

Macro I Micro: Site to Psyche

an SF Open Studios HUB Exhibition in association with ArtSpan

Featuring

Elizabeth Ashcroft

David Avery

Beth Davila Waldman

October 17 - November 14, 2017

Join us for an opening reception Saturday, October 21, from 5-7pm

Artist talk with Beth Davila Waldman Sunday, November 5, 5pm



Left to right: Beth Davila Waldman "Memory #1" (Detail) 2015 Acrylic & Archival Pigment on Canvas 20"x20", Elizabeth Ashcroft "Under The Cover of Redness" 2015 Altered Book 18" x 8" x 2", David Avery "Tempestuous Muse" 2010 Etching framed 17"x16"

San Francisco, CA: Avenue 12 Gallery presents *Macro I Micro: Site to Psyche*, a group exhibition of three award winning San Francisco ArtSpan artists: Elizabeth Ashcroft, David Avery, and Beth Davila Waldman. **Beth Davila Waldman's** "Mollendo" series is the result of six odysseys to the site of her maternal homeland Arequipa, Peru including the former capital town of Mollendo. Once a vibrant and prosperous port town, today it is mostly a ghost town of colorful ruins existing with a few present day homes. This juxtaposition of shifts in time, culture and economy was Waldman's inspiration for the series. **Elizabeth Ashcroft** refers to herself as an "altered book artist" and calls her latest series "The Dissected Library". The duality of the book as both a visual object and a conduit for ideas is a source of constant inspiration. **David Avery** is a practitioner of traditional black and white copper plate etching and has long been drawn to the works and techniques of the master etchers and engravers of the past 400 years as well as their literary counterparts.

AVENUE 12 GALLERY



Beth Davila Waldman "Mollendo No. 6" 2016 Acrylic & Archival Pigment on Canvas 48"x72"

Beth Davila Waldman Artist Statement:

As my art considers site, community, material and experience through paintings, collages and public art projects. Inspired landscape and the expansion of the idea of home as place, my work explores a site's economic, political and social contexts through architecture. Using my own photography as source imagery, my paintings and collages are constructed through a subtractive process of realism, shifting perspectives with color fields and negative space to speak to the way we experience and register life. The fractured quality of my material and line constructions attempts to pervade intersections of past and present experiences.

Beth Davila Waldman was born in Princeton, NJ in 1975 to a Peruvian mother and a New York architect father. As a child, she quickly learned to define site as home as her parents moved her from Princeton to Cincinnati, Cincinnati to Houston, Houston to Florence, then back to Houston again. Deeply influenced by childhood memories to construction sites and museums, Beth pursued a career in the arts starting at the age of 15. She earned her 1st degree in art history and studio art with a concentration in cast bronze figurative works at Wellesley College in the Boston area. From east to west, Beth established her new and current home in San Francisco Bay Area 20 years ago. She continued her education at the San Francisco Art Institute with a focus on site-specific public art and installation. During those years, her many travels to international urban sites as well as explorations of San Francisco alleys served as inspirations to her site work. She is currently working on a series of large-scale constructed mixed media paintings combining digital media with traditional paint inspired by her travels.

Beth's paintings have been exhibited throughout the San Francisco Bay Area at a selection of venues such as The Midway Gallery, Richmond Art Center, The San Francisco Art Institute's Diego Rivera Gallery, Arc Gallery, and Kala Institute as well as throughout the US at the Maryland Federation of Art's Circle Gallery in Annapolis, MD, the Jonathan Ferrara Gallery in New Orleans, LA and Galerie Protege in New York. Her work has been recognized with the Harold E. Weiner Memorial Sculpture Award in 2004 by the San Francisco Art Institute, the Sonoma Community Center Temporary Public Art Award for her site-specific installation entitled "Alternate Visitors Center of Sonoma" in 2007 and the Kala Institute Parent Artist Residency for 2017-2018. Beth's home and studio are based in Mill Valley, CA.

AVENUE 12 GALLERY

Elizabeth Ashcroft refers to herself as an altered book artist and is based in San Francisco. Her altered books are in the Shakespeare Collection in the Library of the University of Denver, the McCabe Library at Swarthmore College, and the Smithsonian American Art and Portrait Gallery Library.

Artists Statement:

The Dissected Library is the title I have given my ongoing series of altered books. I find the literal board-paper-thread-glue-ink-word essence of the book offers a unique platform to cut into, build onto and burst out of in both two and three dimensional forms. The process is quite intimate, not unlike the reading of a book, where pages are touched, pierced, cut and sewn; words scanned and considered. There is something deeply satisfying about bringing together found words and images from disparate sources and to orchestrate them into new creative relationships. The duality of the book as both a visual object and a conduit for ideas is a source of constant inspiration.

I use every facet of the book as a building block to create both wall and freestanding sculptural pieces. In the Open Book series, I peruse the pages and choose words and phrases to cut and fold and spill out of the permanently fanned open book leaves – my own form of editing if you will. An opportunity to create a new fluttering narrative of randomly chosen segments of someone else's story – not a formal narrative but one where one's eye flicks among the words, finding unique links between the strips, and thus in turn, connecting and reconnecting into subsequent narrative tiers. In addition to the essence of the word play, their physical presence creates interesting spatial relationships, patterns and shadows.

In the Word Garden series, I've culled words from within the books and brought them out of the book to hover on slender stems like flowers growing in a garden of ideas. Themes are variously inspired by the book titles, words that catch my eye again and again, a phrase that randomly forms as the culled words lay in juxtaposition to each other on the word palette....I like the tension as they float above the surface alongside small patches of color that thread their way among, beside and around the words adding visual melody while their shadows create ever changing patterns below.

The Puzzle Book series are composed of discarded library books donated to me by the Francisco Middle School librarian. Many of these out-dated books had covers of primary colors - I found myself especially drawn to the many shades of red and those with vintage patterns. I proceeded to cut them into pieces and then repurposed them as building blocks to form abstract configurations."



Elizabeth Ashcroft "Discarded"
2017 Altered Book 20" x 10"

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David Avery "Runner (Mom Death. and Devil)" 2015 Etching framed 15" x 21"

David Avery

A practitioner of traditional black and white etching in San Francisco for over 30 years, David Avery has long been drawn to the works and techniques of the master etchers and engravers of the past 400 years as well as their literary counterparts. He often finds in them inspiration or a point of departure for his own work- a bridge between past thought and contemporary issues.

Mark Jenkins, The Washington Post, July 21, 2017 wrote:

"... the classic imagery is wittily updated. Avery interjects Renaissance-style intimations of mortality and damnation into everyday scenes: A skeleton rides a stick horse whose head is a equine skull, or a woman jogs with a stroller and a dog, accompanied by Death (riding a bicycle) and a demon. Such mash-ups would be only mildly amusing if the artist didn't so successfully emulate centuries-old motifs and methods."

The unique quality of line etching on copper, limited only by Avery's skill and patience, coupled with his questioning vision of things as they supposedly are, give his work its compelling appeal, allowing for the possibility of generating a multiplicity of narratives and interpretations.

Avery's work has been noted in the New York Times, the Washington Post (above) and the Boston Globe, and is included in many museum collections, including the New York Public Library, the Fogg Museum at Harvard University, the Library of Congress, and the Stanford University Library Special Collections among others.

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ArtSpan

ArtSpan's SF Open Studios, the oldest and largest open studios program in the country, is an annual, month-long art event spread over 5 weekends in October and November that showcases over 800 emerging and established San Francisco artists in their studios. This great San Francisco Fall tradition of artists opening their studios to the public returns for its 42nd year.



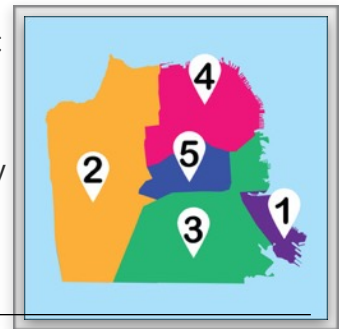
About ArtSpan

ArtSpan, a 501(c)(3) nonprofit, is committed to cultivating a vibrant, accessible, and world-class art community in San Francisco and to promoting the city's unique creative energy locally and globally. We champion an inclusive art experience by providing hundreds of local artists with the equal opportunity to showcase their work and make direct connections to diverse audiences and patrons. We are guided by the belief that artists play a vital role in society and that broad public engagement with their work is essential to defining a new cultural environment for our changing city. More information: www.artspan.org "This year we've been working with the theme of 'impact,' says ArtSpan Executive Director, Joen Madonna. "Which means not only making efforts on behalf of local artists to help them market, show, and sell their work throughout the year, but also making our organization more able to take action."

About SFOS Hub Exhibitions including Avenue 12 Gallery

Since 2013, ArtSpan's SF Open Studios Hub Exhibition program has made art a daily experience and helps connect SF Open Studios Artists with the city.

Avenue 12 Gallery is pleased to be an official SF Open Studios HUB exhibition location again this year. Beginning October 17th, Avenue 12 Gallery will be displaying works by three selected ArtSpan OS Artists. In addition we will distribute SF Open Studios Guides and be hosting this exhibition during special weekend hours.



Avenue 12 Gallery

Avenue 12 Gallery is a new contemporary art gallery established in 2016 by Rachel Murray Meyer and Vince Meyer in San Francisco. We focus on artwork by emerging and mid-career Bay Area artists.

Contact:

Vince Meyer
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or

Rachel Murray Meyer
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Hours:

Tuesday through Friday from 1pm to 5 pm
and by appointment.

Special ArtSpan HUB weekend hours:

October 21st and 22nd 10:00am - 7:00pm. For other weekends, please check website:
<http://avenue12gallery.com/macro-micro-site-to-psyche/>

