

BENEATH THE DIRT

November 6th – November 21st, 2017

Opening Reception: November 9th, 6 – 8PM

Dekalb Gallery, The Pratt Institute

200 Willoughby Avenue
Brooklyn, New York, 11205

The Pratt Institute Center for Career and Professional Development is pleased to present *BENEATH THE DIRT*, an exhibition curated by Lia Kim Farnsworth and Rosie Quick in conversation with Rhonda Schaller, founder of the Meditation Incubator project. The exhibition features the work of twelve artists whose practices involve contemplative inquiry. A reception will be held on Thursday, November 9 from 6 – 8 PM at Dekalb Gallery on the Pratt Institute campus. The exhibition runs from November 6 – 21, 2017.

BENEATH THE DIRT highlights the varied roles of meditation within an artist's practice and art works, including the use of meditation to inform art works; the use of meditative processes to create art works; and the creation of works that inspire meditation.

Meditation is a crucial component of many artists' studio practices. Some artists use meditation to ground themselves in their creative intentions or to arrive at a deeper sense of understanding. Tony Tai's drawings, for example, visualize his meditative exploration of interpersonal relationships. Other artists directly meditate through their practice, creating works that archive their contemplative practice. Rhonda Schaller forms her drawings through meditative prompts that allow her to release her mind through her practice of becoming the mark on the page. Toshiko Oiyama also uses drawing as a form of meditation, asking questions through her marks. Rosie Quick utilizes painting to revisit photographs in her archive and meditate on the sensations that prompt her to capture various images. Michael Garbutt practices contemplative street performance to explore the marginal spaces of contemporary urban life, drawing on traditional Daoist and Buddhist practices of gazing, while Shannon Bradley similarly uses a "walking-as-art" practice to gather inspiration and objects from nature.

Art works can also provide meditative prompts for the viewer, allowing the work to have an afterlife within a viewer's experience. Some works might echo the artist's practice in their effect on their audience, while others depart from the artist's process entirely to create a space of contemplation and meditation. Hongyu Pu's process releases control to nature, allowing various forces to shape the work, until the resulting painting acts as both an archive and a source of meditative inquiry. Garrett Benisch's work also prompts a meditative space through performances that bring a sense of awareness to the rituals in our daily lives. Ronny Haberer's 4D Printing Simulation similarly inspires a lingering peace through its predictable motions.

Repeating motifs also reflect meditative practices that inspire contemplation. Maggie Carine meditates through her work-intensive process, and her precise, repetitive marks create a space for the viewer to attune to the present moment. Sarah Pauley uses repetition and multiples in her work to help her refocus on the familiar, and Priya Parthasarathy's repetitive marks simultaneously mimic her stream of consciousness while promoting a space for visual release.

BENEATH THE DIRT coalesces the role of contemplative inquiry with this exhibition of diverse practices and works, showcasing the necessity of meditation both within the creation and the contemplation of the work of art.

All participating artists are associated with the Meditation Incubator, Pratt Institute or the University of New South Wales. Please contact Lia Kim Farnsworth at lia.farnsworth@gmail.com or Rosie Quick at rosie.quick@gmail.com with any questions.