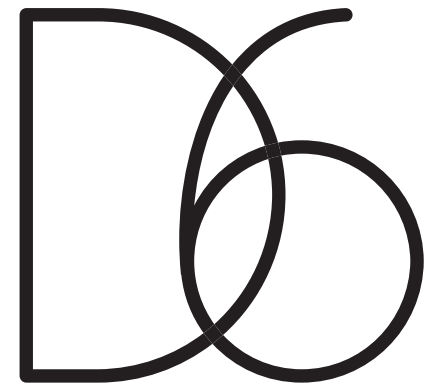


The Brew House Association's



DISTILLERY 6
ARTIST RESIDENCY PROGRAM

BREW HOUSES



brew house

brewery hours
monday 4-8
tuesday 12-8



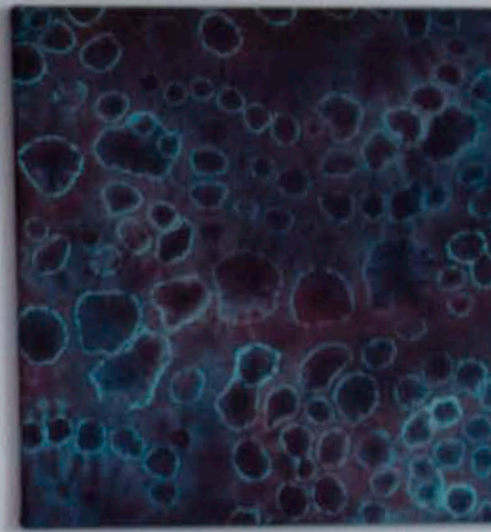
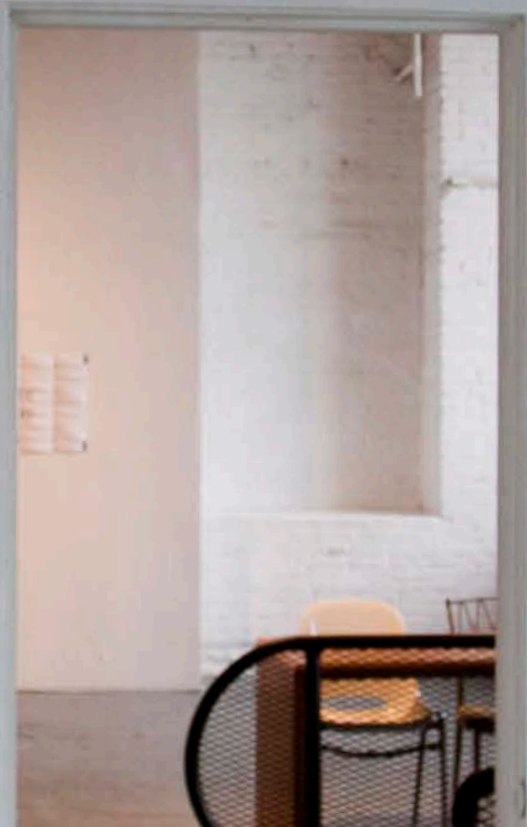
The Brew House Association is a non-profit organization established in 1991 to provide a supportive environment for artists to live.

Since 1991, The Brew House Association (BHA) has been operating out of the former Duquesne Brewery, a 103,000–square-foot stone and brick building located in Pittsburgh’s historic South Side. Born from the vision, hard work, and determination of local artists, the Brew House has evolved from a loosely organized artist collective into a registered non-profit organization (1997), eventually securing ownership of the building (2002). Since then, the Brew House has been providing individual artists and artist groups with affordable living, studio and workspaces, and gallery exhibition opportunities.

Its mission is to provide artists with the support necessary to foster invention, creation, and collaboration, and encourage creative risk-taking and the ruthless pursuit of artistic excellence.







Matthew DiClemente

Amy DiPlacido

Zach Dorn

Martyna Matusiak

Laurel Mitchell

Jim Rugg

Bec Young

The Brew House Association's Distillery 6 Program is an eight-month studio residency program that builds a bridge between fine arts in the academic realm and career development as an individual artist. The Brew House Association encourages both the production of new work and the creation of critical dialogue and professional development for the participating emerging artists. Artists are presented with professional development workshops, artist lectures, professional critiques, partnerships with other arts organizations in the Pittsburgh area, a shared studio, and two exhibitions.

The artwork showcased within this catalog is documentation of the final exhibition, "The End," which was exhibited at The Brew House Space 101 Gallery from April 13 to May 25, 2012.



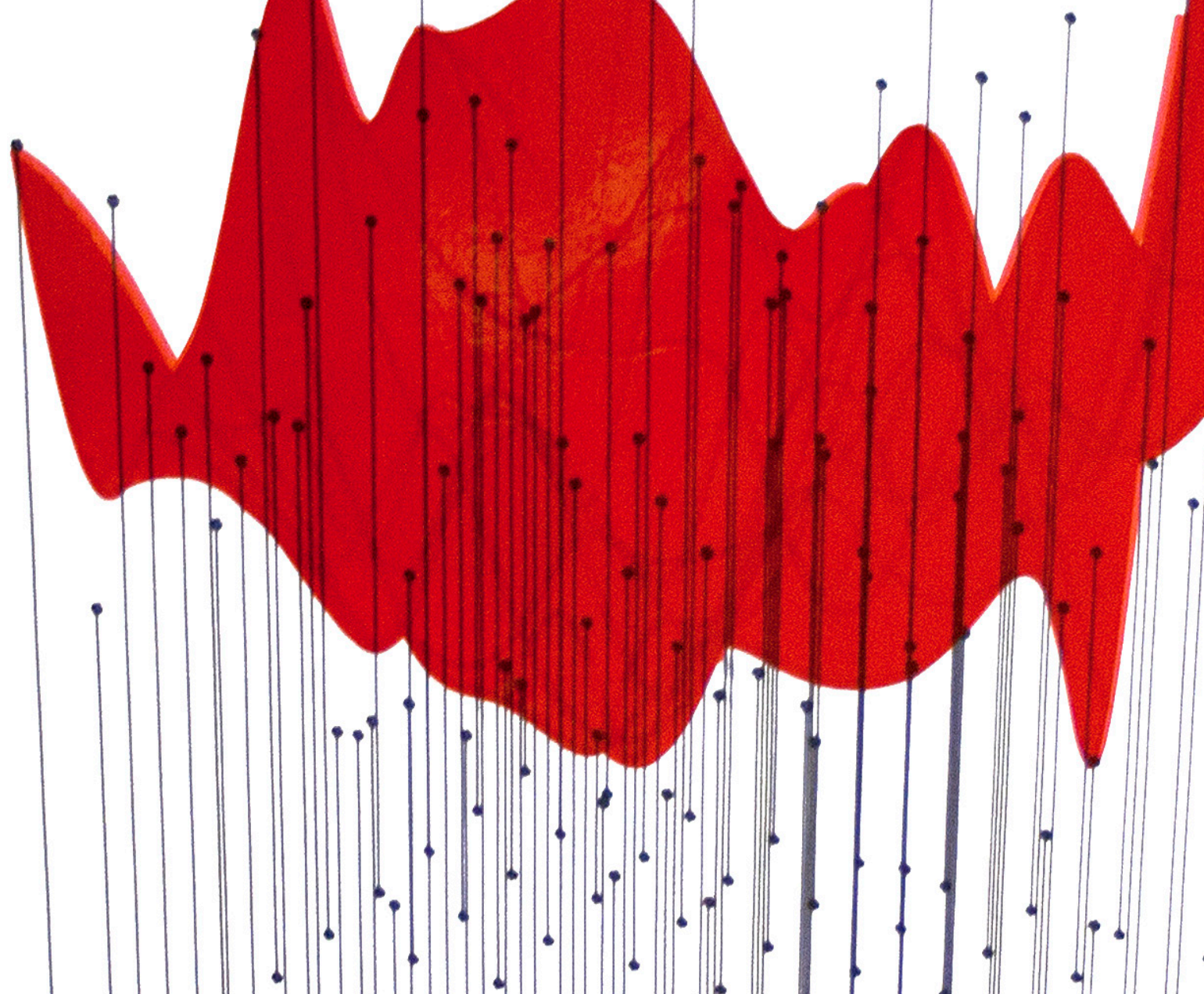
Matthew DiClemente

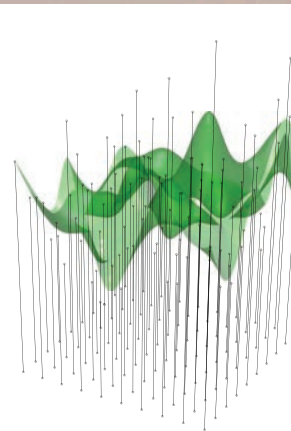
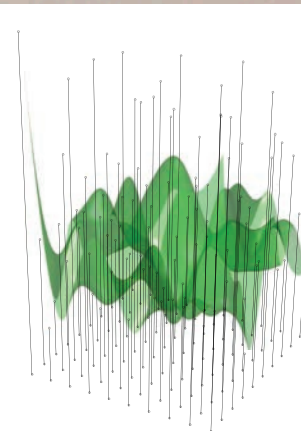
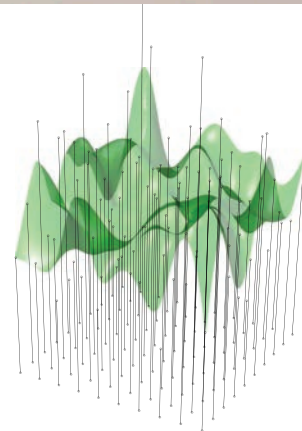
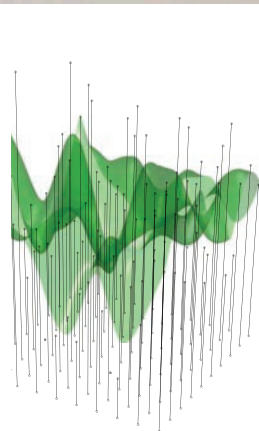
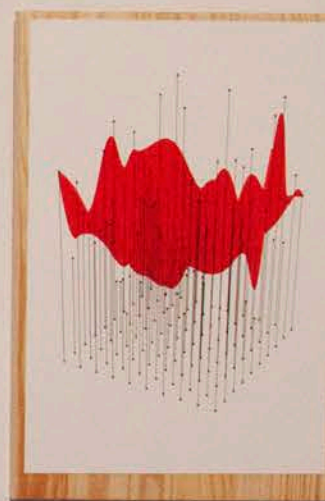
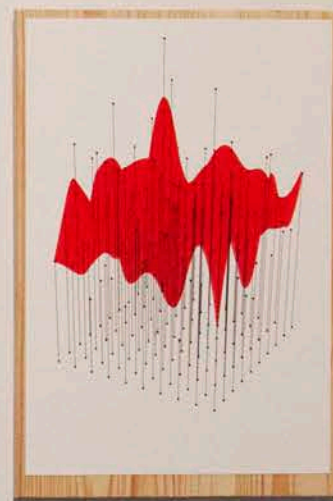
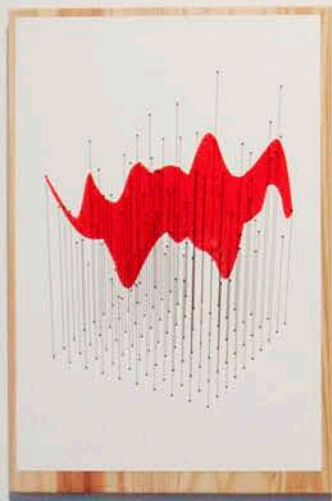
Data is everywhere, and in a constant state of flux. Whether we harvest information from Google, hard copy print, or other media, our interactions with data and information are mediated. We are to assume data has no bias, however it is created, and presented with a specific motive, leaving the viewer to discern the real from the unreal. It's *Presidential: Absence of the Subject* displays my research on the production of art through a series of predefined instructions, or actions, and the use of dynamic data to generate a body of images.

Through computer automation and the help of Google's algorithmic image search, I have devised a system to capture and visualize data based on an instruction set

to create a body of images. In this case the media, my Google Image Search, is shaping and filtering the experience of my final art object. An object, which, while being created through a fixed set of instructions, is ultimately defined by the results of the search query. The raw data shifts and dictates my visual output. Ultimately the viewers are left to define their own visual experience.

The entire world right now is run by information. Our entire world is being controlled and operated by tiny invisible 1s and 0s that are flashing through the air and flashing through the wires around us. So if that's what controls our world, ask yourself who controls the 1s and the 0s?



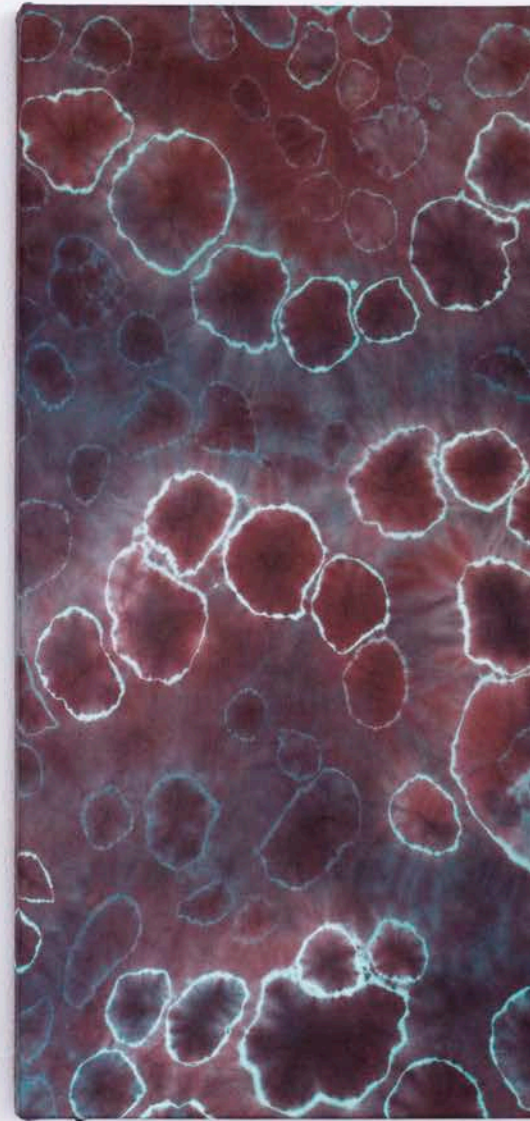
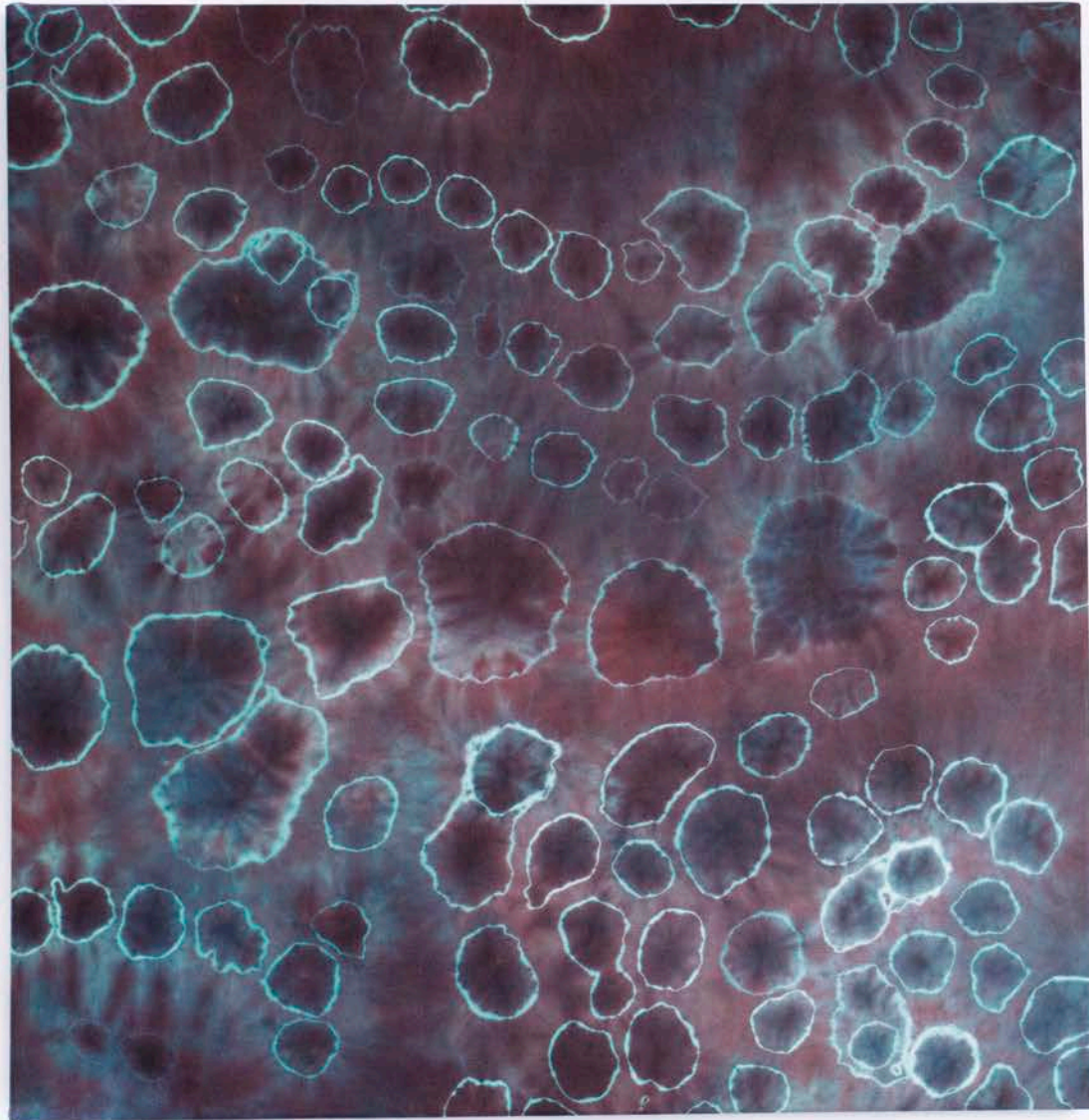


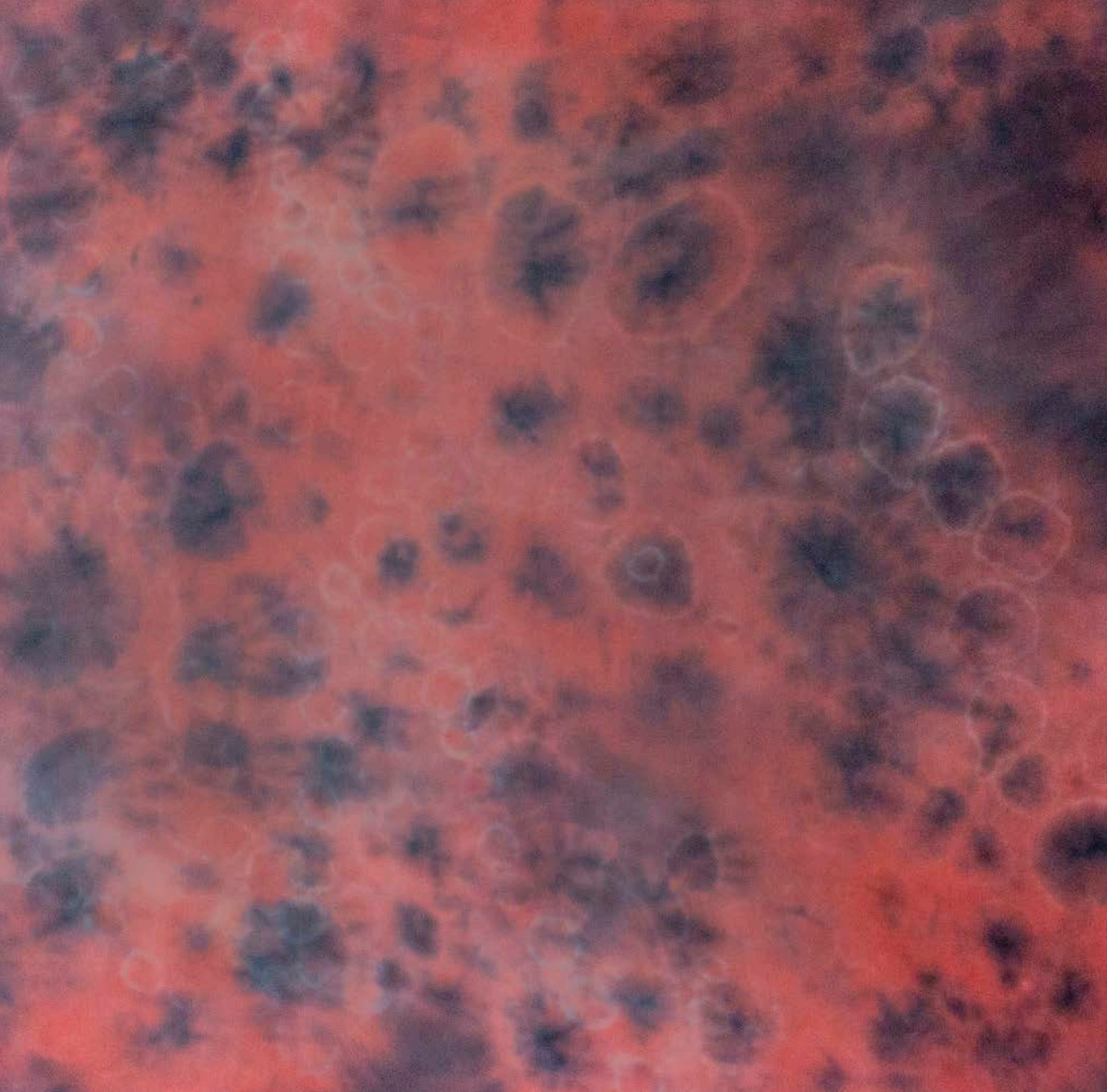
Amy DiPlacido

I explore the purity of pigmentation- I seek a visual rebuttal to our dense landscape, challenging the viewer's eye to meditate upon an expanse of color.

My stretched panels are created by resist dye methods, specifically batik and shibori. I utilize dyed color fields and their arrangement to recreate scenarios- whether they be people, objects, or memory. These stand - ins challenge the viewer's perceptual and spatial relations- After all, it is human nature to thrive on familiarity..

If I can find man's need to compartmentalize in a paintchip, then I can tease out human desire in a joke, through decorating, or by coloring atmospheric planes.

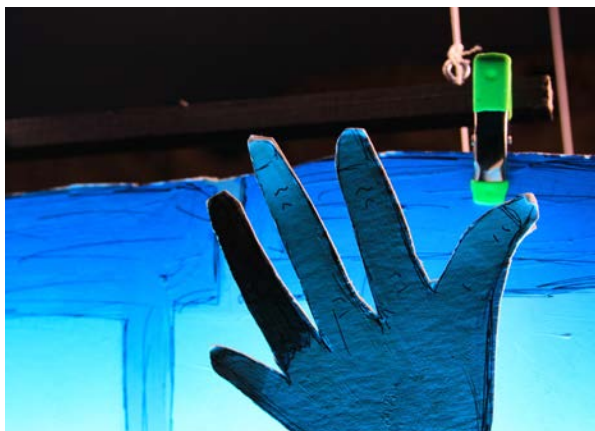
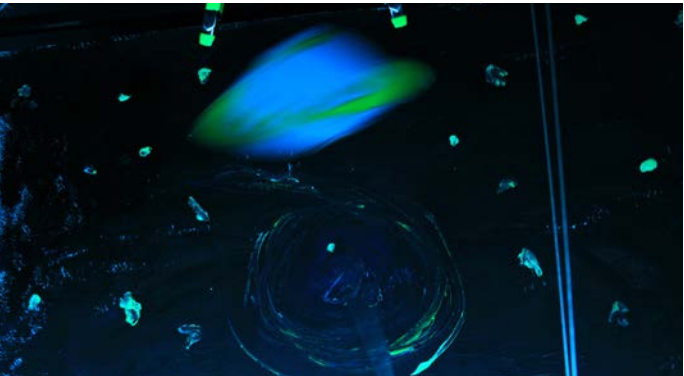
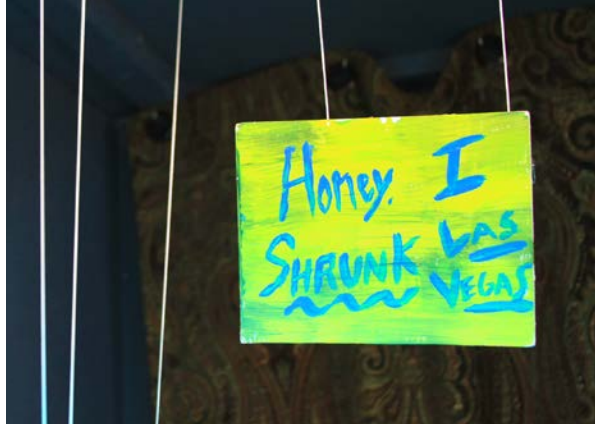
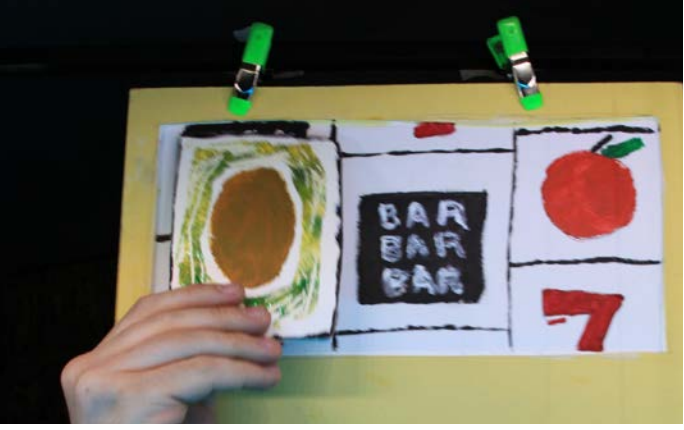




Zach Dorn

My work explores the amalgamation of the childhood perspective with melancholic material. Utilizing puppetry, spectacle, and miniatures, I attempt to rediscover an audience's suspension of disbelief and use it to reexamine life as an adult.





Martyna Matusiak

Concepts of fear and control appear in every aspect of life as ordinary events or dull everyday actions. My work addresses seemingly contradictory positions and where emotional extremes meet in the mundane middle. Matching the polarities of safety/danger and comfort/misery, questions their stark opposition.

My multivalent works span animation, video, drawing, prints and books; Pieces evade easy categorization and become hybrid works that emphasize that cross-pollination and depend on the totality of the works for a comprehensive understanding of the pieces; yet, individual works have a micro/macro relationship to the entire series of works. Animations, for instance, are extracted from thousands of video stills, which are transformed to prints, then to drawings then to video again in an endless loop. These play with our notions of stability and fluctuation, time and space

while also critiquing the language of originality, derivation and the facsimile. Through mediation, what was originally an act of laughter becomes distorted into sadness, what is mundane becomes pregnant with meaning and vice-versa. The humor embedded in these works alimts the viewer's sense of play and engages one at a physical and visceral level.

Repetition, variation and sequencing are major elements of my practice, and so is the idea of transfer. Further, my works point formally and conceptually to the reciprocal relationship between matrix and progeny, original and multiple, presence and absence. The aim of my work is to dispel the notion of a singular vision, supporting myself with references from Postmodern film, in which daily actions are elevated to mortal fears; challenged further by a Minimalist I use visual language which focuses on the most essential marks.





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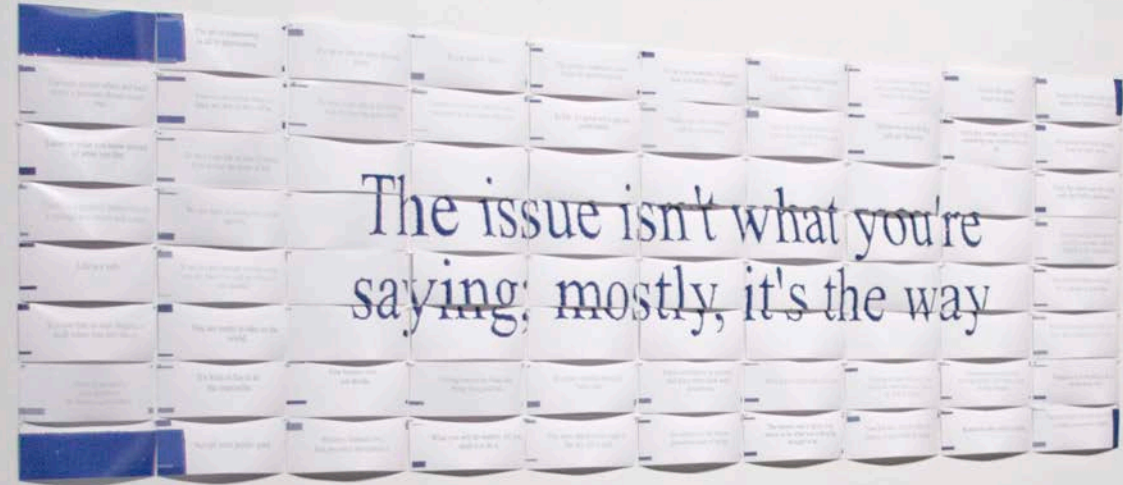
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Laurel Mitchell

For years, my primary focus through photography has been the exploration and challenge of how we traditionally define the process of image making through the use of light and capture. I've come to find, through my own work and through the inspiration of other artists working in diverse mediums, that there is much more to be discovered through photography than what first meets the eye. My primary interest lies in deconstructing the aspects and expectations of photography and allowing the basics of the medium to reveal themselves in different formats.

My time with the Distillery 6 Residency has inspired me to venture into a new

territory within the world of image making. Starting with a large personal collection of acquired fortune cookie papers, a simple silk-screening project begun last year has morphed into a growing project that is currently rooted in photography. Working with common tools I use daily — scanners, computers, & standard photo paper — I have done what any true photographer wishes to do; I have taken ordinary and through thoughtful construction, hope to represent it to the world in a format we do not expect — one that makes us reconsider the everyday and what we know, believe, and hope for.



greatest happiness comes from the greatest activity.

Make your life an mission, not an intermission.

One who is too insistent on his own views, finds few to agree with him.

Old dreams never die they just get filed away.

Each day, compel yourself to do something you would rather not do.

Dream lofty dreams, and as you dream, so shall you become.

It's good not to get too comfortable.

It's in your moments of decision that your destiny is shaped.

A kind word will keep someone warm for years.

If you wait too long for the perfect moment, the perfect moment will pass you by.

Forgive the action, forget the intent.

Every day there's sad news, but each day itself is glad news.

Love is but the discovery of ourselves in others, and the delight in the recognition.

Life isn't what you're mostly, it's the way

You will find what you search for is already in your hand.

Most folks are about as happy as they make up their minds to be.

Yet mystery and reality emerge from the same source.

Never crowded along the "extra mile."

An optimist is the human personification of spring.

The nearest way to glory is to strive to be what you wish to be thought to be.

Your life does not get better by chance, it gets better by change.

Kindness only comes in whole.

Whatever is worth doing at all, is worth doing well.

Stars appear every night in sky. All is well.

Know and believe in yourself, and what others think won't disturb you.

Well done is better than well said.

Nothing is more difficult, and therefore more precious, than to be able to decide.

The intention is not to see through people, but rather to see people through.

The most utterly lost of all days is that on which you have not laughed.

Jim Rugg

I make comics and drawings out of the trash culture that I grew up with – superhero comic books, cartoons, straight-to-video genre movies, pro wrestling, and MTV. Like most marketing, that escapist fare usually promised more than it delivered. But those lurid video covers and melodramatic comic books fueled my imagination. As a result, the tone of my work vacillates between celebration and satire, love and hate.

My process involves a certain amount of tedium – repetitive mark making. Throughout my life, I thought this mindless doodling was a side effect of boredom – an escape hatch from a mundane life in suburbia. When I heard Sunni Brown's TED lecture on doodling, I realized it wasn't boredom that I was

escaping. According to Brown, a doodler actually retains information better than someone at attention. I believe my drawings reflect a mechanism by which I try to process our media- and information-saturated world.

My work features iconography and fragmented narratives that rely on the reader to provide meaning and context – almost like a pop cultural Rorschach test. When shown to a larger group, for example online or through a book, this feedback and interaction among the audience creates a conversation from a common starting point. I find it interesting that we can see the same movie or read the same book and yet have totally unique experiences. I hope my work helps people notice, enjoy, and share the little bits of wonder that fill our world.





Bec Young

Creating a just and equitable world is my primary motivation for making art. Without limiting myself to a singular method or material, my vision is activated and inspired not only by creating, but also by educating, collaborating, organizing, and facilitating. As a process-oriented person, I value each step in a multi-faceted project, from visioning to completion. Fueled by stray moments of freedom and a sense of possibility, I work to create visions that are at once beautiful and fierce.

My work draws on my experience as a facilitator and member of many cooperative projects, from developing a community bike shop, teaching and skill-sharing, projects for mutual aid, support for independent media, environmental education, and food justice. Volunteer work has led me to some understanding of both the depths of desperation and

the soaring heart of hope. In *Precarious*, I acknowledge that in the individualistic society we live in, maintaining access to basic things like housing, healthcare, and education require an intricate financial balancing act.

I often bring aspects of collaboration into my working process, seeking what the Argentines call *autogestión*, a sense of self-ownership of the process and product that leads toward teamwork and innovation. I believe in the exponential power of groups. In *Mayday*, a group of people dance and celebrate a sense of freedom, just below a large dragon. It is not clear whether they are pulling the dragon, or the dragon is pulling them. Perhaps neither is in control of the other, but they are bonded by an inextricable knowledge of shared destiny and inner power. This is a feeling that can be nurtured, both in ourselves and in the streets.





DISTILLERY 6

Artists

Matthew DiClemente
Amy DiPlacido
Zach Dorn
Martyna Matusiak
Laurel Mitchell
Jim Rugg
Bec Young

Program Directors

Meghan Olson
Kara Skylling

Mentors

Ashley “Pixelle” Andrews
Stephanie Armbruster
Seth Clark
Lenka Clayton
Ben Kinsley
Deanna Mance
Chris McGinnis
Will Schlough

Speakers

Nina Marie Barbuto
Bob Beckman
Lisa Brahms
Sarah Humphrey
Delanie Jenkins
Jill Larson
Eric Shiner
Tresa Varner
Adam Welch

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Penn Brewery

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Laurel Mitchell

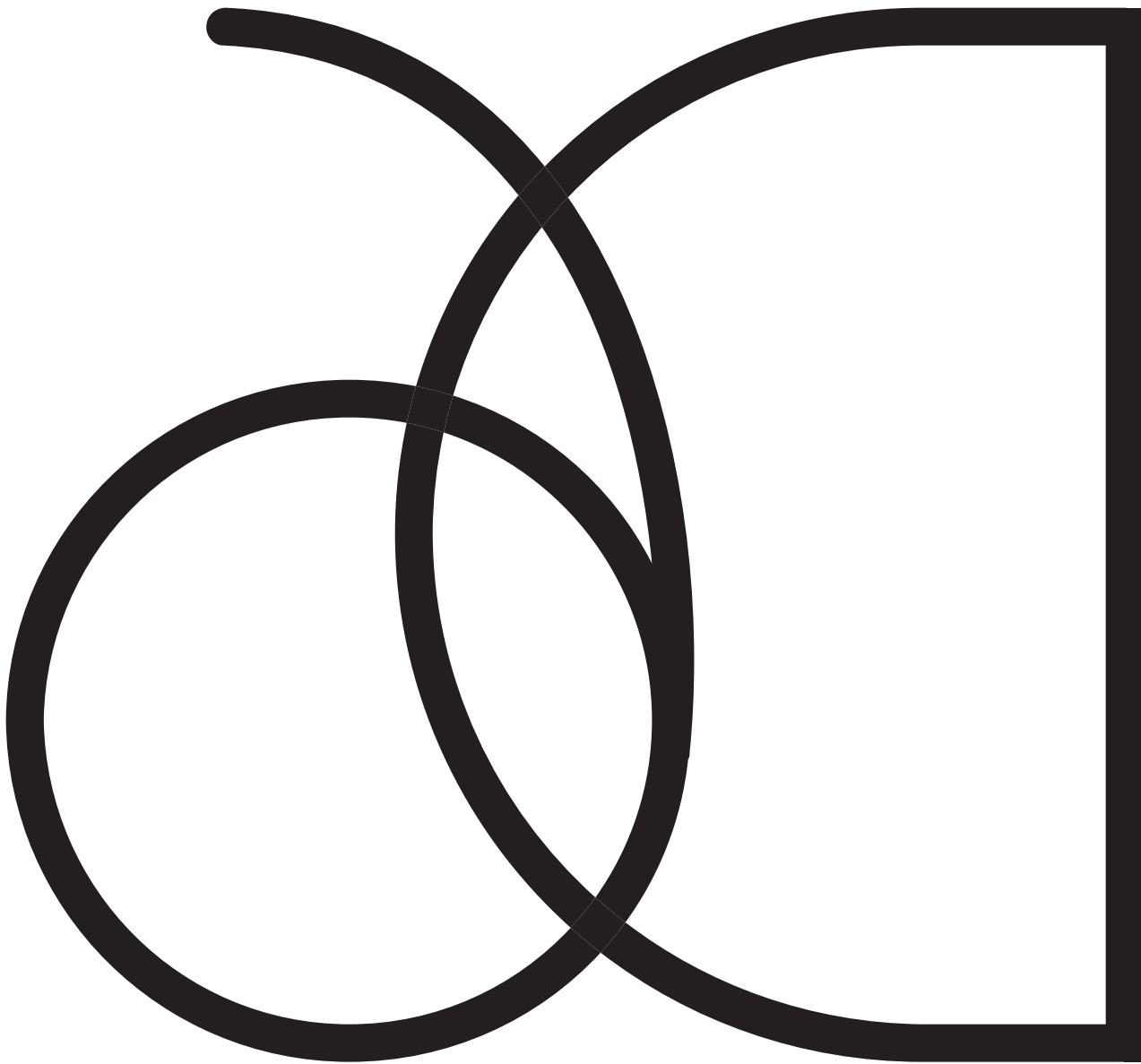
DESIGN:

Seth Clark

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Reviews for the Brew House Association's Distillery 7 Program:

http://artvoice.com/issues/v12n27/art_scene

<http://triblive.com/aande/museums/4290308-74/art-works-livorio#axzz2qwpFb55P>