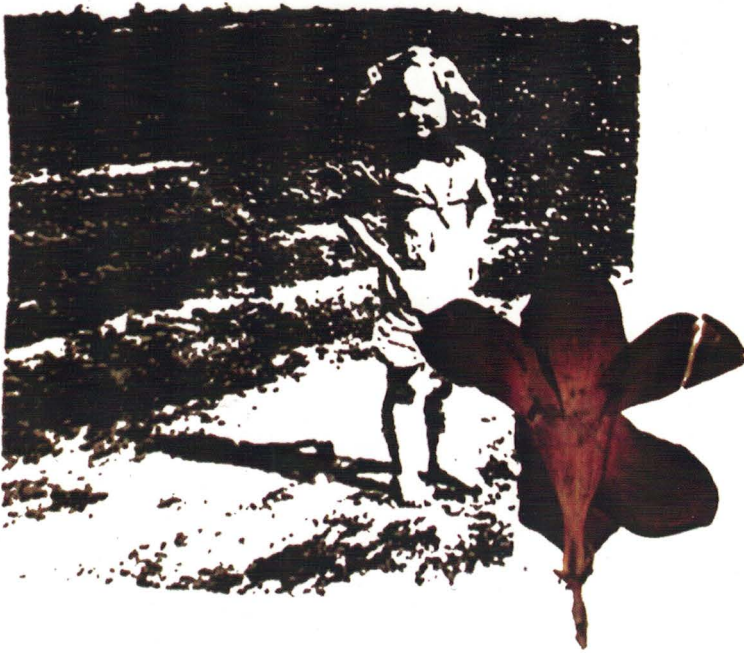




confluence

Gayle Pendergrass, Sampler: Loss, 2008, digital print with collage, detail



confluence

Work by Gayle Pendergrass
and John Salvest

28 August - 26 September 2008
opening reception: 28 August, 5 pm

Bradbury Gallery
Fowler Center, Arkansas State University
201 Olympic Drive
Jonesboro, Arkansas
870 972 2567
Tuesday - Saturday 12 - 5
Sunday 2 - 5



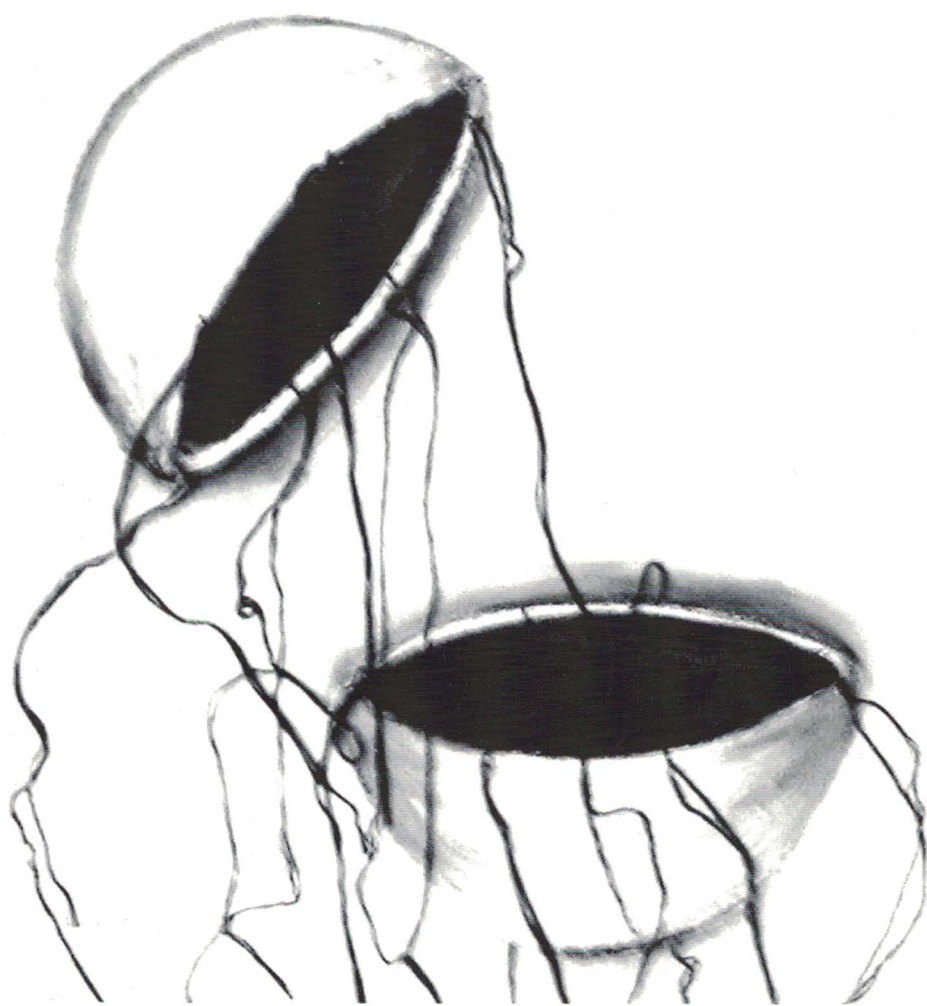
John Salvest, Acorn Dispenser, 1992, steel, glass, acorns, decal

Bradbury Gallery

Fowler Center, Arkansas State University, PO Box 2339, State University, AR 72467

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Gayle Pendergrass

In choosing and creating work for this exhibition I have considered this particular venue. The Bradbury Gallery is here, where I live and work, which enables me to show pieces which would not travel well or be practical to install in a far away forum. Further, I have planned this exhibition as an artist and as a teacher. It is impossible for me to do otherwise. It will be easy for each of my students to see it and I am grateful for this opportunity.

I started working on the "Samplers" as an outgrowth of my interest in sewing and in alternative sorts of prints. I had been working with combining seemingly unrelated images and objects and most of my work has had a mixed media component so those weren't new features. I had no preconceived idea as to content. As I worked through several of these "Samplers" I began to understand what the combinations of images were about. I discovered the meanings of the pieces. Until that point I had not realized the extremely personal nature of the "Samplers." My intent is that they are not so personal as to exclude anyone who sees them. They were not created for me alone but for you too!

Some objects are simply beautiful. On their own they are perfect. They need nothing to complete their aesthetic value. Most of these objects exist in nature though a few are man-made. When I started the piece entitled "Beautiful Objects" my plan was to complete my collection of objects, display them simply and then create images of each of them for the accompanying piece. I observed that an egg is beautifully perfect, but an image of an egg is less so. The image needs something else - some change or addition. This holds true for the other objects as well.

In the photographs displayed in this exhibition I've sought a quiet attitude - thus "Quietude." These images express the introspection of a soul in repose.

-Gayle Pendergrass

Bradbury Gallery

Fowler Center, Arkansas State University, PO Box 2339, State University, AR 72467
Gallery Hours: Tuesday - Saturday noon - 5pm, Sunday 2 - 5pm, 870 972 2567

Cover: Gayle Pendergrass, *Sampler for RR*, 2008, fabric, stitchery and transferred images



John Salvest

Reliquary is a work in progress begun in 1990, around the time I started teaching sculpture at Arkansas State University. I found the beautiful glass hand that once held *Mennen Skin Bracer* at a flea market in Portia and started to fill it with my own fingernail clippings. It began as a satirical homage to my Catholic upbringing and its odd history of venerating saint's bones and splinters from the true cross, as well as an ironic commentary on the absurdly elevated status sometimes applied to artists in the modern era.

Every two weeks or so for the past eighteen years I have sat before the hand, opened its bright green lid, and dropped my freshly clipped nails through its middle finger. Like an overturned hourglass, the hand is slowly but surely filled with physical evidence of my existence.

What began as a light-hearted gesture has evolved into something else. Each deposit of bodily detritus into the jar is a bittersweet exercise. Generally speaking, we take satisfaction in the conclusion of our work, but in this case the completion date is unknown and not eagerly anticipated. *Reliquary* will only be finished when I am. With each passing year this habitual meditation on mortality has taken on added meaning as family, friends and pets have been physically subtracted from my life.

Each of our lives is a work in progress. What you see in the gallery is selected evidence of a significant part of mine with some of its thoughts, feelings and preoccupations, the same part represented perhaps more succinctly by the accumulation of scaly remnants in a glass hand.

-John Salvest

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Cover: John Salvest, *Reliquary*, 1990 - , glass and fingernail clippings