

HINTERLAND

ART . EVENT . SPACE

hinterlandartspace.com

BECOMING VISIBLE/ THERE ARE MANY PATHWAYS TO THE GARDEN

HEADS OF HYDRA are:

DAVID ZIMMER, CORNELIA PETERSON, MARK SINK, CHRIS PEREZ, RICHARD PETERSON, JOHN BABCOCK
SABIN AELL, KATIE TAFT, NORMAN BROOMHALL

Hanging sculpture brought to the show by **Randy Rushton** ties together the work of the different artists and carries the mysticism of ancient cedar and the eros of nature through the pathway into the garden.

A. MARK SINK | FLOWER SERIES

The delta, fertility, where we came from, the tri-angle, the Greek letter. my obsession.

Mark Sink, photographer, curator and teacher, has been and making a living from fine art photography since 1978. He is well known for his imagery made with the toy plastic camera the Diana. Currently, also a reverse technology, he is producing collodion wet plate photographs. His personal work is in numerous museum collections as well as gallery solo and group shows in the US, South America and Europe. He is currently represented by G. Ray Hawkins in CA. Robin Rice in NY, Rule Gallery in Denver.

1/1 Unique gelatin silver prints on fiber paper.

Contact prints from paper negative.

Signed numbered and dated on verso.

\$600 EACH

GALLERYSINK.COM

B. SABIN AELL | OUT OF THE DUST

Basis of this work was a piece of a black, very dusty melamine board sitting outside the wood shop. While leaning in this aisle way exposed to passing people, critters and materials dragged by, the dust on the board got moved around. Particles got wiped off by elbows and dirty sweaters. New dust landed quietly on the surface, stayed or travelled to other places. A couple month later I stopped right in front of it for some reason. I was struck by astonishment. The face of this board had morphed into a beautiful painting molded out of dust by its surrounding. I saw a landscape, a woman racing downhill in her sledge. I could even feel the air - ice cold, crystal clear, filled with the scent of pine needles. I enjoy looking at it and feeling the power of its creation.

UV protected print on fabric, floating over a hand painted ornamental layer
price upon request

SABINAELL.COM

C. JOHN BABCOCK | VIDEO INSTALLATION

I can state that I owe a huge debt of gratitude to Richard Peterson, Kara Kelly Duncan, Sabin Aell, and Dea Briggs. I especially wish to thank Peter S. Yumi. Without his assistance, I couldn't have possibly made these things... I don't think that I have an artist's statement. What I do have are

a great many artist's questions.

For example:

Is it possible to bend and stretch a metaphor to the breaking point?

How does one manipulate a series of digital images non-digitally?

What point in the act of manipulation does an image become so abstruse that it ceases to be a signifier of an actual "thing"? Moreover, at such a point, does the image cease to be the subject matter at hand? If so, what then becomes the subject matter?

Is it possible to model one's creative processes after cognitive processes or thots (thank you Michael Snow), thereby constructing a metaphor or signifier within the act of making in and of itself? Can process/method be subject matter, and would that be even remotely legible?

\$1.500

D. NORMAN BROOMHALL | SEEN HERE

Left behind in plain sight..that's where we first met.

Torn by too many nights, we fled.

And only in that space since created,

Did we become visible.

prints on silver paper

He stone I have tossed in the air of chance. *\$500*

The extinct bird calls... *\$500*

The incense of the dream. *\$500*

all together as shown : *\$ 1250*

STOUTSTREET.NET

E. CHRISTOPHER RAY PEREZ | UNTITLED

This work is about the way see people. The way that we judge and a assume ...

Revealing someone without pretends...looking at people as humans.

\$ 600 EACH

F. KATIE TAFT | VIN CHRISTINE

CHAPTER ONE

vinchristine: - is a chemotherapy drug.

- saved my life.

- is derived from the vinca or periwinkle plant,

- makes your fingers numb and your hair fall out.

- vinca, or vinco is latin, it means to bind or fetter.

- stops the replication of tumor cells by altering your DNA.

- It cannot be derived synthetically.

Vin Christine: - is a super heroine.

- she saved my life

- she made my hands go numb and my hair fall out...

Digital print w/ costume (leather, chiffon, polymer clay, clothing, boots, paper mache, glass beads)

2010

\$400 FOR PRINT ONLY

Katie Taft lives and makes art in Denver, CO and is grateful to a long list of superheros.

KATIETAFT.WORDPRESS.COM

G. DAVID ZIMMER | DRIFT

digital carbon pigment prints mounted on aluminum

\$ 1200 BOTH

H. RICHARD PETERSON | INSIDE THE GARDEN

I like work that is ambiguous and metamorphic, like dreams. Those are the kinds of things that you come back to and you see differently each time, something with lots of levels. “Becoming Visible” and “There are many pathways to the garden” are some of my favorite quotes.

The title of my suite is “Inside the Garden.” It consists of 12 images (six sets) that were created on film, but scanned and digitally manipulated. I love the freedom of digital as every pixel becomes something you can move to a pleasurable zone. Darkroom work is fine, but is archaic and primitive in comparison. Currently, all of my photography is created digitally.

The prints consist of two parts, a positive and a negative, and both are signed and available in an edition of five. The prints are on Canson Baryta Photographique, a museum paper from a company that has created paper used by all major artists for more than 515 years.

archival pigment print

\$ 500 SOLD AS PAIR, NEGATIVE & POSITIVE

THE ENTIRE INSTALLATION INCLUDING THE BRANCH IS AVAILABLE FOR \$3,000

RICHARDPETERSONPHOTO.COM

I. CORNELIA PETERSON | UNTITLED

Cornelia Peterson is an 18 year old student photographer who has already won many awards for her photography work, including a national scholastic award for best creative photography.

She likes to use film, although the print is archival pigment digital.

She frequently uses toy or modified cameras, and likes to tune the photos in Photoshop, so she uses a combined approach of being creative with film and digital.

Cornelia graduates from Conifer High School May 28th and is heading for a higher degree from the Maryland Institute College of Art where she is enrolled, and was granted two major scholarships.

archival pigment print

\$ 500

SCULPTURE | INSTALLATIONS

MAUREEN HEARTY | GARDEN SCULPTURE

I am exploring the intersection of nature, industry & community. I am motivated to unite the waste of modernization with the organic & natural experience while maintaining a sense of humor, imagination and accessibility.

metal transformed

prices attached to sculptures

MAUXHEARTDESIGNS.COM

RANDY RUSHTON | VERTICAL BEAUTY

Sometimes things are so beautiful as they are; the process of sculpting was listening to each piece in the dance of positioning.

I handpicked pickets from a sixty year old 1 mile long fence. From the day I saw this wood I knew I wanted it to continue to live amongst us. The process of reclaiming these delicate pieces was long and tedious, but worth every minute doing so.

After realizing different ways to put them together, it was amazing how beautiful they were in almost any configuration.

This sculpture summons some of the most magnificent and captivating pieces. I wanted them to be of their full length and a 100% able to be seen.

split cedar pickets suspended on bent rebar

\$ 10.000

CUSTOMBYRUSHTON.COM

MARYBETH MUNGOVAN | FESCAPE

Eye candy is everywhere. Travel is necessary.

FESCAPE is derived from the Salton Sea and is the finale of a two year restraint.

wood, hydrocal, bones, found objects

\$ 200.00

MARYMUNGOVAN.COM

SCOTT STURGIS | MOBILES

These works are meant to be poetic sculptures: balancing, moving, and changing with the air.

They are about connections, literal and figurative.

The components within each piece affect the whole.

And your presence shapes the narrative.

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| 1. mobile #9 | \$325 |
| 2. mobile #16 | \$375 |
| 3. mobile #5 | \$275 |
| 4. mobile #7 | \$275 |
| 5. mobile #17 | \$425 |
| 6. mobile #19 | \$425 |