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Flatbed Picture Planes opens at the Contemporary Gallery in January

December 20, 2016



Exhibition examines the functionality of the painted surface in an age of big data and complex networks

STATESBORO, Ga. – *Flatbed Pictures Planes* is an exploration of how the painted or printed surface functions today as an information-dispersing artifact. How does the static picture plane operate in contemporary information culture? What does representation mean in a society increasingly organized by abstract networks?

[Alicia LaChance](#), [Laura Mosquera](#) and [Amy Schissel](#) have dispensed with notions of painting as a single window into a unified optical or pictorial space, and instead create dynamic approaches to layering and visual mash-ups in tune with hybridized, jump-cut modes of seeing.

“The idea for this show comes from a brilliant, if often overlooked essay by Leo Steinberg, titled *The Flatbed Picture Plane*” said Gallery Director Jason Hoelscher, who curated the exhibition. “Writing in 1968, Steinberg was prescient enough to see that the industrial era was beginning to shift toward an information culture. In the light of this, Steinberg suggested art would need to update its approaches to depicting the world if it wanted to stay relevant to what were just then emerging information technologies.”

Fast forward nearly 50 years after Steinberg’s essay and his predictions have come to pass, and then some.

“In this show I thought it would be interesting to combine Steinberg’s idea of the flatbed picture plane—a surface less focused on representing things than on being a work surface where things happen—and combine it with contemporary art’s tendency to explore, sample, and mash-up the history of art, to make everything contemporary again,” said Hoelscher. “The result is this exhibition of work by three contemporary artists from different regions of the United States, who create densely worked and layered paintings in which the surface presents overloads of perceptual, conceptual, and art historical information with eye-popping density and intricately constructed surfaces—flatbed picture planes redux.”

Flatbed Picture Planes will be presented in the Contemporary Gallery at the Center for Art and Theatre from Jan. 9 – Feb. 3. A reception will be held on Thursday, Jan. 19 at 6 p.m. at the Center for Art and Theatre. A curator lecture on Thursday, Feb. 2 at 5 p.m. in Visual Arts Building, room 2071. All events are free and the public is invited to attend.

The Betty Foy Sanders Department of Art (BFSDoArt) is committed to offering quality undergraduate and graduate degree programs that prepare students to become professional artists, designers, art historians and industry leaders. The BFSDoArt

is recognized as an accredited member of the National Association of Schools of Art and Design (NASAD). For more information, visit GeorgiaSouthern.edu/art.

The College of Liberal Arts and Social Sciences (CLASS) is the largest of the eight colleges that make up Georgia Southern University, and it plays a central role in every student's core of knowledge. CLASS, also described as the University's College of the Creative Mind, prepares students to achieve academic excellence, develop their analytical skills, enhance their creativity and embrace their responsibilities as citizens of their communities, their nations and the world. CLASS offers more than 20 undergraduate degrees and several interdisciplinary minors from its 11 departments and five academic centers. CLASS offers eight master's degrees, two graduate certificates and one doctoral degree. For more information, visit cah.georgiasouthern.edu.

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Posted in [Gallery Programming](#)

Lee Renninger's ceramics show 'Botanica' opens at the University Gallery in January

December 20, 2016



STATESBORO, Ga. – The Georgia Southern University Betty Foy Sanders Department of Art will present [Lee Renninger's Botanica](#) in the University Gallery at the Center for Art and Theatre from Jan. 9 – Feb. 3. *Botanica* is a series of ceramic installations which explore the sense of play and lightheartedness inherent in the garden.

In 2013, Renninger began playing around with leftover parts from some of her past art installations. Laying them in stacks and trying different configurations, she turned them into humorous, colorful landscapes that were so addictively fun she was compelled to make more. The resulting pieces initiated the series, *Botanica*, a body of work that incorporates the rich color, detail and lavish qualities of the floral world to explore play and wonder—sometimes even in the darkest of contexts.

"I'm very excited about showing Renninger's work," said Gallery Director Jason Hoelscher. "Her approach to ceramics is quite different from the way we typically understand ceramics. I think most people think of a particular object, whether a cup or a sculpture, but few think of ceramics as a field of objects—less as something specific to focus on relative to a background, and more of lots of things to focus on all at once. Lee's work is very exciting from a conceptual standpoint, and—of equal or greater importance—is lush, gorgeous and pleasing to the eye."

The public is invited to a lecture and reception on Thursday, Jan. 19. The Artist Talk will begin at 5 p.m. in Visual Arts Building, room 2071 and the reception will follow at the Center for Art & Theatre at 6 p.m.

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