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BREW HOUSE DISTILLERY: 7



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THE BREW HOUSE ASSOCIATION'S DISTILLERY PROGRAM

is a six month studio residency program that builds a bridge between fine arts in the academic realm and career development as an individual artist. The program 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 space, and two exhibitions.

The artwork showcased within this catalog is documentation of the final exhibition, *Seven Degrees of 7*, which was exhibited at The Brew House Gallery from June 28 - August 04, 2013.

CRYSTAL ARMAGOST

My work seeks to define industrial ruins through the context of individual memory and the state of their modern existence within a natural landscape. I'm particularly interested in how, upon visiting historic industrial sites, they already hold the surreal feel of a dream or a memory that's not quite complete. Their decay allows the place to fade into the landscape – trees grow from concrete floors, ceilings have crumbled to skies, inside and outside overlap in confusing and ghostly layers.

I use a variety of materials, but am most attracted to metals, earth tone pigments, found objects and wax. The pieces begin with visits to steel ruins, little blue-collar towns, rural landscapes, and monuments, where original photos are taken and remnants are collected. The photos that I find particularly striking or “narrative” are translated into screen prints. I use rust found at the sites to help create an iron-based ink to print the image. Then the image is watercolored by hand with a patina that allows the print to rust.

I also love creating encaustic paintings. The photos and found items are layered into wax, ultimately combining object, relic, consumer, phantasm—and their collective reflection of the visited space.

Apparition No. 11
Screenprint with iron and patina on Fabriano
2011





The Elephant Memory No. 4
Screenprint with iron and patina on Fabriano
2013



Cloud Spirit No. 6
Screenprint with
iron and patina on Fabriano
2013



Prime Location

Found objects on wood with acrylic and patina
2013

TERRENCE BOYD

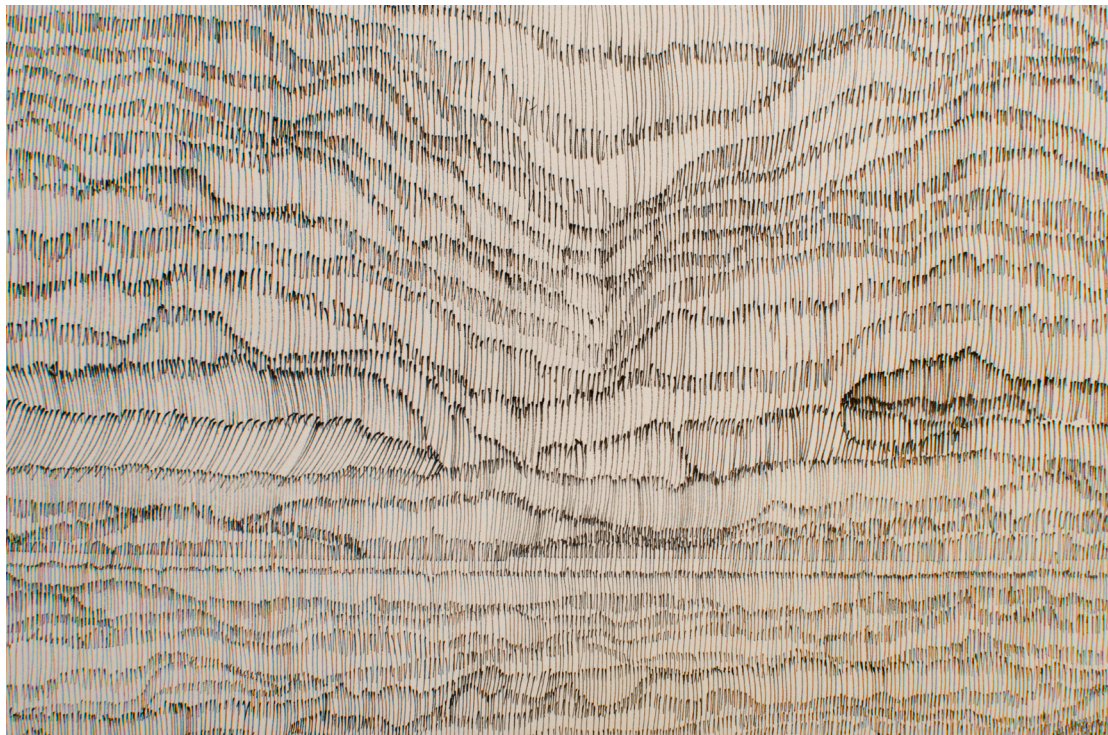
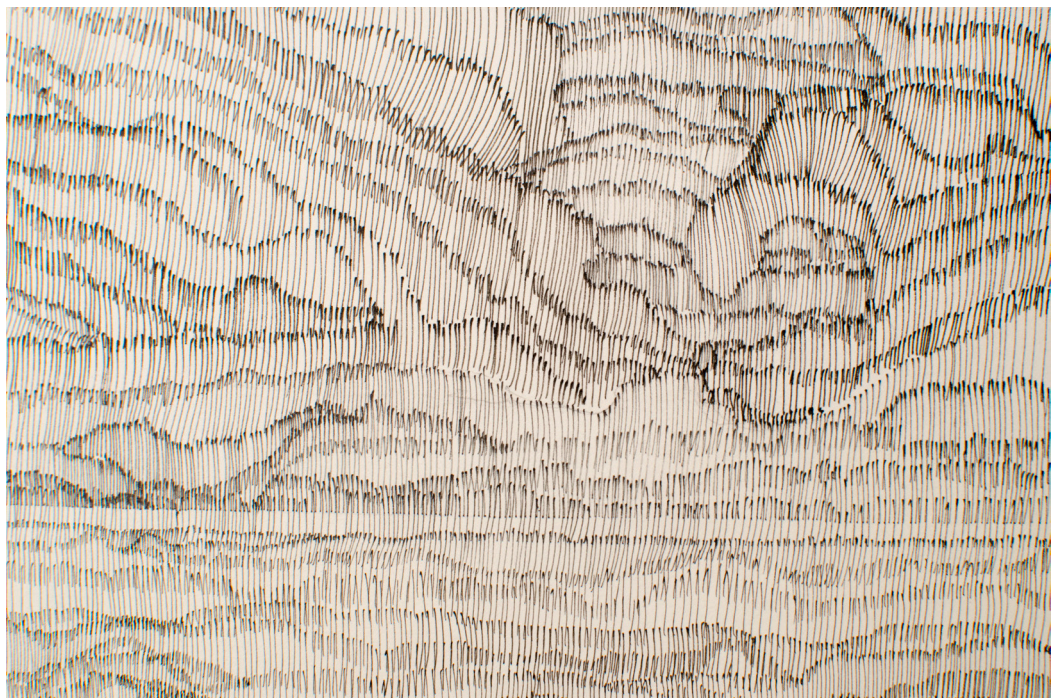
In my recent work, I am attempting to examine the phenomenon of Peter Pan as a metaphorical interpretation of subjective distractions of death while paralleling nostalgic characters and landscapes.

What began as a personal exploration of growing-up and self-inflicted sympathy for my late father, has translated into images and objects of muted cross-sections of rock and earth that hopefully resonates with the emerging-adult-audience to question their own permanence and place.

My works embody an idiosyncratic view of life and death, yet the familiar (and mildly playful) imagery allows for a connection between the skies, seas, and grounds.



*No Path Through Water to
the Happy Hunting-Ground*
Mixed media collage
2013





And the Echoes Seemed to Cry Savagely
Mixed media collage
2013

ELIZABETH BROPHY

Objects and Object were placed through play in a game of observation. The frame, normally hidden, attempts to camouflage into its surroundings. Objects, discarded echoes meld as they attempt to mimic their cement gray platform. An object larger leans into an immovable pillar discussing the gray floor and the angles of its cast shadows. Splinters of wood reveal they can be nothing more than simple, crass, empty objects basking in light of canvas. It is these objects and those past that lead me into games, to watch what may go unnoticed, perhaps to unravel some finite camouflage sitting in the back of a closet.



Objects
Wood, paint
2013



Object
Wood, paint
2013

KATE HANSEN

“Contemporary Captivity Narratives” references the literary genre of the captivity narrative. Early American settlers were kidnapped by Native Americans for ransom and other reasons. Upon their release these captives would write their story in a ‘captivity narrative’, often implying that they were kidnapped by savages yet were freed by the grace of God. There were romantic undertones of good versus evil, with themes of redemption.

In this piece I’d chosen to restage 3 contemporary crimes where women were held against their will. These three stories lack the redemptive qualities of earlier captivity narratives, and I’d chosen to represent them in an unbiased way. I’ve used a computer game to exert a level of distance between the story and the viewer, but the game chosen (the Sims 3) still has a level of familiarity and humanism that is relatable. The videos, shown on regular television sets offer a dollhouse quality.

The three stories portrayed are as follows: The kidnapping and murder of Polly Klaas, a girl who was taken in the early 90s from her family’s home while she had a sleep over party with some friends; The Fritzl case, where a man in Austria captured his own daughter and imprisoned her in a dungeon under his home, fathering multiple children with her over the next 24 years; A case in Cleveland where 3 women were held captive by a man for ten years.

It is my hope to draw attention to the recurring themes of male dominance and captivity, a recurring criminal theme throughout history. In contrast to fairy tales where damsels-in-distress are often rescued by heroes, most real life stories do not have happy or romantic endings.

*Contemporary
Captivity Narratives*
Three channel video
2013



CARA LIVORIO

I frequently find myself stopping in my tracks, distracted by instances that catch my eye like tinsel on a Christmas tree. The subtleties are what attract me: The play of light across a surface, the right color in the right spot, or just the pure and simple beauty of a place in time. My work is inspired by light and color and its power to transform our everyday reality into something more special.

I wish to highlight small moments by using my love for color to describe the light nuances and forms in my work, whether they are figurative or architectural. I use film as the main source for my imagery due to the medium's ability to capture these fleeting "slices of life". The physicality of the paint and the vibrant colors invoke a certain tangible sensation of a moment. Nostalgia challenges me to reconstruct the palpability of the experience, as if the environment can be reclaimed with every thick brushstroke added to the canvas.

Red Head, Blue Jeans
Oil on canvas
2013





Structures
Oil on canvas
2013

2013



Backlit
Oil on canvas
2013



Afternoon Light
Oil on canvas
2013



Chairs
Oil on canvas
2013

JOSHUA MITCHEL

I remember awhile back, sliding into my bed after a tumultuous day. As I lay there reflecting on the equally difficult day ahead my mind wandered to the familiarity of my bed and how it greets me on good and bad days alike. I have always been fascinated by the robustness of fabric and drapery, its ability to show or disguise elusive forms beneath it, and the organic qualities it displays as the materials undulate like a landscape.

For me these works serve to articulate a range of experiences. I'm not sure if they are snapshots in time or the simple expression of a memory captured in fabric. The series has been created to move from simple to complex and inviting to apprehensive and tense.

I use light and shadow to create the dialogue and set the tone. Through a limited palette, strong contrast, and movement or stillness – I set the stage for a melodrama of the moment.



11:22 a.m.
Oil on canvas
2013



Saturday Afternoon
Oil on canvas
2013



Untitled I
Oil on canvas
2013

Untitled II
Oil on canvas
2013



ALEXIS
ROBERTO

I am interested in a specific moment of transition, the moment of the in-between and the either/or, and the decision to not decide. What does it mean to be in transition when the destination is both anywhere and nowhere?

My work attempts arrival through the passive production of objects of captured transience. Its goal is to escape the moment of aimless transition by identifying paths and describing the destination of nowhere, through the tension of tactile decisions, accidental material, and chance. Unintentional collections of remnants from the past and happenstance debris of the present are used in order to create objects. The making of these pieces represents the struggle to reach past the either/or moment towards a path of progression through the purging of the past and present, with the intention of direction.



in order to
Ink, thread on paper
2013



in order to
(detail)
Ink, thread on paper
2013

EXHIBITION EXCHANGE

For the first time, The Brewhouse Association was able to offer Distillery 7 participants with an exciting opportunity to connect with another city and its artists through an exchange program. A partnership with **The Buffalo Arts Studio** led to an extensive engagement with four interactions over the six-month period. Program activities took place at both Pittsburgh and in Buffalo, New York.

The Brew House Gallery presented an exhibition of work from 9 of Buffalo's finest artists in a range of media. This exhibition, *42.8864° N, 78.8786° W*, (so named for the GPS coordinates for the city of Buffalo, New York) ran from March 23 – May 4, 2013. **The Buffalo artists included: Catherine Willett, Jody Selin, Karen Buchner, David Buck, Dennis Baraclough, Fotini Galanes, Kathleen Sherin, Hyeyoung Shin, and Deborah Stewart.**

Distillery 7 presented an exhibition of their own artwork at the Buffalo Arts Studio in Buffalo, New York. The exhibition, *40.4406° N, 79.9961° W*, ran from June 8–August 24, 2013.

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THE BREW HOUSE ASSOCIATION MISSION STATEMENT

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

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.

Since 1990, The Brew House Association 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, gallery exhibition opportunities, and a black-box theatre performance venue.



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