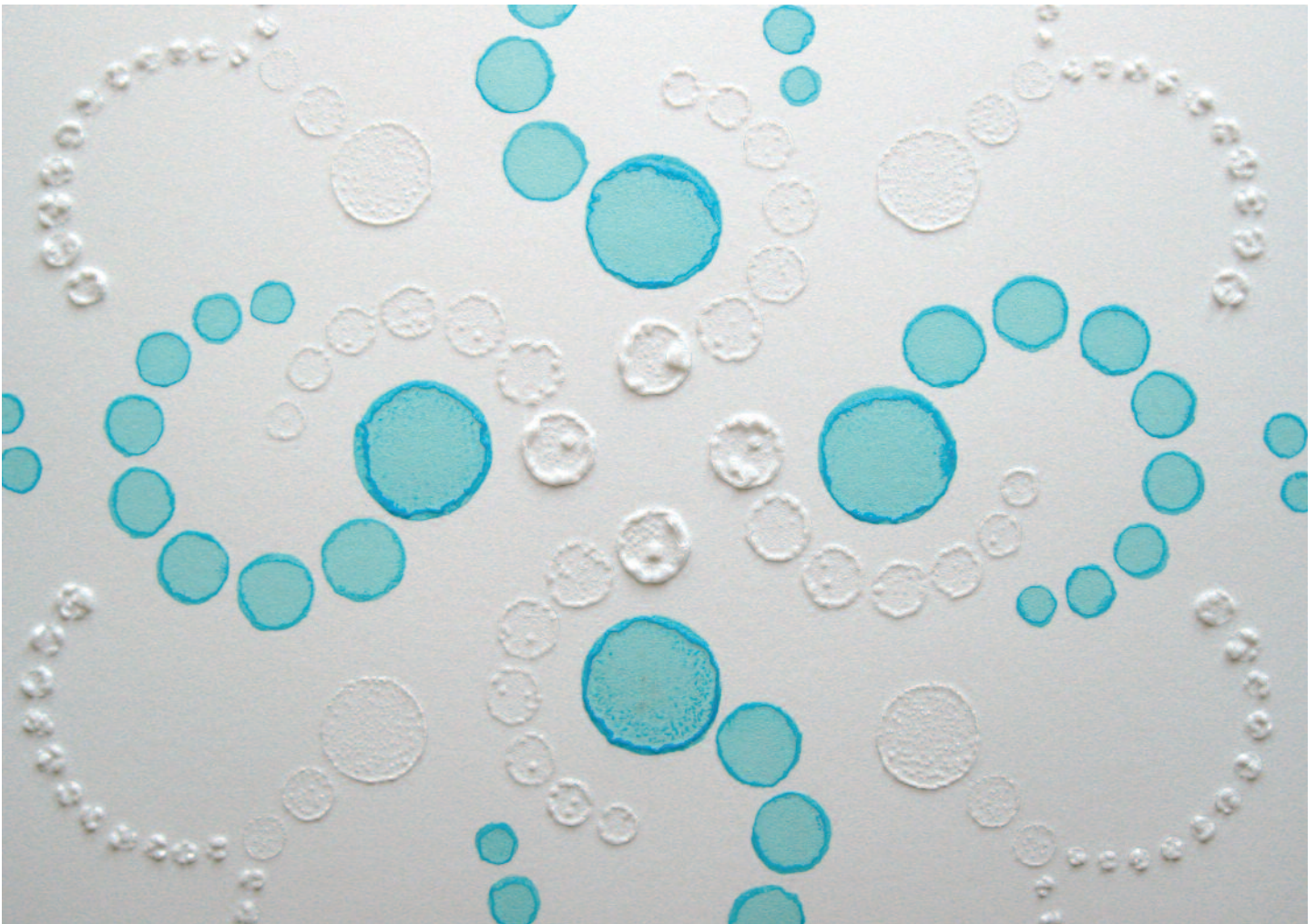


Jody Hanson: *Imperfect*

September 8, 2013-January 12, 2014

Opening reception, with artist talk at 3:00 p.m., Sunday, September 15, 2:00-4:00 p.m.



Hope Springs Eternal, 2013, Copper sulfate and salt on paper, 30 x30 in.

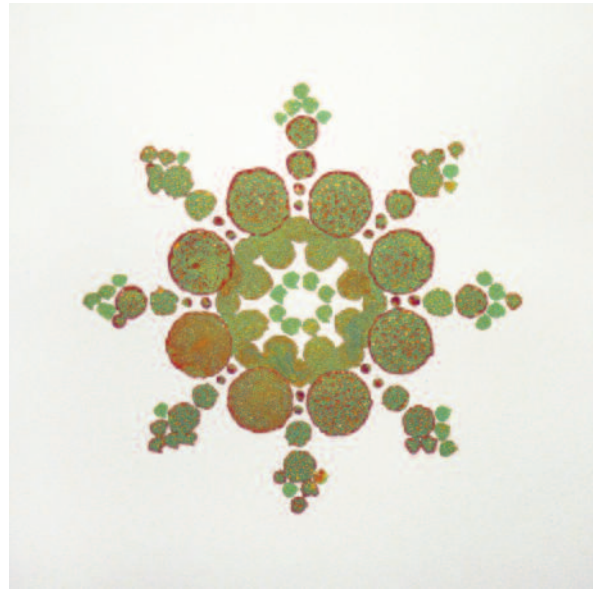
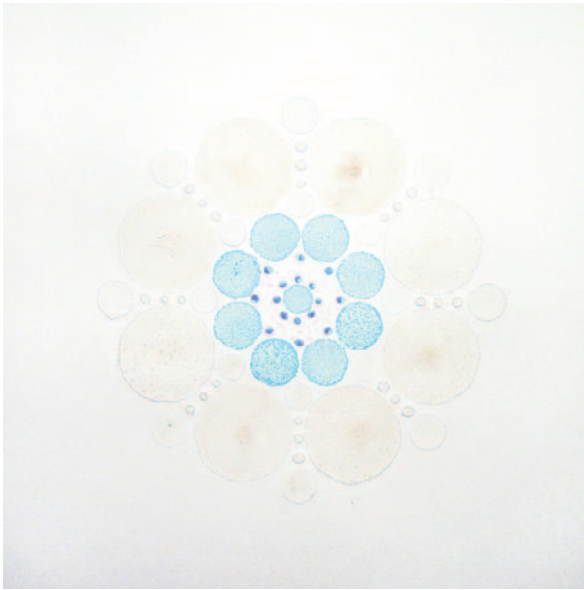
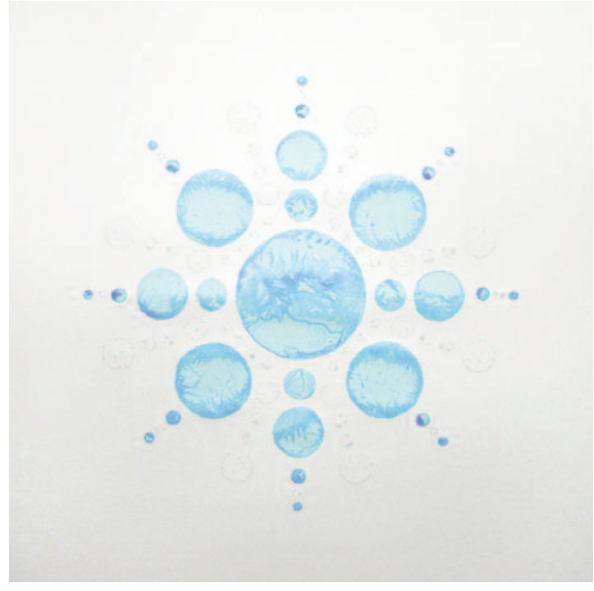
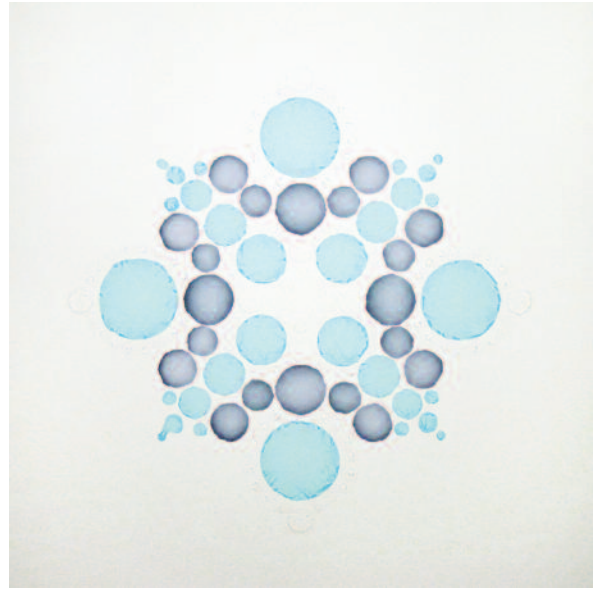
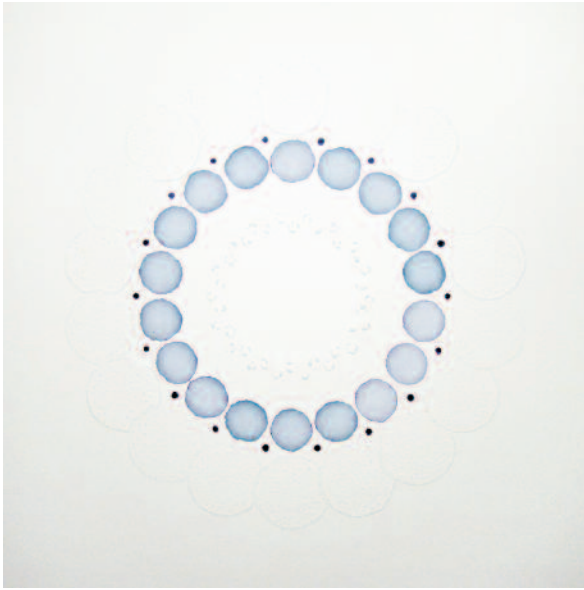
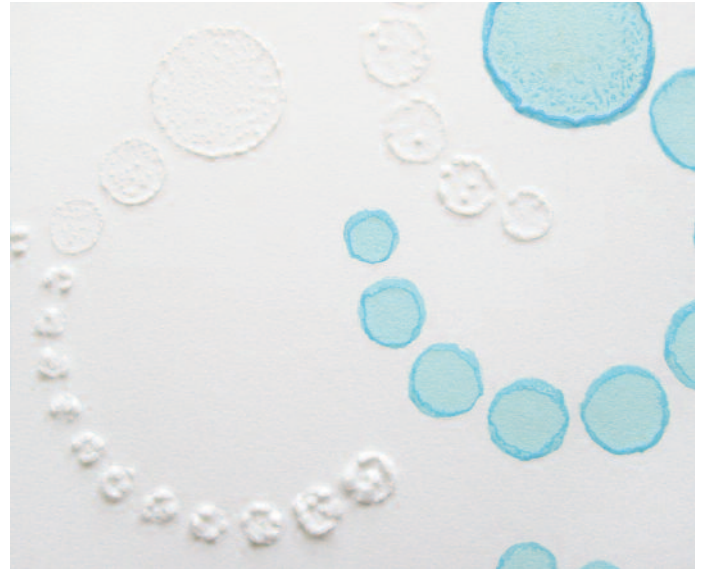


Image credits: (clockwise from bottom right): *Relic*, 2013, Potassium ferricyanide on paper, 16 x 12 in.; *Untitled*, 2013, Hawaiian salt, salt and copper sulfate on paper, 12 x 14 in.; *Radiant*, 2013, Salt, Hawaiian salt, copper sulfate, chromium potassium sulfate and aluminum potassium sulfate on paper, 18 x 14½ in.; *As Waves Cycle*, 2013, Salt, chromium potassium sulfate and aluminum potassium sulfate on paper, 14½ x 18 in.; *Untitled*, 2013, Salt, copper sulfate, chromium potassium sulfate and aluminum potassium sulfate on paper, 18 x 14½ in.; *Untitled*, 2013, Salt and copper sulfate on paper, 12 x 12 in.



Hope Springs Eternal (detail) 2013,
Copper sulfate and salt on paper, 30 x30 in.



Dry Falls (detail), 2013,
Salt, Hawaiian Salt, copper sulfate, Celtic salt on paper, 18x19 in.

Jody Hanson: *Imperfect*

Your exhibition title, *Imperfect*, is a bit unusual.

Can you explain how you came to this title?

These days I'm thinking of myself as a "reformed perfectionist." While my works are formal in design and format, these works allow for natural variations due to the choice of medium and the handmade quality of the work. Allowing these uncontrollable factors to remain as a part of the work has been challenging for me, but this past year has been a period of transition and thinking about perfection. Thinking about how in the end perfection is a flawed concept and so daunting to attain—which is not to dissuade the pursuit—but to know how to temper it. It can be paralyzing to strive for ultimate perfection because you'll need to come to terms with coming up short.

How did you start working with salt?

In 2003, I was living in Salem, MA while working on the grand re-opening of the Peabody Essex Museum. I picked up a copy of *Salt: A World History* by Mark Kurlansky at a local bookstore as well as some specialty salts, also in the area. I had a spare room in my scholars' suite and I started laying down salt solutions onto paper at night.

Though I had moved away from traditional silversmithing, this was not my only break from it, back in my studio I was working with Plexiglas, liquids and light. While I thoroughly enjoyed the process of working with metal, I found that these other materials/mediums were more appropriate to the works that I wanted to make at that time.

Where does your work go from here?

I am always interested in light. Sometimes the works are so subtle—they take a real quietness to appreciate. I have a framed series in mind to start next and it will be very different from the oil or salt drawings, as it won't be about materials migrating or growing. I might have the salt integrate with light because there is an intriguing potential for light-play off the salt surface.

I'm still figuring the materials out, learning what is possible and how to try to achieve certain effects. Working with different papers and boards yields completely different results and I am so often surprised at what happens. For the recent work, I have been working primarily at night because that is a quiet time. The first thing I do when I get up the following morning is see what transpired overnight!

Michael J. Beam, Curator of Collections and Exhibitions

Interview with the artist conducted in August 2013.

Salt drawing (2003-) The initial investigation of this series began while living in Salem, MA, a region steeped in history and a formidable import/export center from 1782-1812. Among the many import items was salt, used heavily for its preservative qualities. The technique used to create these works includes multiple varieties of salt, dissolved in a water/salt ratio that is then applied to the paper, allowed to absorb and grow crystals.

As a further exploration of crystal formation, the works included in this exhibition use chemicals such as Copper Sulfate, Potassium Ferricyanide, Chromium Potassium Sulfate, Aluminum Potassium Sulfate. When transitioning from a liquid to solid state, these chemicals naturally grow into crystalline form. A variety of salts provide a range of colors and patterning.

Using the basic concept of a Mandala, I have created meditative focal points of patterns, energies and radial balance. The Mandala, Sanskrit for circle, has a history of use by many cultures and Eastern religions. The process of creating and viewing the Mandala involves a spiritual journey, in an attempt to reach and share a peaceful plateau.

Jody Hanson

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Jody Hanson was born in 1969 in Champaign-Urbana, IL and currently lives and works in Buffalo, NY. She received a Bachelor of Fine Arts in Silversmithing and Jewelry Design from Indiana University, Bloomington, IN in 1994 and continued her education earning a Master of Fine Arts from the University of Illinois, Champaign-Urbana, IL in 1994. Upon completing her formal education, she moved to New York City to work as an art installer at several of the foremost contemporary art venues. In 1997, she moved to a studio in the artist enclave of Williamsburg, Brooklyn. It was at that juncture that she abandoned her work as a silversmith to explore new materials and forms of art making.

Selected Bibliography

Cotter, Holland. "Weekend for Hikers Seeking Art, Brooklyn is a Left Bank," *New York Times*, December 15, 2000.

Dabkowski, Colin. "A Night at Nuit Blanche—Artists and Models," *Buffalo News*, GUSTO, September 30, 2012.

Dabkowski, Colin. "A Pirate Ship in a Train Station—and Other Works of Art," *Buffalo News: Weekend Life*, May 31, 2008.

Dabkowski, Colin. "Hands-On Art Party," *Buffalo News: Entertainment*, February 9, 2008.

Dabkowski, Colin. "Squeaky Wheel Throws Fundraising Party—Peep Show: Hot Mess," *Buffalo News*, GUSTO, February 22, 2013.

Dischoff, Dan. "Off-Center Humor pervades Photo-Heavy Summit Show," *The Sunday Star-Ledger*, New Jersey Center for Visual Arts, Summit, NJ, February 13, 2000.

Foran, Jack. "ArtSCENE," *ArtVoice*, vol. 9 Number 40, October 7-13, 2010.

Halperin, Julia. "Can a New Art Fair and a Cadre of Wealthy Boosters Transform Buffalo into a Cultural Destination?," ARTINFO.com, Canada, July 11, 2012.

Tennant, Carolyn. *Beyond/In Western New York 2010: Alternating Currents*. Buffalo, NY: Buffalo Fine Arts Academy, 2010.

Selected Exhibitions

2013

How Simple Can You Get, Creative Arts Workshop, News Haven, CT
Migration Measured, Studio Hart, Buffalo, NY

2012

Bounty, Indigo Art, Buffalo, NY
ECHO Art Fair, Buffalo, NY

Seeing Black and White, Main (St)udios, Buffalo, NY

The Artist Among Us, II, Burchfield Penney Art Center, Buffalo, NY

Fluid Culture, Silo City, Buffalo, NY

2011

Theme Brulee, Hallwalls, Buffalo, NY

Fuseworks: Multiples and Editions, Central Connecticut State University, New Britain, CT

Rapture Rupture: Artist and Models, Organized by Hallwalls, Rock Harbor Yard, Buffalo, NY

2010

Beyond/In Western New York: Alternating Currents, alternate-site in association with Hallwalls Contemporary Arts Center, Buffalo, NY

Winter, Indigo Gallery, Buffalo, NY

2009

Spiritual Beings, El Museo Francisco Oller Y Diego Rivera, Buffalo, NY

Peepshow '09, Squeaky Wheel Buffalo Media Resources, at Dnipro Ukrainian Center, Buffalo, NY

2008

Peepshow '08, Squeaky Wheel Buffalo Media Resources at Broadway Market, Buffalo, NY

Unhinged: Artist and Models Hallwalls, Central Terminal, Buffalo, NY

Area Artist Show, Collector's Gallery, Albright-Knox Art Gallery, Buffalo, NY

Ballot Show, Front Room Gallery, Brooklyn, NY

2007

In Memorium: Buffalo's Trees, Insite Gallery, Buffalo, NY

Blast, Holland Tunnel Gallery, Brooklyn, NY

2006

Anything Goes, Gallery 402, New York, NY

2005

Project I ON, Naked Duck Gallery, Brooklyn, NY

For the Birds, Independent Banner Project, Front Room, Brooklyn, NY

2004

Element, Front Room Gallery, Brooklyn, NY

Pierogi A-Go-Go: Brooklyn Gravity Racers, Pierogi Gallery, Brooklyn, NY

2003

Decade, Schroeder Romero, Brooklyn, NY

Williamsburg Salon, Central Connecticut State University, New Britain, CT

2002

Ignite, Gen Arts, Puck Building, New York, NY

Fresh Cut, Independent Banner Project, Front Room, Brooklyn, NY

Window Shopping, Bedford Avenue, Brooklyn, NY

Touchy-Feely, Eyewash @ Front Room Gallery, Brooklyn, NY

2001

Drawing the New Millennium, Maine Artists Space, Portland, ME

Beacon, Schroeder Romero Gallery, Brooklyn, NY

Small Works, Washington Square East Galleries, New York University, New York, NY

2000

Science Fare, Arena at Feed Gallery, Brooklyn, NY

International Juried Show 2000, New Jersey Center for Visual Arts, Summit, NJ

Ephemeral Rhythms, Parkland College, Champaign, IL

Exhibition Checklist

As Waves Cycle, 2013, Salt, chromium potassium sulfate and aluminum potassium sulfate on paper, 14½ x 18 in.

Botanical, 2013, Potassium ferricyanide and salt on paper, 16 x 12 in.

Continuum, 2013, Potassium ferricyanide on paper, 16 x 12 in.

Corona, 2013, Hawaiian salt on paper, 12 x 14 in.

Crystalline Sample, 2013, Potassium ferricyanide on paper

Crystalline Sample, 2013, Chromium potassium sulfate on paper, 12 x 10 in.

Crystalline Sample, 2013, Copper sulfate on paper, 12 x 12 in.

Dry Falls, 2013, Salt, Hawaiian salt, copper sulfate, Celtic salt on paper, 18 x 19 in.

Eddy, 2013, Copper sulfate and salt on paper, 30 x 30 in.

Effervesce, 2013, Salt and pencil on paper, 12 x 12 in.

Hope Springs Eternal, 2013, Copper sulfate and salt on paper, 30 x 30 in.

Memory, 2013, Live oil drawing, oil on paper, 16 x 12 in.

Pure White, 2013, Salt on paper, 16 x 12 in.

Radiant, 2013, Salt, Hawaiian salt, copper sulfate, chromium potassium sulfate and aluminum potassium sulfate on paper, 18 x 14½ in.

Relic, 2013, Potassium ferricyanide on paper, 16 x 12 in.

Salt Drawing, 2012, Salt, Hawaiian salt, Celtic salt, pencil on paper, 16 x 23 in.

Samsara, 2013, Cupric sulfate, potassium ferricyanide, chromium potassium sulfate and aluminum potassium sulfate on paper, 18 x 18 in.

Snow Moon to Waxing Gibbous Moon, 2013, Live oil drawing, oil on paper, 27½ x 22½ in.

Synthesis, 2013, Copper sulfate, potassium ferricyanide and salt on paper, 16 x 12 in.

Universe, 2013, Salt, copper sulfate, chromium potassium sulfate and aluminum potassium sulfate on paper, 18 x 14½ in.

Untitled, 2013, Hawaiian salt, salt and copper sulfate on paper, 12 x 14 in.

Untitled, 2013, Salt and copper sulfate on paper, 12 x 12 in.

Untitled, 2013, Salt on paper, 18 x 14 in.

Untitled, 2013, Hawaiian salt on paper, 18 x 19 in.

Untitled, 2013, Salt, copper sulfate, chromium potassium sulfate and aluminum potassium sulfate on paper, 18 x 14½ in.

Untitled Mandala, 2013, Copper sulfate and potassium ferricyanide on paper, 14½ x 14½ in.

Whirl, 2013, Potassium Ferricyanide on paper, 16 x 12 in.

White, 2013, Salt on paper, 23 x 23 in.

White, 2013, Salt on paper, 23 x 23 in.

White, 2013, Salt on paper, 23 x 23 in.

TopSpin

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TOPS



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