

Series Show Featuring Five Local Artists to Open at Landmark College Fine Arts Gallery

The show entitled “Series,” curated by Landmark College art faculty member Christie Herbert, opens at the Landmark College Fine Arts Gallery with a reception on Saturday, Feb. 18, 2-4, and features five local artists: Ricia Gordon, Stephen Procter, Michael Poster, Elizabeth Ungerleider and Susan Wilson.

As an organizing principle for the show, a series can hark back to a romanticized time when stories were released in print as a serial, and we like to think that each new installment was eagerly awaited, discussed, and watched in lives marked by fewer choices. More recently, a television series can be watched in weekly increments or binge-watched in one setting, while a podcast that painstakingly revisits a crime verdict can be listened to, debated, and followed to a new conclusion, or not. In any case, the tension lies in the unfolding, the waiting to see the next installment in a series, noting the telling detail or unexpected plot twist.

Ricia Gordon’s series of paintings explores how the artistic process itself unfolds, and how she mines a rich theme and allows it to materialize over a series of pieces, including the layering over of surfaces as a kind of modern exorcising ritual in the case of her series “I Cannot Fathom.”

Michael Poster’s series, characteristic of all his work, documents a theme over time as he immerses himself in a particular community. In this case, he shares his experience with a women’s roller derby team as he developed trust and knowledge of his subjects and delivers a

series that is at once a documentation of the raw, feminist energy of this kind of aggressive sport as well as a nod to the tender and unguarded moments captured outside the rink.

Stephen Procter's series of monumental ceramic vases speak to classical gardens and architecture, where vases can serve the function of uniting the interior with the exterior vista. The scale invites the human body to stand and investigate how each vase differs—the angle of the curve, the vibrancy of the glaze, the personality of the foot or rim--referencing a kind of navigation of encounters over time in a contemporary setting.

Elizabeth Ungerleider, in her long-term daily photographic documentation of each day on Facebook, allows us to explore what happens when those sequences are juxtaposed over a period of years— a modern day visual diary delivered via modern technology and social media. Her phone camera becomes another set of eyes that chooses, at one moment or another in her day, to document something as subtle and arresting as patterns in a puddle or frost on a window to the people and places in her life, caught from a gentle angle.

Susan Wilson's large scale sculptures capture a series of emotions and personalities via the skillful and subtle use of the materials of her trade. The large scale faces are drawings materialized into three dimensions and stories waiting to be plumbed from the angle of an eye or furrow of a brow. Up close, the subjects of her work seem both familiar and alien, evoking the sense of how distinct each is, while also asking us to find kinship and community among them. We gain familiarity and build community as we interact with these beings.

The gallery is open 10-6 daily and the show runs through April 14th. Questions:

cherbert@landmark.edu