoked painting to compete.

More than the cultural, art historical or the scientific, however, Awkward x 2 is about sensation, the immediate and the involuntary, in the interests of making paintings filled with movement at which one needs to look for a long time.

Awkward x 2 (Rebecca Norton and Jeremy Gilbert-Rolfe,) Echo Park, Los Angeles, 2012.







August 3 - September 14, 2012

bewilderinger

Douglas Miller (Louisville, KY)

Through an intuitive process of accumulating and scattering lines, digressions in narratives, and often-abandoning subjects drawing is a dynamic and fundamental part of myself. A part that is both embedded in history and continually changing. Interests in natural history and science, offering rationalization in place of paradox, have influenced my work. I work in the same way that an author revises text, constructs sentences, edits words, deconstructs sentences, and rubs out ideas. The objective of correction fascinates me. Seemingly, this idea of refinement relies on an elusive pursuit for perfection just as science intends the same precise outcome. I rely more on provisionality and possibilities than on completed resolutions. Throughout my work, I attempt to discern the impulse of correction and reevaluate the influence of logic.





September 21 - November 2, 2012

Local Fare

A group exhibition about food and our relationships with it. Featuring Bruce Campbell (Indianapolis, IN), Devin French (Louisville, KY), Hiroe Hanazono (Philadelphia, PA), Bess McLaughlin (Louisville, KY), Aaron Raymer (New York, NY), Ashley Stinson (Louisville, KY), Pam Swisher (Louisville, KY), and more.



Stinson



French



Hanazono



Swisher



Installation with Raymer in foreground





Campbell

November 9 - December 28, 2012

Kathleen Lolley (Louisville, KY)

Kathleen Lolley moved to Kentucky nine months after her birth. She spent her childhood split between the green hills of Kentucky and the magical dark forests of Pennsylvania.

Storytelling is a prominent element in her work. Critters try to break the spell of day to day heartbreak and giant owls return to their nest with only dreams. She uses a wide variety of mediums including acrylic, oil, paper-mache, gouache and collage. She currently resides in The Dark Forest where she spends her time making crafts, comics and art.

Her most recent body of work involves the theme of spiritual inspiration and transformation through nature.

SOLO SHOW OF NEW WORK BY KATHLEEN LOLLEY
OPENING RECEPTION NOV 15TH AT THE GREEN BUILDING.
www.thegreenbuilding.net





January 4 – February 16

Complimentary

Michael and Mickie Winters, Cheryl Chapman and Julius Friedman, Russel and Shelley Vaughn Hulsey, Aron Conaway and Hallie Jones, and Tiffany Carboneau and Brian Harper.



Friedman



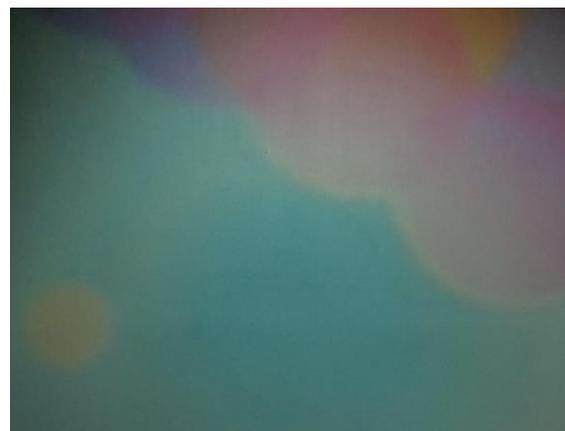
Chapman



Conaway and Jones



Hulsey



Vaughn Hulsey

February, 22 – April 6, 2013

Real, Realer, Realist

Contemporary Portraiture Group Exhibition featuring Steven Assael (New York, NY), Gaela Erwin (Louisville, KY), Kelly Phelps (Lexington, KY), and Sal Villagran (Lexington, KY).



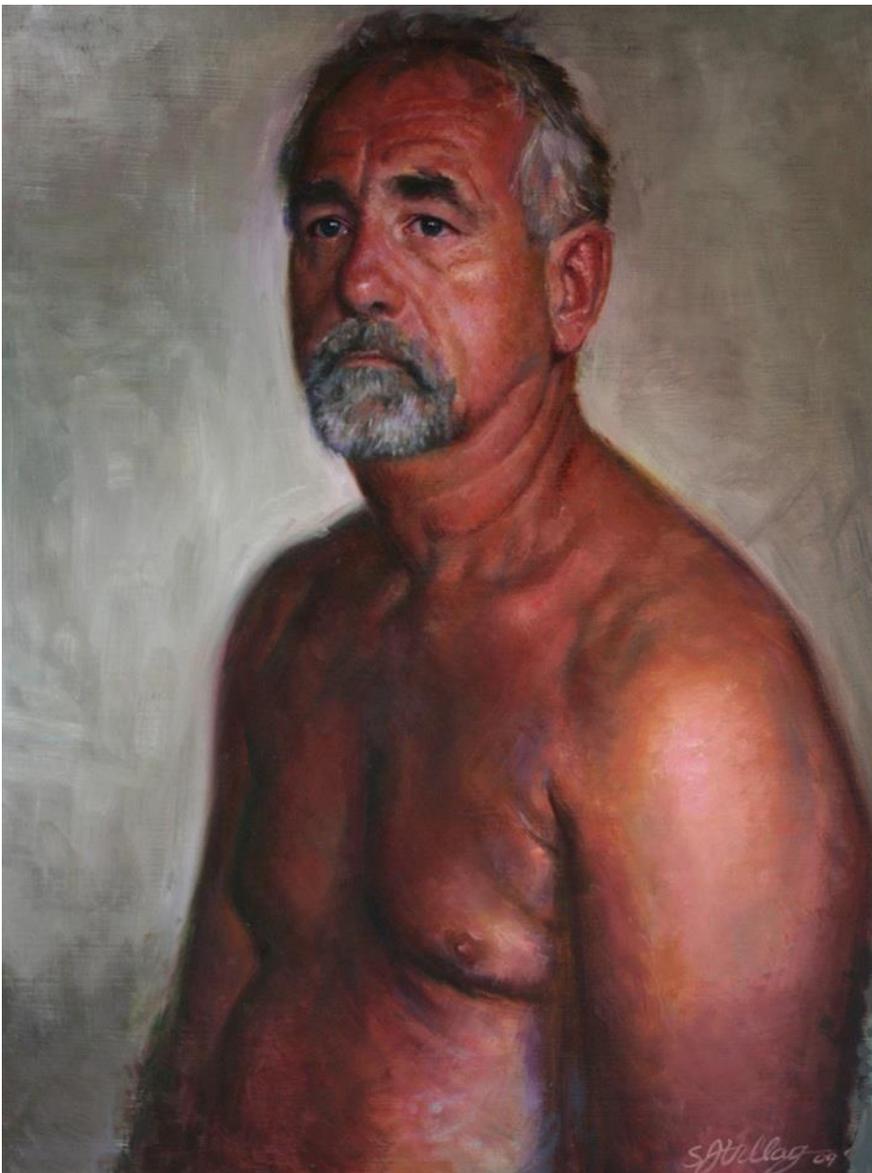
Assael



Erwin



Phelps



Villagran

Review of *Real, Realer, Realist* exhibition:

By Rick Bennett bennetr@hanover.edu

March 6, 2013

From the Renaissance through the neoclassical period, figure painting based on close observation and skilled execution was the most prestigious form of artistic expression. Though this status was considerably diminished during the Romantic, Modern, and Post-Modern periods, it is clear today that realistic figure painting has made a quiet but definite comeback. The exhibition *Real, Realer, Realist*, curated by Daniel Pfalzgraf, provides an excellent opportunity to see contemporary realist paintings from established national artists and rising stars. The show at the Green Building, 752 East Market St. in Louisville, KY, runs from February 22-April 10 2013. Pfalzgraf is director of the Green Building Gallery which is located on the ground floor.

The Green Building in Louisville opened in the fall of 2008 in the East Market District, the heart of NuLu, Louisville's arts district and it is the first commercial building in Louisville to go for LEED platinum certification (the US Green

Building Council's designation of a sustainable building). Intent upon rescuing the building from decades of misuse, the project included resuscitating the structural masonry shell and infusing it with a modern core, including a 40 foot high lobby, expansive natural lighting, eco-friendly materials, and renewable energy systems, as well as extensive solar power, geothermal wells, and recycled denim insulation.

There are fifteen paintings in the show and the works have been astutely paired so that they complement each other but each work also has enough space to be contemplated individually. In these paintings meaning is embodied in the marks and colors and has been arrived at through an extended dialog between eye, mind, and hand: you won't find didactic proclamations or overt political commentary, but the show does deliver psychological depth complex pleasure.

The most striking painting in the gallery is *Chloe* by Kelly Phelps (54X48" oil on linen) in which the life-size figure is dressed in black, seated in front of a dark tree, and the dark tones contrast sharply with brightly colored fall leaves. The painting makes a big impact from a distance but doesn't disappoint on closer viewing: in contrast to the loosely painted background and rough tree bark the skin tones of the face have been subtly modulated and carefully blended. There are fallen leaves and a black dress, but the unusual pose and lifelike rendering of the face and hands offsets suggestions of death: The figure seems to grow along with the tree and the painting achieves a thematic balance of old age and youth, death and renewal. In this light the title of the painting connects to the Greek *khlóē*, an epithet for Demeter, the Greek goddess of fertility, grain, and agriculture, who is also responsible for creating winter and the changing seasons.

Adjacent to *Chloe* is the most psychologically complex work in the show, *Self Portrait as Widow* (36X24" pastel on Wallis museum grade) by Gaela Erwin. The sitter here is also clothed in black but in this work the formal symmetry of the natural background serves to intensify the distance between art and reality, nature and perception. In the painting we see denial, anger, grief, but not acceptance. Erwin's intense stare goes through the viewer and seems fixed on a metaphorical mirror as the painting fuses artistic discovery and psychological self-exploration. Erwin's masterful interplay between line and edge—heightened by the pastel medium—serves to embody the tensions within the work: in some cases the lines are left unaltered and we glimpse the creative process in its most intimate manifestation. These calligraphic lines, like the ones that define seams on the long black gloves, also carry an abstract, self-referential beauty. In other sections of the painting we see skillfully executed edges that leave little trace of the artist's hand. In subject matter and execution Erwin's painting intensifies the inherent dualities of the self-portrait genre: artist/model, public/private, actor/role, archetype/individual are all in play, and the more you look at the painting the more mysterious it becomes.

In the atrium, just outside of the gallery, hang several works by Salvador J. Villagran Jr., including the life-size figure painting *Waiting* (60X48" oil on linen). There is much to see here and along with the skillful draftsmanship and detailed rendering there is a rich interplay between warm and cool colors, particularly the complex greens and flesh tones. The figure reflected in the mirror adds symbolic potential to the sense of anticipation as one window illuminates the figure and the other window is a portal to a mysterious outer world. In classic *vanitas* fashion Villagran has included a skull behind the sitter and her arm forms a visual bridge between flesh and bone as our eyes are directed from the skull toward the woman's youthful face.

A more powerful *memento mori* however is Villagran's humble portrait entitled *Jim* (18X14" oil on panel). Villagran's depiction of the subject's brawny, tan body suggests a life of achievement and continued virility. The eyes on the other hand provide a sensitive suggestion of middle-age doubt. The question seems to be not "what happens when I die?" but "Have I lived the right life up to now?"

In contrast Steven Assael's *The Swimmer* (36X20" oil on canvas) effuses confidence both in the depiction of the model and in the rough but sure-handed application of paint. Assael's skin tones bring to mind Willem de Kooning's statement that "flesh was the reason oil paint was invented." The translucent quality that Assael achieves helps establish the model's age, and the interplay between the loosely descriptive passages on the figure's abdomen and the abstract jabs of paint in the background is powerful. This celebration of imperfection, age, and rugged textures brings to mind the Japanese *wabi sabi* aesthetic. The thick and painterly surface also acts as a kind of palimpsest, revealing layers of time and process that are consonant with the overall psychological impact of the painting: though he has been through a lot, the swimmer seems to look forward to the next cold splash of experience.

Assael's other work *Cassandra Twice* (27X17" oil on board) features the same painterly style but with more dramatic lighting and chiaroscuro. The foreground Cassandra seems outwardly focused and even confrontational, while in the second rendering she seems self-absorbed. By painting two versions of the same model in the same painting Assael adds depth to the portrayal of the model and also to questions implicit in the practice of figure painting from live models. When an established artist paints a nude figure today one wonders how (or if) the political dimensions of class and gender have changed within this relationship since the Renaissance. An interesting aspect of contemporary realism is that although many paintings address "identity politics," the objectivity that the process demands makes it impossible to know the identity of the artist based on the art itself. Given an overview of contemporary figure paintings you would be quite wrong to assume that most works that resemble those of the "old masters" were painted by white men.

In a work fraught with political possibilities, Kelly Phelps' *Transition (self portrait)* (9X12" oil on panel) could be compared to works by Alyssa Monks, Lee Price, Nathalie Vogel, and Cynthia Westwood in the surprisingly large and active subgenre of young women who paint themselves or other young women bathing. As is the case with works by these other painters, Phelps' painting invites but also defies a generalized interpretation. Unlike a traditional self-portrait pose Phelps' eyes are averted and the viewer is given a position above the figure. The erotic charge of the image however is both enhanced and undermined by a sense of extreme vulnerability as conveyed through the rendering of wet and porous skin. Phelps doesn't rely on depiction of water drops or waves, but through subtle blending of warm and cool tones she brings to life a varied landscape of submerged and partially dry flesh. Submersion in water is a nearly universal and timeless vehicle for physical and spiritual transformation, and in this case we seem to be voyeuristically viewing the transition midway through the process.

Phelps describes her paintings as "introspective moments that keep the viewer guessing" and that description fits all of the paintings in this exhibition. We can look for clues and project our interpretations on these works, but this kind of art has more to offer than conceptual and literary meaning. Modern and postmodern

critical theory elevates hermeneutics and dismisses enjoyment of art, but today's realist painting reestablishes sensual pleasure and the timeless magic of illusionism. The goal of creating a beautiful painting may seem humble, but a beautiful painting is profound in a way that transcends contemporary politics or social commentary. In defense of formalist abstraction Matisse wrote that "The goal of painting is not to represent nature but to create a parallel universe to nature."¹ This idea actually works for realism as well: when viewing a lifelike painting we may think "it looks so *real*" but we are never actually fooled. Realism provides an accessible vehicle for appreciation of mastery. We don't need to understand musical intervals or even care about lyrics to be moved by a great singer's voice. And in realistic painting we don't need to understand color theory, perspective, proportion, symbolism, or composition: seeing the individual brush marks of a great painting we see the world through the artist's inspired eyes and skilled hands. As Joseph Campbell describes it "*The aesthetic experience is a simple beholding of the object....you experience a radiance. You are held in aesthetic arrest.*"²

1. Henri Matisse, "Notes of a Painter"
2. Joseph Campbell, from lectures on [James] Joyce

Rick Bennett is a member of the Art and Art History faculty at Hanover College, Hanover Indiana. He is also a painter who is represented in Louisville, Kentucky by Swanson Contemporary Gallery <http://www.swansonreedgallery.com/> and in Carmel, Indiana by Eye on Art Gallery <http://eyeonartgallery.blogspot.com/> Eye on Art will present a solo exhibition of Bennett's work from April 13 through May 8, 2013.

April 12 – May 25, 2013

Awaken

Gibbs Rounsavall (Louisville, KY)

When my daughter Edie was born on June 24, 2011, my life, my practice, my everything was jolted into the stratosphere. Her presence has ushered in a heightened awareness and a personal sense of rebirth within me that paralleled her endless discovery of life and the world. Her exploration involves a sense of immediacy where everything in her line of vision and within her grasp is subject to her full attention.

This series is my attempt to model this focused attention with the voice of each piece imbuing life into the next, progressing in complexity just as Edie progresses everyday. Creating a sense of movement with color, line, and shape has always been a creative focus of mine. Through movement and rhythm, the surface becomes energized with a sense of harmony, a pulse, a life of its own. My interest in harmony led me to use the circle, the most common symbol in existence. Representing everlasting life and wholeness it provides a framework for infinite possibilities of creation.

To say that it is "inspiring" is not even scratching the surface of this new level of consciousness accompanying Edie's presence. Ironically, even as my time in the studio has been abbreviated, it has turned out to be the most prolific time of my life. The mysteries of life are more poignant now with the joy and beauty of each moment amplified through this new journey with her.





Fatherhood Awakens Artist Gibbs Rounsavall

BY ERIN KEANE, WFPL.ORG

The strong geometric designs of Gibbs Rounsavall's paintings have made his work among the most recognizable of Louisville's younger guard of visual artists. His work has been widely shown locally, in Zephyr Gallery, Actors Theatre of Louisville and Swanson Reed Gallery, among others, as well as afar, in group shows at Morehead State University and Brooklyn's Museum of Contemporary African Diaspora Art. But his work took a new direction and a new sense of urgency when he and his wife Sara welcomed their daughter Edie to the family in 2011.

"After 36 years, I felt pretty acquainted with who I was, my purpose, and the established routines we had as individuals and as a couple," says Rounsavall. "A baby throws all that out the window."

Now, Rounsavall says his new identity as "Dada" -- the *pater familias*, not the art movement -- has changed the way he sees the world around him.

"Edie is like a visitor from another planet, where everything is so foreign to her that she treats it all with the same amount of attention, whether it's a brightly-colored toy or a simple cardboard box," he says. "I began to see the world differently through new eyes, almost as if for the first time."

"I was no longer just an artist, or a teacher, or a husband, but a 'Dada' -- and this role carried the most gravitas," he adds.

Rounsavall's marvel at Edie's process of discovery and her urgency ("Even crossing a room is done in a full sprint, like her pants are on fire.") sounds familiar to anyone who's spent time with small children. But this experience has shaped his art as well, grounding him in the present, fine-tuning his focus and resulting in his most prolific creative period yet.

Rounsavall began working on a new series shortly after his daughter was born, a series of circular frames, ranging in diameter from 12 to 96 inches in diameter. He's moved his attention

away from sharp angles to a softer, more organic fluidity of line. His new work goes on display this week in a solo exhibit, "Awaken," at [The Green Building Gallery](#).

"I am very conscious of making these fine edges, which require total attention and presence of mind. When viewed up close, you can see the line waver and that it is clearly man-made. I love this idea of trying to make this perfect edge, but it never really being quite perfect, always retaining this man-made quality," he says.

The work in "Awaken" is arranged chronologically, with an increasing complexity that mirrors, in a way, his daughter's growing awareness of the world around her that comes through experimentation and experience.

"The first couple of pieces utilize color that radiates from a central point on the surface. Gradually, they become more complex in their structure as the space is broken, divided, twisted, stretched, spun and woven," says Rounsavall. "Many of the pieces progress to include a spiral framework. I have always been fascinated at how prevalent a design structure the spiral is in nature. From the arrangement of sunflower seeds to the spiral galaxy, it's all around us."

May 31 – July 13, 2013

Alice Stone Collins (Louisville, KY)

When we moved into our house in New Albany, Indiana during the summer of 2009, it took me at least six times of making the drive to a local Target without the need of my MapQuest directions. Going on jogs around the neighborhood, it took me six months, before learning the names of a few of my neighbors. Three years later, I am still learning their names.

While I didn't know many of their names, I did know if they recycled and what they had for dinner. I knew if they bought the name brand or generic brand of cereal. I knew if there were drinkers and could speculate just how heavy. I could establish their political affiliations and just how strident. I could tell what cable provider they used and if they had kids or if they were cat or dog people. Sometimes, in passing, we would even wave to each other.

The rapid pace and increased responsibilities of modern life constantly draw us outside of our local communities. In this push and pull, we compile an abundance of "stuff" that might tell our stories more than anything else we communicate. In my own work and life, I keep returning to these questions of accumulation, need, and identity.

How do the choices we make, consumer and otherwise, shape our environment? What is the relationship between consumer goods and self-esteem? How does one carve and create a meaningful life in a society concerned mostly with meaningful purchases? Can one find what is beautiful and what is true and while searching for a 64-inch HD plasma TV on Black Friday?

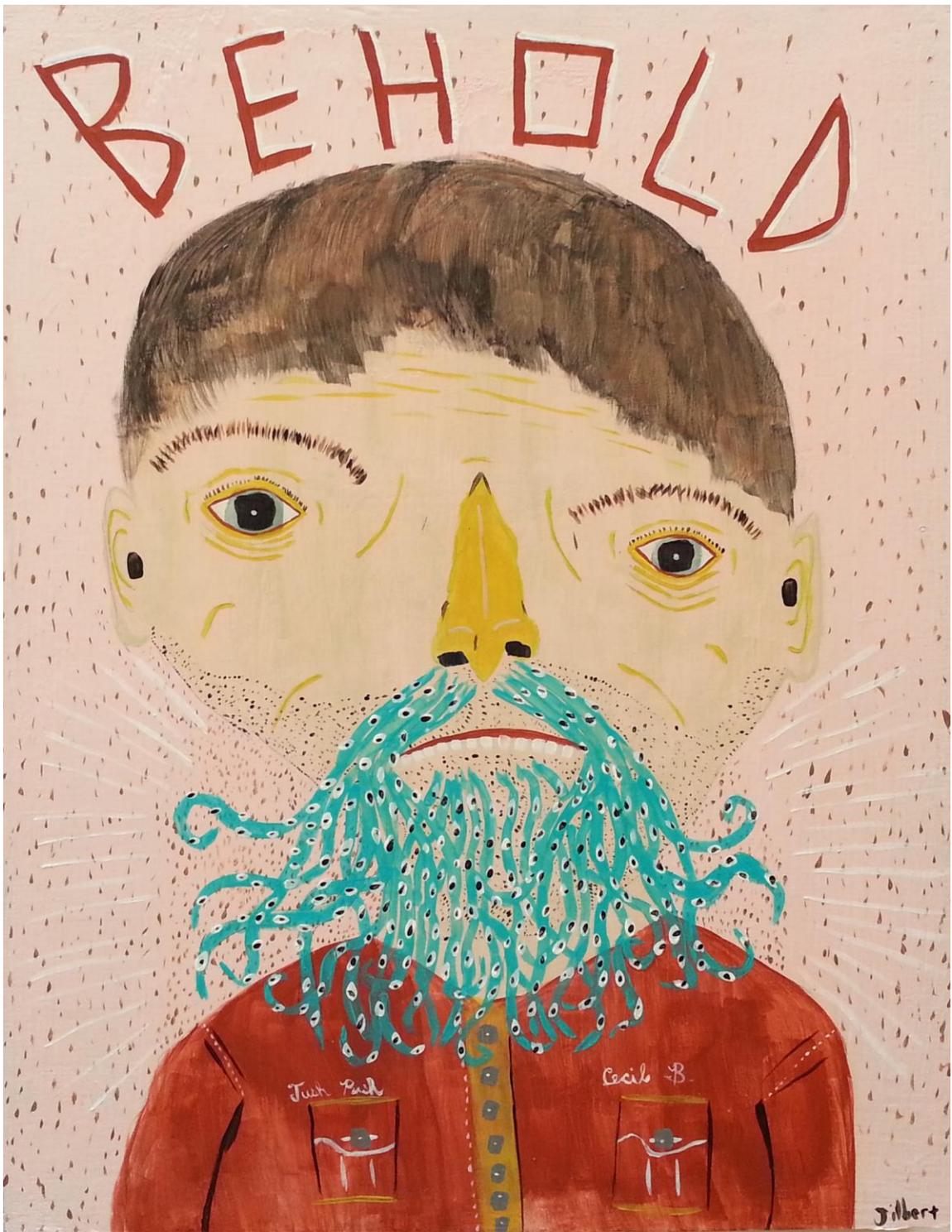
These issues and questions of community and consumption continue to shape my work, especially in light of being a parent. In thinking about future generations, I believe art should leave a record for other generations to question, measure, and explore.





July 19 – August 31, 2013
We Out Here
Patrick Jilbert (Versailles, KY)





BEHOLD

Jack Paul

Cecile B.

Gilbert

September 6 – October 19, 2013

Bryce Hudson & Matthew Cummings (both Louisville, KY)



C U M M I N G S & H U D S O N



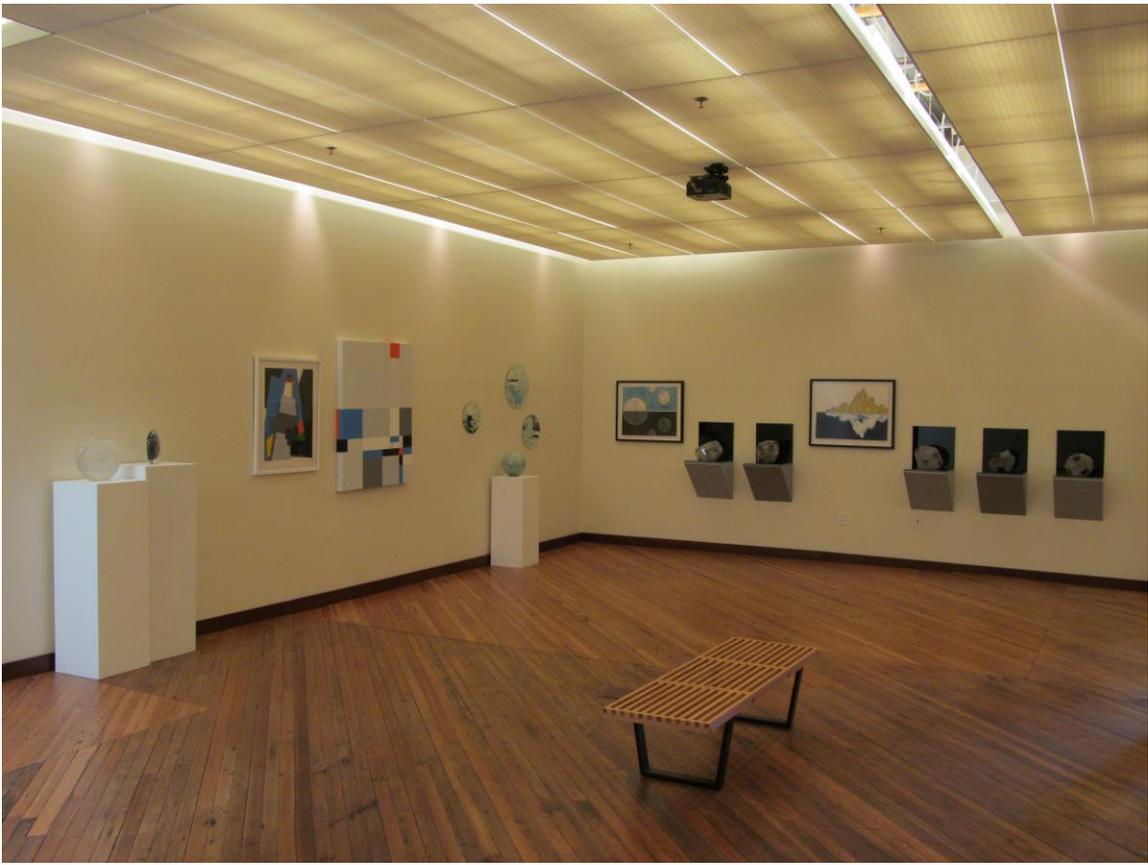
Hudson



Cummings



Cummings



October 25 – December 3, 2013

North Meets South

Carrie McGee (Nashville, TN) & Jeffrey Cortland Jones
(Cincinnati, OH)



McGee



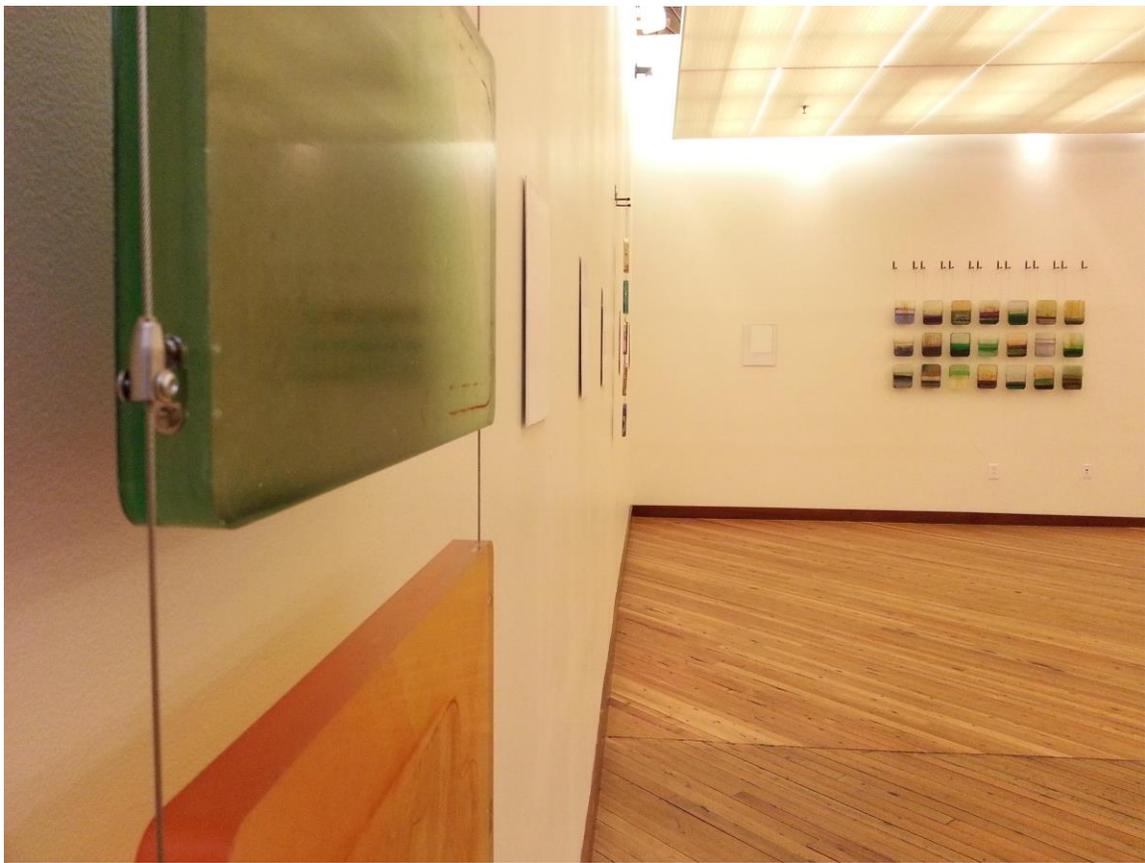
McGee



Jones



Jones



December 12 – February 7, 2014

Transformistas

Ross Gordon (Louisville, KY)





February 14 - March 28, 2014

Villains!

Chris Reeves and Matthew Wiseman (both Cincinnati, OH)



Wiseman



Reeves

April 4 - May 16, 2014

Print and Process

Susanna Crum (Louisville, KY), Shawna Khalily(Louisville, KY), Casey Roberts (Indianapolis, IN), and Rodolfo Salgado Jr. (Louisville, KY)

Often when asked to imagine an artist, one relies on stereotypes of romantic, bohemian personalities who suffer from fits of manic episodes in their studio throughout the night chasing a mythical creative muse. Visions emerge of impulsive personalities in paint-splattered pants aggressively slinging acrylics and oils in the general direction of a canvas. Phrases like haphazard, erratic, disorganized, and scattered often come to mind.

What usually isn't imagined is the artist who uses very methodical, technically specific, multi-stepped processes to create their own personal work. The artists in PRINT & PROCESS - Susanna Crum, Shawna Khalily, Casey Roberts, and Rodolfo Salgado, Jr. - are all equal parts scientists, engineers, and creative problem solvers. To develop their vision into physical form, they must rely on strict rules to follow, or else be burned by undesired outcomes. They must all understand mechanical and chemical reactions and how variations in those interactions alter the final product. They have to have blind faith in what they do, using history and memory to guide their rituals, step by step until the final reveal is born. These artists display a level foresight and professionalism that neutralizes any notion of the classic "Artist Character" we often see depicted in movies and literature.



Crum



Roberts



Khalily



Salgado

May 23 - August 22, 2014

Glitch

Scott Scarboro (Louisville, KY)



August 29 - October 10, 2014

I Have My Moments

Emily Sheehan (New Albany, IN)

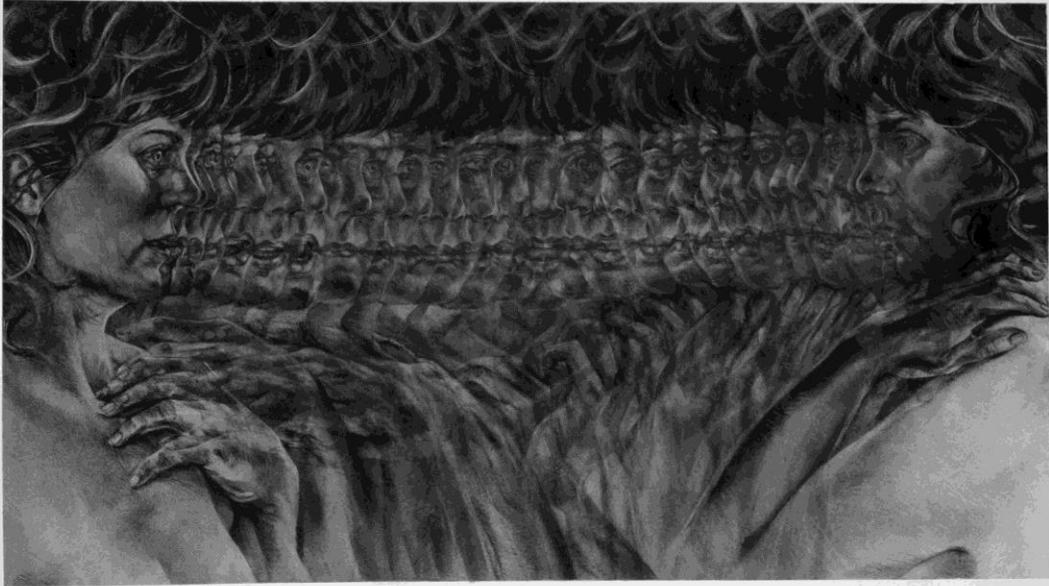
We perceive through our bodily senses, absorb and evaluate each encounter, and construct means to interpret, respond to and convey our understanding to others. This human space, between encounter and communication, is where we make our moments personal.

The activity of perceptual drawing holds me in that human space longer. In my effort to portray a moment in a drawn image, I consider the situation of the encounter and the depth of the physical and psychological responses triggered in the moment; situational elements like time, pace, movement, space, pressure, light, and darkness trigger feelings of anticipation, urgency, frustration, pain, anxiety, fear, annoyance, joy, vulnerability, frenzy, hope and despair. Moments are not snapshots. They build upon a combination of various perceptions and multiple responses. Some are fleeting. Some endure. My work seeks to actualize the moment.

In order to perceive these simultaneous stimuli and accurately identify the responses, I deliberately hone my senses and heighten my awareness by working Outside In and Inside Out. Outside In perception involves purposely shifting my senses (obscuring vision, changing balance, creating physical dissonance) in order to encounter familiar experience from uncomfortable or "outside" perspectives. This exaggerated sensory environment physically acknowledges the unwieldy task of representing present experience as image. It creates an element of bodily strain that enhances and accentuates the resulting emotional and interpretive responses--revealing previously unrecognized elements of the moment. Conversely, Inside Out perception is self-revelatory--starting with an internal insight, emotion, or belief and representing a situation certain to connect that internal starting point with recognizable environmental or experiential triggers that resonate personally.

These are my moments--shared.





October 17 - November 28, 2014

Incommunicado

Amy Chase, Patrick Donley, and Brad White (all Louisville, KY)



Donley



Chase



White

December 5 - January 30, 2015

Size Matters

Carlos Gamez de Francisco

“Size Matters”

by Carlos Gamez de Francisco

Opening Reception: Friday December 5, 6-9 pm

December 5th- January 30th, 2014



The Green Building Gallery, 732 East Market Street, Louisville, KY 40202



February 6 - March 27, 2015

Female Icons & Identity

Cynthia Norton (Louisville, KY), Hallie Jones (Louisville, KY), Sarah Lyon (Louisville, KY), Leslie Lyons (New York, NY), Monica Mahoney (Louisville, KY), Lauren Argo (Louisville, KY), Ming Ying Hong (Lexington, KY), Letitia Quesenberry (Louisville, KY), Kira Nam Greene (New York, NY), Colleen Toutant Merrill (Lexington, KY), Rae Goodwin (Lexington, KY), Melissa Vandenberg (Richmond, KY)



Greene



Lyon



Jones



Quesenberry



Goodwin



Norton



Vandenberg



Cynthia Norton, Nongrata, & Ron Whitehead performance

April 3 – May 15, 2015

Caliker

Colleen Toutant Merrill

The title of this exhibition, Caliker, comes from the book "Aunt Jane of Kentucky", by Eliza Calvert Hall, 1907. Caliker is a term used in reference to cloth (especially the cloth in quilts) throughout the book. Merrill takes a considerable amount of inspiration from the book for many of her works included in this exhibition.

"A quilt can convey a unique cultural identity as well as a sense of community. A particular pattern title, color or fabric becomes a reflection of time and place. A consistent or erratic stitch can determine whether the quilt was constructed individually or communally at a quilting bee. Outsourcing of domestic textiles and the popularity of commercial fabric has changed the identity and communal aspect of quilt making. Through re-configuring quilts I examine the social, political and geographical associations of quilt making."





