November @ The Front

Nov 9- Dec 8, 2013

Saturday November 9, 6-11 pm

Carol Dass, John Hathaway, Rachel Jones Deris

Yatt, pbomb, laniappe, G1, G2, advocate, defender, artforum, scad, diy

Shitstorm with arts as usual

Photography, painting

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. Celebrate our 5th Year Anniversary with us! Carol Dass captures beauty in small town America, John Hathaway explores the tenuous relationship between humankind and the natural world through land use in Appalachia, and member Rachel Deris Jones shows new paintings. Opening Saturday November 9th, 6-11 pm.

Image info:  
Carol Dass, *Marilyn*, Rolleiflex camera using Fuji Provia film, 2013

lagniappe@nola.com

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

Subject: Gallery Listing

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Room 1:

Carol Dass

***Beauty***

Carol Dass, *Marilyn*, Rolleiflex camera using Fuji Provia film, 2013

From Merriam Webster’s Dictionary:

Beauty

:  the quality or aggregate of qualities in a person or thing that gives pleasure to the senses or pleasurably exalts the mind or spirit :  [loveliness](http://www.merriam-webster.com/dictionary/loveliness)

:  a [beautiful](http://www.merriam-webster.com/dictionary/beautiful) person or thing; *especially* :  a beautiful woman

:  a particularly graceful, ornamental, or excellent quality

:  a brilliant, extreme, or egregious example or instance <that mistake was a *beauty*>

The photographs in this exhibition were taken in a small Midwestern Iowa town. One of those towns described by some as “you can drive through it in the blink of an eye”. Grain silos cast their shadows over the dwindling population. The main street has seen better days. The farm store is still open, there’s a small beauty shop and a place to go have coffee and shoot the breeze. These three images are a small sampling of the Beauty I found there.

The Cyan-o-Panties were made using Women’s 100% cotton briefs dyed using the historic cyanotype or blueprint process of ammonium iron citrate and potassium ferricyinade. The garments were treated as Photograms, laying specific objects onto the fabric and exposing them to ultraviolet light(the sun). The objects reference events from my recent and past history.

The photographic images were taken with a Rolleiflex camera using Fuji Provia film.

http://www.carolsdass.com/

Room 2:

John Hathaway

**wild | life**

John Hathaway, *Little Stony Creek*, Watauga Lake, TN, 2011

For as long as I can remember, I’ve been captivated by the tenuous relationship between humankind and the natural world.  My early fascination with the ways we shape – and are shaped by – our interactions with natural environments informed and eventually became the focus of my photographic work.  Most recently, I’ve explored these ideas by investigating the mechanics of our interactions with Tennessee’s largest tract of publicly held land – the Cherokee National Forest. I have dedicated three years to this inquiry which has culminated in the body of work [wild | life](http://johnluskhathaway.com/portfolio/wild-life/)*.*

The federally managed Cherokee National Forest is set-aside for U.S. citizens to enjoy as a recreational outlet and to use as a commodity for the infrastructure of our consumerist nation. Evidence of the tension between commercial interests and the public’s statutory right to ‘enjoyment’ of the land can be found throughout the area. For me, the uneasy relationships between private and commercial notions of land ‘use’ emphasize the complexity of man’s broader impacts on the forest’s ancient and temperamental ecosystem.  Amidst these relationships, I see comments on recreation, class in America and the unique role this natural setting plays in the communities of rural Appalachia, an area that has been misunderstood and maligned for generations. I want to describe this tense balance and in doing so create a catalyst for conversation that makes a thoughtful contribution to the expansive narrative around the basic struggle between man and nature.

When elements align*,* wild | life creates a complex stage where the landscape and cast of characters coalesce and vie for attention within the landscape of the Cherokee National Forest. The forest becomes a backdrop where human life is acting out a poetic form of wild living. The photographs continually show the dichotomous interaction we have with this wild space. Exchanges range from mediated and flawed to real and felt, and provide a springboard for further thought and contemplation on who we are as a people and the role of these environs in our complex society. Ultimately I hope they convey my sense that we should seek to better understand this mysterious relationship, and mend our tattered and egocentric affiliation with the wild.

John Lusk Hathaway was born in Memphis, Tennessee. He received his MFA from East Tennessee State University under the direction of Mike Smith in May 2012. He is the recipient of the 2014 Individual Artist Fellowship Grant from the Tennessee Arts Commission. He was a finalist in Review Santa Fe 2012 and was included in the *SlowExposures* exhibition co-juried by Brett Abbott and Julian Cox the same year. A selection from the series wild|life was recently curated by Jeff Rich for *Oxford American’s Eyes on the South* column. Hathaway is currently photographing the state of South Carolina and southeast at large for The American Guide Project. He is a lecturer of photography at The Art Institute and The College of Charleston, both in Charleston, SC.

<http://johnluskhathaway.com/>

Rooms 3 & 4:

Rachel Jones Deris

***Future Perfect***

A show of new paintings by Rachel Jones Deris.

A native of Antlers, Oklahoma, Rachel has lived and taught in New Orleans since 2005. Rachel has shown extensively, with exhibitions in New Orleans, Chicago, New York, Philadelphia, Florida, Texas, Oklahoma, and Austria. In 2009 she was invited to mount a two-person exhibition at the New Orleans Museum of Art. Her work is part of that museum’s permanent collection, as well as many other private collections. Rachel’s work has been reviewed in many national publications, including ArtForum, Art Papers, the New Orleans Art Review, and TimeOut Chicago. Rachel is also a founding member of The Front.

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