December 14, 2013- January 5, 2014

Opening reception Saturday December 14th, 6-10pm

Gallery Talk Sunday December 15th, 2pm

Hannah Smith Allen, Bryan Anselm, Pinky Bass, Caleb Charland, Neal Cox, Lee Deigaard, Malcolm Easton, Adam Ekberg, AnnieLaurie Erickson, Jill Frank, Courtney Johnson, Kevin Kline & Bruce Schultz, William Lamson, China Langford, Maria Levitsky, Adam Montegut, Takeshi Moro, Adam Neese, Jack Niven, Craig Roper, Ellen Stern, Matt Shain, Josh Winegar, Shelley Wood, JoAnn Carson, Kant Smith

Yaat, pbomb, g1, g2, scad, nodiy, lainappe, defender, advocate, artforum

Image Caption:

Kant Smith, *Sawed off Ruger 12 gauge shotgun*, 2013

Photography, mixed media, painting & drawing, The Front, 4100 St. Claude Ave., 920-3980. Group show *PhotoBOMB* blows open this month, curated by Lee Deigaard and AnnieLaurie Erickson. JoAnne Carson explores the pull between the wonders of alchemy and the reason of science and Kant Smith considers the powers of authority and the role within it to bear arms in *Lawss of the Land*. Gallery talk Sunday December 15th, 2pm. Opening reception Saturday December 14th, 6-10pm. Through January 5th.

Send To: info@whereyat.com

Subject: Gallery Listing

The Front. 4100 St. Claude Ave, 920-3980; www.nolafront.org - Open 12 p.m. to 5 p.m. Saturdays and Sundays. Group show *PhotoBOMB* blows open this month, curated by Lee Deigaard and AnnieLaurie Erickson. JoAnne Carson explores the pull between the wonders of alchemy and the reason of science and Kant Smith considers the powers of authority and the role within it to bear arms in *Lawss of the Land*. Gallery talk Sunday December 15th, 2pm. Opening reception Saturday December 14th, 6-10pm. Through January 5th.

[listingsedit@gambitweekly.com](mailto:listingsedit@gambitweekly.com)

Subject: Gallery Listing

The Front - 4100 St. Claude Ave., (Bywater), www.nolafront.org, Open noon to 5 p.m. Saturday and Sunday. Group show *PhotoBOMB* blows open this month, curated by Lee Deigaard and AnnieLaurie Erickson. JoAnne Carson explores the pull between the wonders of alchemy and the reason of science and Kant Smith considers the powers of authority and the role within it to bear arms in *Lawss of the Land*. Gallery talk Sunday December 15th, 2pm. Opening reception Saturday December 14th, 6-10pm. Through January 5th.

Hi Claire.

Is it an utter pain to make the list of artists' names as hyperlinks to their web sites? We've got URLs for all but two.

Also, can't remember, can we embed Vimeo links into our web site/ email blast?

If so, see below. As you suggested, I will send additional jpegs for facebook dispersal soon.

ALSO- we're during a gallery talk at 2pm on sunday, Dec 15th. This may be a joint event with all rooms, but it's definitely happening on our end.

Thank you!!! Been enjoying your shows.

Lee

Rooms 1 & 2:

PhotoBOMB

Curated by Lee Deigaard & AnnieLaurie Erickson.

[http://vimeo.com/53461338](http://vimeo.com/53461338" \t "_blank)

caption: William Lamson, selection (5 of 33, 4:36 min) from "Actions", 24:17 minute HD video, 2008

PhotoBOMB: a group show of photographic works featuring interventions, disruptions, and inciting events.

Featuring:

Hannah Smith Allen  
Bryan Anselm  
Pinky Bass  
Caleb Charland  
Neal Cox  
Lee Deigaard  
Malcolm Easton  
Adam Ekberg  
AnnieLaurie Erickson  
Jill Frank  
Courtney Johnson  
Kevin Kline & Bruce Schultz  
William Lamson  
China Langford  
Maria Levitsky  
Adam Montegut  
Takeshi Moro  
Adam Neese  
Jack Niven

Craig Roper  
Ellen Stern  
Matt Shain

Josh Winegar  
Shelley Wood

[http://www.hannahsmithallen.com](http://www.hannahsmithallen.com" \t "_blank)

[http://bryananselm.com/home.html](http://bryananselm.com/home.html" \t "_blank)  
Pinky Bass  
[http://calebcharland.com](http://calebcharland.com" \t "_blank)  
[http://nealcox.blogspot.com/?m=1](http://nealcox.blogspot.com/?m=1" \t "_blank)  
[http://www.postmedium.org/leedeigaard](http://www.postmedium.org/leedeigaard" \t "_blank)  
[http://measton.zenfolio.com](http://measton.zenfolio.com" \t "_blank)  
[http://adamekberg.com/home.html](http://adamekberg.com/home.html" \t "_blank)  
[http://annielauriee.com](http://annielauriee.com" \t "_blank)  
Jill Frank   
[http://www.courtneyjohnson.net/index.html](http://www.courtneyjohnson.net/index.html" \t "_blank)  
[http://postmedium.com/saintroch/1816/a\_stranger\_to\_me](http://postmedium.com/saintroch/1816/a_stranger_to_me" \t "_blank)  
[http://www.williamlamson.com](http://www.williamlamson.com" \t "_blank)  
[http://chinalangford.com](http://chinalangford.com" \t "_blank)  
[http://www.marialevitsky.com](http://www.marialevitsky.com" \t "_blank)  
Adam Montegut  
[http://www.takeshimoro.com](http://www.takeshimoro.com" \t "_blank)  
[http://adambneese.com](http://adambneese.com" \t "_blank)  
[http://www.jackniven.com](http://www.jackniven.com" \t "_blank)  
[http://www.craigroper.com](http://www.craigroper.com" \t "_blank)  
[http://www.matthewshain.com](http://www.matthewshain.com" \t "_blank)  
[http://www.ejstern.com](http://www.ejstern.com" \t "_blank)  
[http://www.joshwinegar.com](http://www.joshwinegar.com" \t "_blank)  
[http://shelleywood.net](http://shelleywood.net" \t "_blank)

Bios:  
  
AnnieLaurie Erickson earned her BFA in photography from the Rhode Island School of Design, her MFA in photography from the School of the Art Institute of Chicago and completed additional studies at the Ludwig Foundation in Cuba and SPEOS Photographic Institute in Paris. She is currently the Assistant Professor of Photography in the Newcomb Art Department at Tulane University. 

Her work has been shown nationally and internationally including at the Boston Center for the Arts, and CentrePasquArt, Bienne, Switzerland. AnnieLaurie was on faculty at the School of the Art Institute of Chicago from 2007-2010, where she developed a special topics course on the intersections of art and science in lens-based media. She has presented her artwork and teaching at both the College Art Association national conference and the Society for Photographic Education national conference. 

AnnieLaurie’s most recent projects focus on exploring how photography and science are capable of showing us things that we couldn’t previously see. The work attempts to reinterpret the nature of sight through optical complication, represent the iconic decay of vision through time, and address the visual world as illusory.

Lee Deigaard graduated from Yale University with a major in fine arts and earned graduate degrees from the University of Michigan School of Art and Design and from the University of Texas at Austin where she held a Michener Fellowship in Creative Writing.

In 2012 she won the Clarence John Laughlin Award for photography for her series of nocturnal images of animals "Unbidden". In 2013, she has had solo shows at the Alexandria Museum of Art, the Acadiana Center for the Arts, the University of New Orleans, and the Contemporary Art Center in New Orleans where her multi-level video, photographic, and sculptural installation "SubMERGE" remains on view through Feb 2, 2014. Her solo show of photography "Trespass" opens at the Ogden Museum of Southern Art in January 2014.

Other group shows she has curated at The Front include "Latin for Crab": a group show under the sign of Cancer considering the female body-its armor, its flesh- from perspectives of illness, mortality, and recovery; "You Beautiful Bitch": women artists making work about their animal companions; and "Standing Heat: I am I because my [little dog] knows me" with the performance artist Holly Hughes including works by international artists exploring companion animal relationships.

image credits:   
(Square) photoBOMB\_1.jpeg:   
(main) Caleb Charland (right) Ellen Stern, China Langford, Josh Winegar, Neal Cox

(rectangle) photoBOMB\_2.jpeg:   
(upper left) Hannah Smith Allen (lower left) Josh Winegar  (center) Caleb Charland (upper right) Matt Shain (lower right) Courtney Johnson, Kline/Schultz

Room 3:

JoAnne Carson

***Re-wilding the Dream***

*Preaching to the Choir*, charcoal & pastel on Paper, 25”x19”, 2013

The theme of nature has become an increasingly loaded subject matter for artists. The 19th Century preoccupation with the “wonders of nature” has given way to the 21st Century’s anxiety of nature’s fragility and an uncertainty of what is “natural” in an age of cloning and genetic engineering. The desire for sublime experiences of splendor and awe is still with us, although the tradition of spiritual wonder as seen through the lens of nature appears to be an exhausted model. The shift from “organic” to “synthetic” nature is a defining factor of our age. This longing for authentic experience coupled with the knowledge that an Arcadian vision is forever in the past is the primary theme of my work.  
  
The work is meant to express and reflect on our culture’s seemingly paradoxical wish to believe simultaneously in alchemy and science. Indeed, in an era of mind-boggling technological advances, many of us find it increasingly difficult to distinguish between the two. In a world where it is possible to make plastic from maize, and human proteins have been produced in genetically modified rubber plants, the “real” appears to be outstripping the fanciful in sheer implausibility. At once whimsical and monstrous, my work is a salutation to the resourcefulness of living beings and my own delight in playing the role of artist/god in creating new things at which to marvel. My subject is the instability of life, its changeability in a widening world, the purpose being to inspire a fresh but not always entirely comforting sense of possibility and wonderment.

Room 4:

Kant Smith, *Sawed off Ruger 12 gauge shotgun*,  2013

Kant Smith

**Lawss of the Land**

*Lawss of the Land* is an exploration of that peculiar pride of America: the individual citizen's right to keep and bear arms. While evoking the laws set forth in the Constitution, *Lawss of the Land* also alludes to laws left unwritten and unspoken: the symbolic laws, inscribed in culture and language itself. The gun is perhaps the most explicit and coherent embodiment of the Symbolic Law, as the ultimate consolidation of power vis a vis the body. *Lawss of the Land* seeks to undermine the gun's symbolic authority by ridiculously and horrifically asserting the gun's own corporeality.