



*online exhibitions at Little Paper Planes*

6/1- 7/15/2011

For seven years *Little Paper Planes* has grown into a broad-ranging community, composed of a circle of artists, and the people who love and support their art. Our intention is to facilitate new dialogues between our artists and the public through publications, artist prints, writing, and now- online exhibitions. We are integrating the intentions of a gallery exhibition with zine culture. Our interest lies in a non-traditional presentation of contemporary art, unifying the tangible and virtual. The internet assists in accessibility and can create a greater awareness of contemporary art; potentially demystifying the questions around “what art is,” “what art is supposed to be,” and “who collects it.” This new project allows us to curate exhibitions without a physical gallery space. The ultimate goal is to continue to expand the connections, engagement, and momentum of collecting art ephemera.

*-Kelly Lynn Jones*

To view Series Circuit: [www.littlepaperplanes.com/exhibition/current](http://www.littlepaperplanes.com/exhibition/current)



# Series Circuit

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*Little Paper Planes* is known for its vast selection of two-dimensional print editions. With our first exhibition, we wanted to keep with the spirit of the "edition," however, expand on the idea through the use of other mediums. Beginning with the notion of collecting small and affordable works that are part of a series, the focus here is on objects rather than prints. We chose artists working with sculpture and installation to find out how they would approach the idea of creating a collection of the "same" object.

## Series Circuit

Artists *Justin Gainan, Michael Hunter, Hannah Ireland, Eric Martin, Collin McKelvey, Samantha Roth.*

A series circuit, in terms of electricity, is defined as one continuous path of energy from a power source through multiple components, and back to the source. The flow of electricity is reliant upon a closed looped path, connecting the components to each other and to the power source at the same time. If one part is removed, the entire circuit ceases to work. Applying this idea to a series of hand made objects, we have asked six artists to each create a collection of the "same" object, a set of pieces that are equally dependent on each other and on the artist as maker. We made no material constraints, but gave the artists three simple requirements: that the objects be a series representing each other, that the objects be small in size, and that the series be between 3 to 5 objects. In traditional modes of printmaking, the artist's hand is always present, small differences are noticeable between prints in an edition. In this exhibition, we hoped to discover what would happen when a sculpture is duplicated (with or without a mold). What might be lost or gained from the first object to the next, and the next?

Several of the works in the exhibit have a sense of humorous investigation of the process of the handmade object.

The work of **Samantha Roth** is inspired by the artist's personal collection of found, purchased, and commissioned vessels, and is a playful recreation of a portion of this collection, mirroring similarities and highlighting inaccuracies of reproduction.

In another vein of material exploration, **Michael Hunter** has made a series of sculptures as a way of examining and playing with different modes of arrangement, collage and compositional structure. The objects and arrangements seek to employ, question and bend the constraints, limits and expectations of art making.

The work of **Hannah Ireland** hinges on the whimsical notion of the music box. Simple wooden boxes open up to simple interiors. They play a series of formal narratives, descriptions of small domestic spaces, humorous clips found online in the search for a home.

Other work in the show draws attention to the preciousness of material itself. The work of **Collin McKelvey** stems from a search for the functional use of the residue in the casting process. His process has shifted to a focus on the formal qualities of plaster, and over many years he has created numerous small austere cast objects, five of which are shown in this exhibit.

**Justin Gainan** also calls attention to the formal qualities of material, in this case, steel, glass, concrete, and asphalt. The work highlights a tension between fragility and weightiness of materials, and suggests the histories of the longevity of such cumbersome materials.

The work of **Eric Martin** is an investigation of a fascination with leftover building material in combination with studies of crystalline growth structures. The work is an assemblage of materials, to be cut into 4 smaller pieces during a private event soon after the opening of the exhibition. The performance will be available to view on the website shortly thereafter.

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