



Rewilding

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Exhibition Dates

February 7 – March 13, 2014

Artists

Fatemeh Burnes, Rebecca Hamm,
Fred Rose, Lawrence Yun

Artist Talk

February 7, 2014 at 6:00 PM

Opening Reception

February 7, 2014 from 7:00 PM to 9:00 PM

Gallery

Manhattan Beach Creative Arts Center
1560 Manhattan Beach Boulevard
Manhattan Beach, CA 90266
(310) 802-5440 • www.cityymb.info

Gallery Hours

Tuesday and Thursday 2:00 PM to 6:00 PM

Wednesday 4:00 PM to 8:00 PM

Saturday 1:00 PM to 5:00 PM

Closed: Sunday, Monday, Friday, and Holidays

Rewilding examines the longing for nature that is felt by individuals living in contemporary urban environments. With all of our modern, technological distractions, we've traveled far from the preverbal garden. We postulate that urban dwellers may be suffering from a form of nature deprivation, whether consciously aware of it or not. There is a seeking of the exhilarating and sublime experience of being in natural wild places – In which we become aware of our own smallness.

We mourn the loss of wild places, many of which have become lost and are only available in the imagination. Yet there is an ineffable power within nature that will not be kept down; and we look to the resilience of nature as a source of inspiration within our gray concrete jungle.

These artworks are microcosms reflecting a part of the larger story of human intervention upon the natural world. Each of the artists in this exhibition, in their own way, is seeking to restore their relationship with nature. There is a reverence in the work that shows a deep respect towards their individual subject matter and environments.

Fatemeh Burnes views humanity as part of nature, her work reflects this viewpoint; she uses images of birds and trees mixed poetically and symbolically with images such as barbed wire, or brain synapses. Her works are visual metaphors for the human condition, and although beautiful and breathtaking, often the works have darker underlying narratives.

Rebecca Hamm's paintings depict the changing natural landscape around her, and are records of the constantly shifting environment in response to both natural and man made pressures. The scenes that Hamm paints become records of a specific place at a fixed moment in time. She captures a snapshot of the ever changing natural environment.

Fred Rose works from reclaimed wood pieces, which he views more as entities rather than a raw material. Often the unique characteristics of that tree are highlighted to pay a sort of homage to the life of each individual, his unique understanding and reverence for wood is evident in his finely crafted works, which hauntingly emanate their own personalities mixed with that of their maker.

Lawrence Yun's artwork represents the urban experience of nature – natural hybridization, his paintings depict flowers that have been manipulated and manufactured by nurseries, this highly estheticized version of nature harkens back to the ancient art of flower arrangement, which can be viewed as a symbol of human intervention on and suppression of natural forces.

This exhibition seeks to evoke a sense of wonder and awe in the viewer at the beauty, resilience, and innate intelligence of nature, and propose the idea that this is something that we are all part of; the separation we feel from nature is a constructed reality, it is not our "natural" state.

Fatemeh Burnes

Where do ideas for your artwork generally come from?

I'm both a painter and a photographer. With painting, my process is completely automatic. Separate from making art, I obsessively study human history, condition, science, and what man is capable of. When I paint I don't come to my medium with an idea. My curiosities present themselves as a visual puzzle, a play between reality and dream. They are timeless--- everything that I study and learn about from genetics to theology all overlap and everything becomes about the flow of energy and space. It is man's nature to create a secondary nature from the environment, but I don't perceive it differently than ants or termites. There is an instinct for beauty that comes out of us based on inspiration, but I'm not certain to what price. It becomes a question of what is necessary and what is indulgence.

What are your working methods?

I consider myself a serious person and I take art making seriously as well, while still maintaining a sense of playfulness. In fact, I consider the most important aspect of art making to be the process: playfulness, discovery, and inventiveness. I like problem-solving but not necessarily solving problems.

I'm interested in light and movement, from the firing of synapses in the mind to the minefields of East German Russian camps. The installation and performance-based photographs are an interaction between the inner body and what we perceive as our outer body. I'm also intrigued by the science of art marking. By adopting a wide array of media, I intend to explore the limits of the materials, but I don't see art making as mastering materials and techniques. Rather, the process should transcend the material.

Can you describe how you relate to nature in your artwork?

I am nature.

How often do you spend time in nature versus the city?

Nature is everywhere, it's within us. I enjoy hiking but I don't see it as an encapsulating experience; it is part of my rhythm of being nature. A sunset over the ocean is no more satisfying to me than a sunset against an urban landscape. Each environment offers a different way of connecting to our nature.

How do you feel your relationship to nature affects your wellbeing?

Self-awareness is not just a mental practice. Focusing on myself as being a part of this entity is when I absolutely feel my skin, that and that only.



Rebecca Hamm

Where do ideas for your artwork generally come from?

Ideas continually flow. They come into better focus when given the opportunity. Some start as a non-visual feeling that makes me want to be in the studio, and others are responses to something I see, hear or read.

What are your working methods?

I often capture images on my camera and go back to them. My eye is drawn to places where nature grows freely, or has taken opportunity to cut back into the developed landscapes. These places of color and power inspire the beginning of a painting.

My art practice is meditative, challenging and experimental. Regular practice provides a technical fluency that allows unexpected perspectives. Because of skills developed over years of practice, it is important to be flexible and expect discovery in the work. It is critical to follow where the work is leading and to be grateful for its instruction.

Can you describe how you relate to nature in your artwork?

A tree's resilience and specialization could be a metaphor for our own true nature, yet, is it much more. It is an open door toward the understanding that nature is us, with layers of significant and unlimited joyful learning.

How often do you spend time in nature versus the city?

I am looking out to the sky, the hills, the birds in flight, the plants and animals that surround me daily, both in developed areas and in protected natural areas. I notice the birds flying over the freeway and consider their beauty and amazing lives and I make time for trail runs as a balancing tool.

How do you feel your relationship to nature affects your wellbeing?

Nature is our well being, offering continual instruction and allowance for growth.



Fred Rose

Where do ideas for your artwork generally come from?

Most of my work is informed by a broad idea of "woodishness" from seed to tree to board to box. How wood is a Flesh of a living creature, how different woods were traditionally used for different purposes, woodworking "tricks" and odd little bits of wood lore. Sometimes researching the background of a log someone has given me drives the idea. Sometimes an idea requires that I hunt for a specific piece of wood.

What are your working methods?

Unlike most woodworkers whose work is based on a mastery of a particular technique or style my work is based more on an Idea of wood. This gives me the freedom to work in a fairly broad range of techniques and styles. I often combine carving, turning, joinery, and natural branches and wood anomalies in my work. I mill most of my wood from found pieces of urban trees which gives me a collection wood that includes logs and branches, beams, boards, turning and carving chunks, and found anomalies. I can be thought of as a furniture maker that makes sculptures about woodworking and trees.

Can you describe how you relate to nature in your artwork?

From an industrial/fine woodworking point of view the Sawyer and the Woodworkers job is to remove nature from the final object, sometimes returning it in the form of botanically themed carvings. Wood is a flesh of a once living thing that records the history of its life and injuries in its flesh. Milling wood for a table often involves removing the scars and branches (knots) that reflected the trees personality in order to produce a uniform, "flawless" piece of wood. In my work I often compare and contrast the relation between man-shaped boards and the natural state of wood. I chose when to make flawless wood and when to highlight the "flaws" that tell organic story of a piece of wood. I often think of my work as a form of propaganda that reminds people wood is the mummified flesh of a once living creature.

How often do you spend time in nature versus the city?

As a kid I grew up in Carmel Valley near Carmel and Big Sur next to the river and all my free time was spent there. Now days I regretfully spend far too much time in the studio. The dogs, the cat, and my yard have become my nature. Raccoons help themselves to grapes from my arbor. The seedpods of the Magnolia litter my lawn. Paper wasps build nests under the eaves. Tomatoes and zucchini come and go.

How do you feel your relationship to nature affects your wellbeing?

I think the most quiet and peaceful moments in my life occurred in nature. I tend to be more alarmed by people than by spiders, snakes, or lizards. I find a lot of inspiration in the shapes and forms of seed pods and insects. In my studio I can pick a piece of wood and know something about the particular tree it came from- The neighborhood, the reason it was cut down, why I milled it a certain way. When I walk around I recognize and can name various trees and know a few things about them and how they are useful or just admire them for being beautiful. Knowing things like that gives me a sense of place or relationship to nature.



Lawrence Fun

Where do ideas from your work generally come from?

The ever-changing visual stimulation of mass media and pop culture has undoubtedly cast an inevitable influence on my conceptual development.

I relate to the modern art experience with a nostalgic interest in the floral painting genre. I express my artistic perspective in conjunction with the surrounding inspiration—interpreting the classical style of flower depiction with a design-conscious arrangement that is groundless, spirited, and refreshing.

What are your working methods?

Once a general concept has been developed, I tend to brainstorm potential setups of flower combinations in my imagination. When I ultimately settle upon one, several stages of contour drawings on compositions are rendered to determine an ideal arrangement in terms of form and space.

Can you describe how you relate to nature in your artwork?

Rather than presenting nature in its primitive state, I portray it as a manipulated entity by design that has been manufactured and engineered.

How often do you spend time in nature verses in the city?

I don't recall that I have ever truly experienced pristine nature without any trace of civilization. Vacationing in national parks is sadly perhaps the closest experience that I had. In short, only about one time a year, which is not often enough.

How do you feel your relationship to nature affects your wellbeing?

Observing nature empowers me visually, spiritually and physically. For example, the colors of a sunset are often mesmerizing and soothing, reducing the stress of commuting in the city.





Manhattan Beach Creative Arts Center

Displaying works by locally, nationally and internationally renowned artists as well as by emerging artists; the exhibitions seek to strengthen the exposure and understanding of the visual arts for all residents. The Creative Arts Center also serves as a space for art education and production through visual arts classes, camps and programs.

The gallery also serves as a site for students from Manhattan Beach and the South Bay Area to display their artistic talents. Through partnerships with local organizations, the exhibition program develops a network that contributes to establishing a common ground in the community.

We invite you to take a look at the programs we offer and participate in as many as possible. There are always new and fascinating programs to discover. If you have any questions or suggestions, please contact us at (310) 802-5448 or via email at infocac@citymb.info.

