



GAGEGAZE

Asa Björk and Hironi Takizawa

FOSDICK-NELSON GALLERY

Gallery Hours

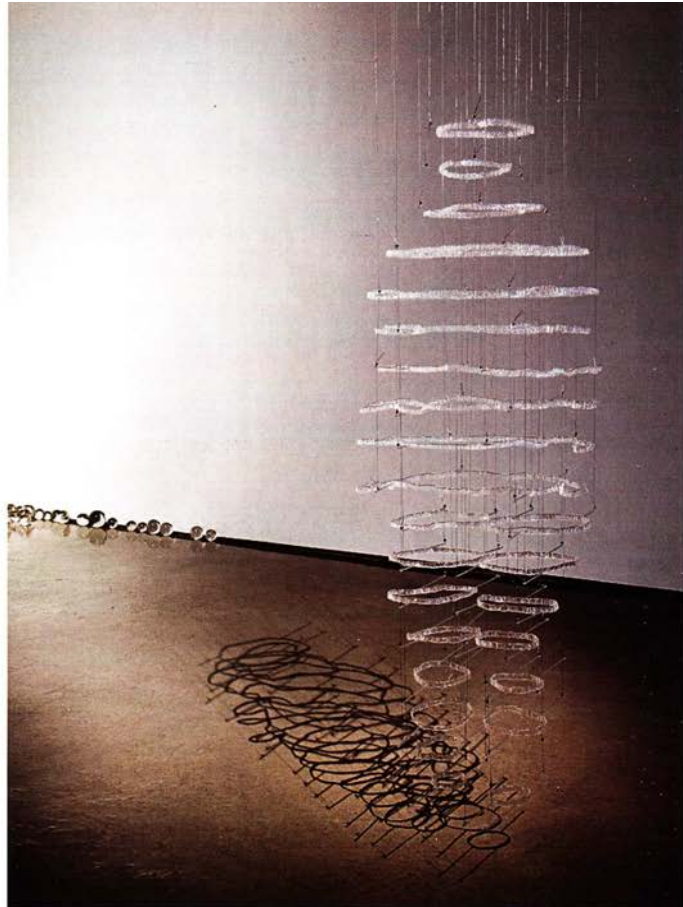
Monday–Friday 11am–4pm
Saturday & Sunday 1pm–3pm
Closed University Holidays

Fosdick-Nelson Gallery
School of Art & Design
NYSCC at Alfred University
2 Pine Street
Alfred NY 14802

fosdicknelson.alfred.edu
607.871.2777

Photography: Lydia McCarthy • Design: Good Work Good Cause





GAGE GAZE, the joint exhibition by artists Æsa Björk and Hiromi Takizawa, was an inquiry into material and matter. In it, glass acts as both an anchor and a point of departure for their new work. For several weeks, the gallery became a laboratory for site-specific projects and for documenting recent experimentations beyond the realm of glass. Much of the work was in glass in the form of mold-blown spheres, flame-worked circles, and arc-shaped lines. Some pieces, however, were in new or unconventional media for these artists, including cut Mylar and blown bubbles, digital prints and projected video. Throughout, Björk and Takizawa exhibited a light touch.

Æsa Björk uses the body as both the subject and content of her work. Her *First Impression From the Measuring Device of Negative Space* is composed of a series of thin, wobbly-edged glass rings

suspended vertically in space. The transparent rings suggest fragility, a lack of materiality. Almost perversely, the coiled lines of the shadow cast by the work have more presence than the actual object.

Yet *First Impression* evokes a great deal. Björk's subject here is the measurement of the human body—and through it, she eludes to a substantial and underrepresented chapter in modern history. Her material of choice, colorless Borosilicate glass, is closely associated with laboratory glass and suggestive of scientific inquiry. Björk's labored project—the deliberate measurement of her own body at regular mathematical intervals using a graphing device, the painstaking rendering of these individual circumferences in flame-worked glass, the careful re-creation of flesh into glass body—recalls the anthropometric data of the nineteenth



century that mapped the body. The artist summons up in a transparent, almost ghostlike form, the Victorian fascination and obsession for classification that demanded the capturing and dominating of the human form. Björk's linear sectioning of her body recalls the vast archive of colonial subjects minutely documented in anthropological field notes, in hand and footprints, in frontal and profile photographs.

While Björk's work deals with the mapping and measurement of the body, Takizawa's pieces embody vision itself. Her *It Comes in Waves* is an installation composed of a twelve-foot screen of magnifying lenses suspended from the ceiling and hovering over the wall. Facing this display is an expansive blue neon line that mimics a child's drawing of a seagull. The neon casts a series of curved "V" patterns—upright and upside down—that ripple

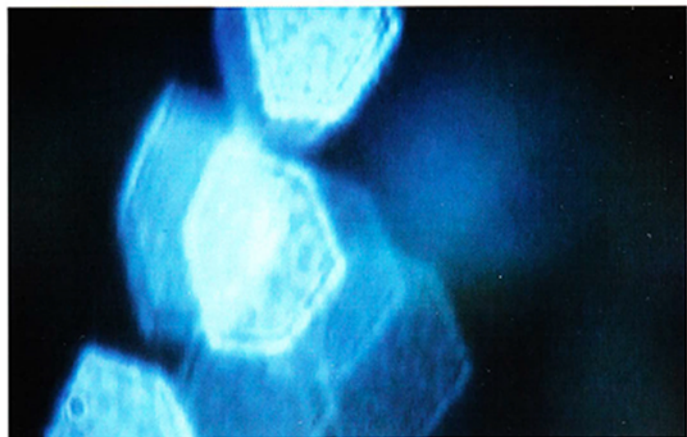
across the lens surfaces forming an endless series of waves. The discs gently sway in the gallery and this undulation magnifies the tidal effect. *It Comes in Waves* suggests the harbors and inlets along the California coastline where Takizawa resides.

The image that lingers with me is Takizawa's deceptively simple work entitled *Flow of Light*. This circular video projection is a slightly blurred and mesmerizing image of water streaming over rocks in a creek bed. The title captures its essence; *Flow of Light* offers us the flickering of light across the stone and liquid surfaces. This elementary, moving image conjures up a magical place. It is here that the artist lets go of the material of glass and yet embraces the core of its being—its light, reflection, and animation.

Gage Gaze was a radiant investigation of vision and materiality.
—Mary Drach McInnes, Professor Art History



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- LEFT: Takizawa • *Muse* • Plexiglass vitrine, soap, motor •
16 x 16 x 16 inches • 2013
- Björk • *First Impression From the Measuring Device of Negative Space* •
Flame-worked Borosilicate glass • 64 x 21 x 16 inches • 2010
- CENTER: Björk • *Impression II* • Digital prints, solid glass spheres •
each print 23 x 67 inches • 2013
- RIGHT: Takizawa • *It Comes in Waves* • Magnifying lenses, neon •
60 x 144 x 12 inches • 2013
- Takizawa • *Flow of Light* • Video projection • 50-inch diameter • 2013
- COVER: Takizawa • *Lunar Tides, Detail* • Mylar • 91 x 91 x 4 inches • 2013





THE FOSDICK-NELSON GALLERY is pleased to present *Gage Gaze*, an exhibition featuring the work of international glass artists Æsa Björk and Hiromi Takizawa. Each artist employs the unique properties of glass, transparency, and the ethereal movement of reflected light in the most extraordinary ways. As the School of Art and Design continues to bring to campus exhibitions of this caliber—a testament to the international reputation of the School and the outreach of our faculty—our students and the Alfred community are the fortunate beneficiaries.

An exhibition of this nature requires the support of many individuals. I would like to thank the artists for their vision and perseverance, Dean Leslie Bellavance for her support, the Division of Sculpture and Dimensional Studies for co-sponsoring the exhibition and Angus Powers for introducing the artists to the gallery committee. My gratitude to Mary Drach McInnes for her insightful essay, Judy Livingston for her elegant brochure design, and Lydia McCarthy for her exceptional photographs capturing the essence of the exhibition. The gallery staff and work-study crew were amazing as usual: preparator, Chris Taylor; graphic design interns, Taylor Roberge and Emily Drummond; reception coordinator, Hallie Kistler; and Olivia Hartwig who worked closely with the artists throughout the installation. All graciously contributed to the success of the exhibition.

—Sharon McConnell, Director