



The Drawers - Headbones Gallery

Contemporary Drawings and Works on Paper

Susan Austad

Situation, Positioning, Location

May 25 - June 24, 2006



Susan Austad

Situation, Positioning, Location

May 25 - June 24, 2006

Artist Catalog, 'Susan Austad - Headbones Gallery, The Drawers '
Copyright © 2006, Headbones Gallery

Images Copyright © 2006, Susan Austad

Headbones commentary: Julie Oakes, filtered
Copyright © 2006, Headbones Gallery

Rich Fog Micro Publishing, printed in Toronto, 2006
Layout and Design, Richard Fogarty

All rights reserved. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying and recording, or by any information storage or retrieval system, except as may be expressly permitted by the 1976 copyright act or in writing from Headbones Gallery. Requests for permission to use these images should be addressed in writing to Susan Austad, c/o Headbones Gallery, 260 Carlaw Avenue, Unit 102, Toronto, Ontario M4M 3L1 Canada
Telephone/Facsimile: 416-465-7352 Email: info@headbonesgallery.com
Director: Richard Fogarty
www.headbonesgallery.com

Susan Austad

Situation, Positioning, Location

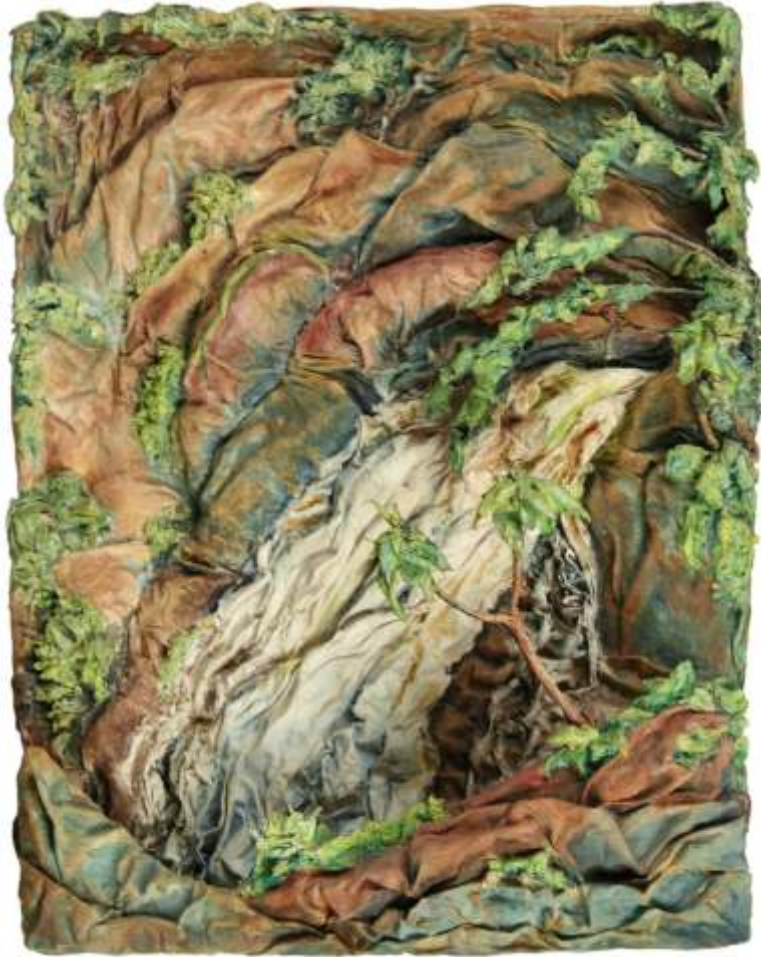
From the heart of the art scene in New York City to the lush tropical forests of the Dominican Republic, both influences are immediately perceived in Susan Austad's watercolors. In her large scale works, she has taken the familiar technique further and branched off into sculpture, bringing the scenes off the walls, building canvas constructions. These grew into wire mesh assemblages and then large wall sculptures utilizing light. But the watercolors, the humble beginnings when the hand was directly linked to the magic of place and translated the exotic natural setting into a work on paper, a piece of art - these are the pure conduits, where nature and art conjoin.

Austad's work is spiritual. Actively in tune with the culture of the D.R., she has visited the gushing waterfall, painted and captured it in its rushing as she stilled the formidable flow with the watercolor medium. The importance of the location grew in eminence as Susan Austad painted. Salto Jimenoa is close to where Susan and her husband, Ramon, a Dominican, have built an artist's retreat that focuses on Taino ceramics, an ancient form of pottery that centers on the potent myths of their location.

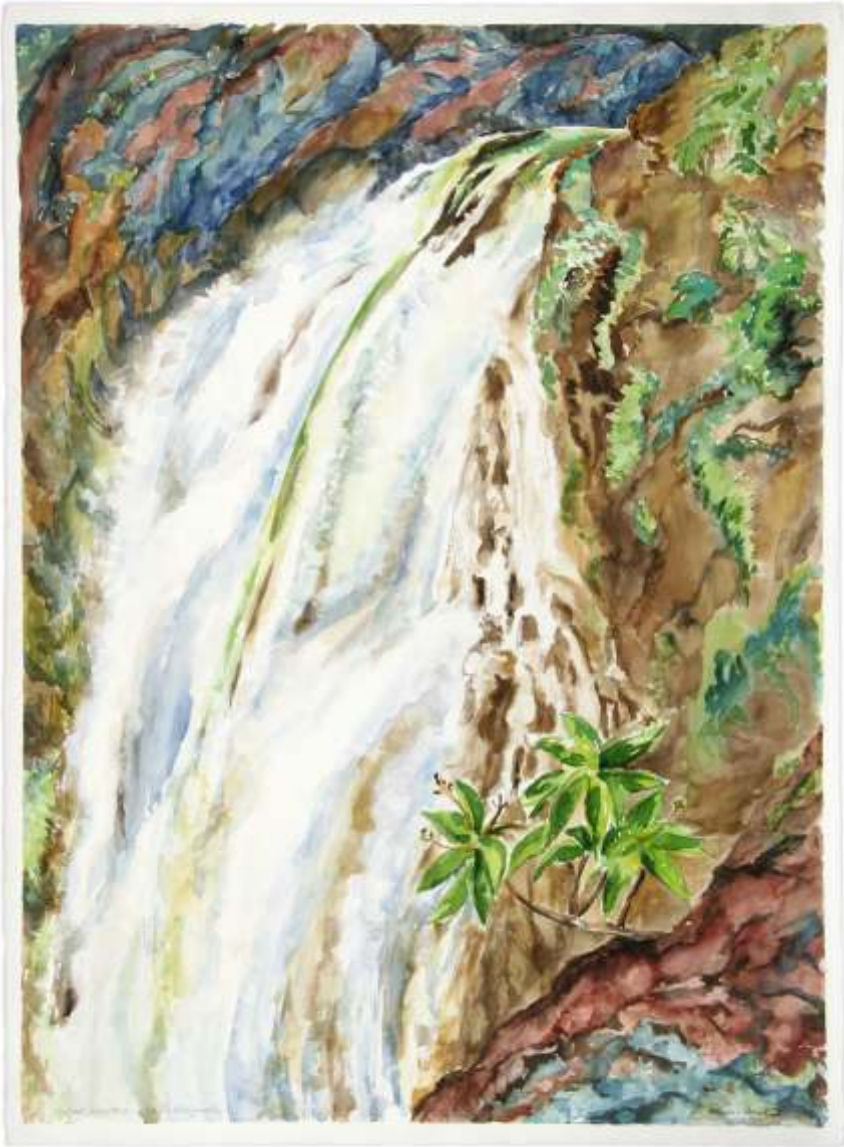
In these works on paper, Austad repeatedly returns to research the visuals of the earth in its cleansing, vital aspect (the waterfall) and in doing so brings the spirituality of the location into the realm of another sacred practice - art as a manifestation of the spirit of creation. The message is amazingly simple; the earth as an entity holds more beauty, richness and inspiration than man in all of his comings and goings, dealings and entrepreneurialism, can grasp. The closest example of the phenomenology of this natural beauty is the work of art. Each color a gem, like the rainbows formed by the sprays of waterfalls, there is peace and harmony in these works without the slightest sensation of those attributes being trite. Austad's validation of the correct order of the universe embedded in natural phenomenon reaches a transcendent, Blake-like realization of spirituality. To sit before San Jimeon with her watercolors and the sophistication of an informed artistic discipline and yet be pure enough to just *paint* it, goes above and beyond the largely jaded awareness of the New York art scene. The work, therefore, resonates with belief and affirms natural rites.



Salto Baiguatè
Watercolor on Arches paper
30 x 22.5 in
1993



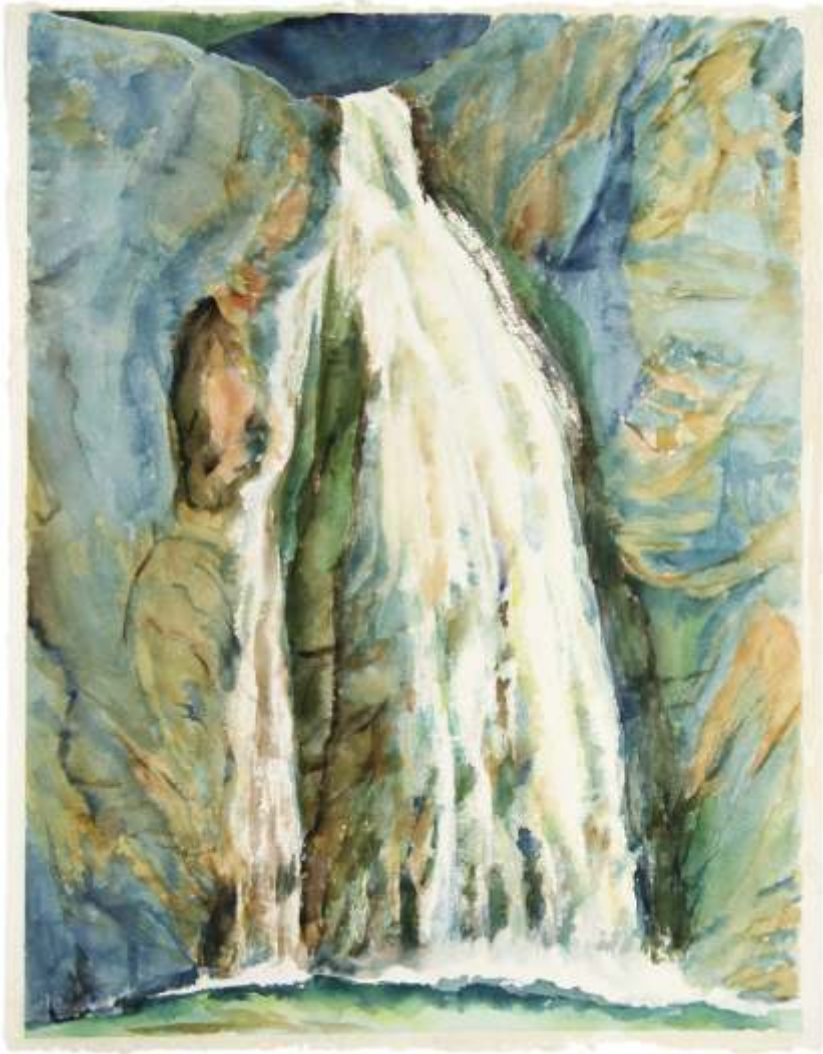
Sculptural Landscape
Mixed media (relief)
17 x 13 x 4.75 in
1994



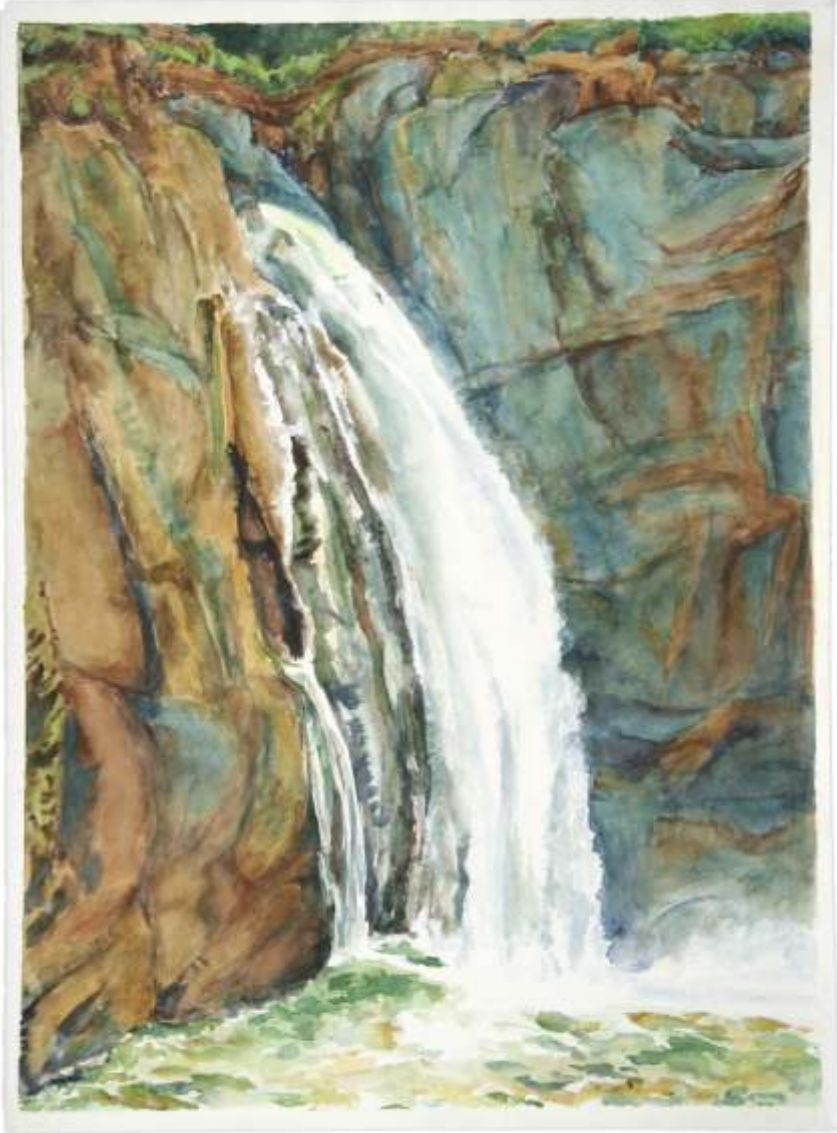
Salto Baiguatè
Watercolor on Arches paper
30 x 22.5 in
1993



Salto Baiguete
Watercolor on Arches paper
30 x 22.5 in
1993



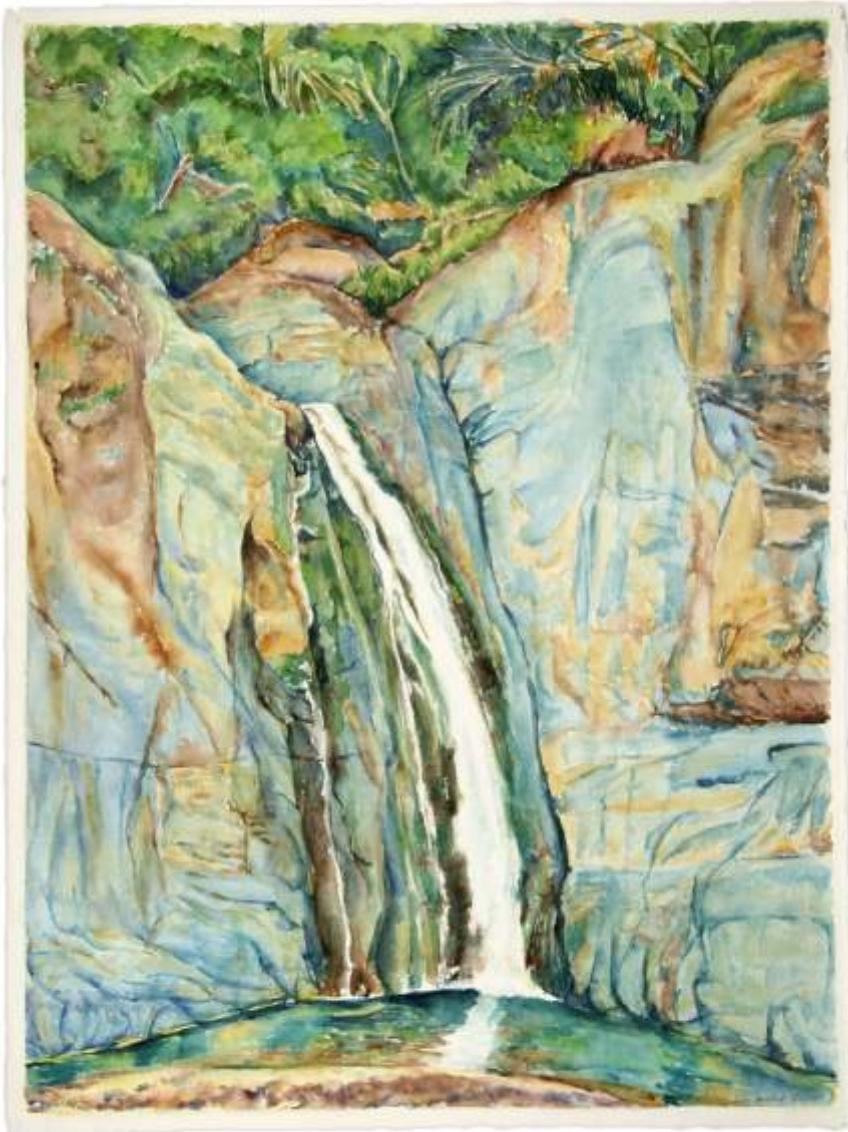
Las Guazaras
Watercolor on Arches paper
30 x 22.5 in
1992



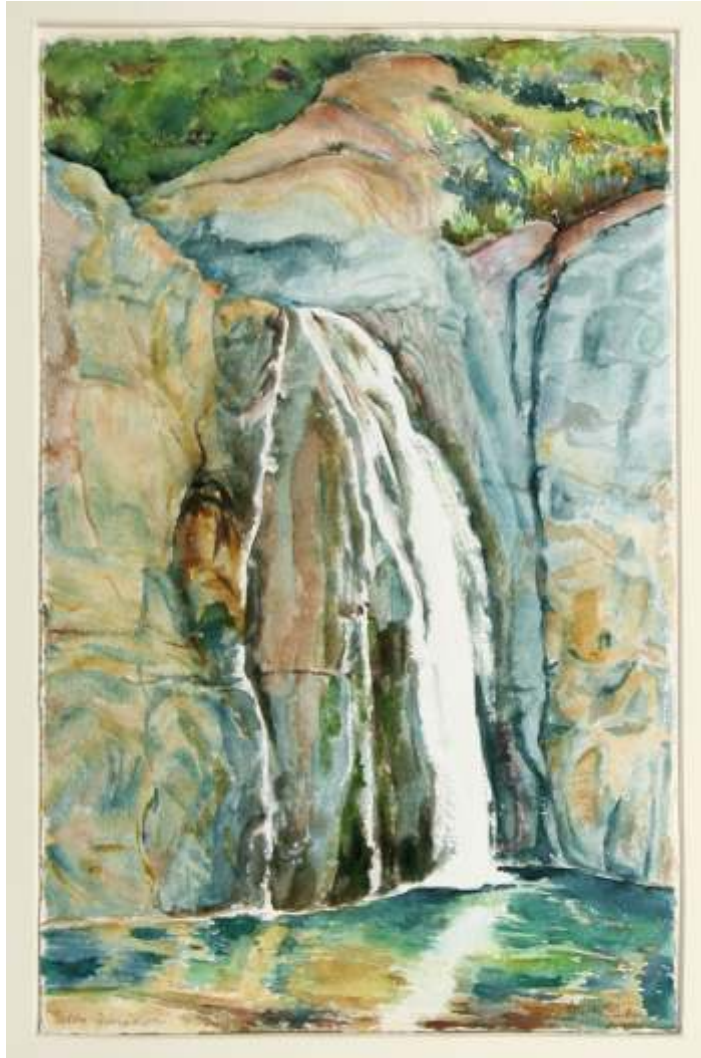
Salto Jimenoa
Watercolor on Arches paper
30 x 22.5 in
1993



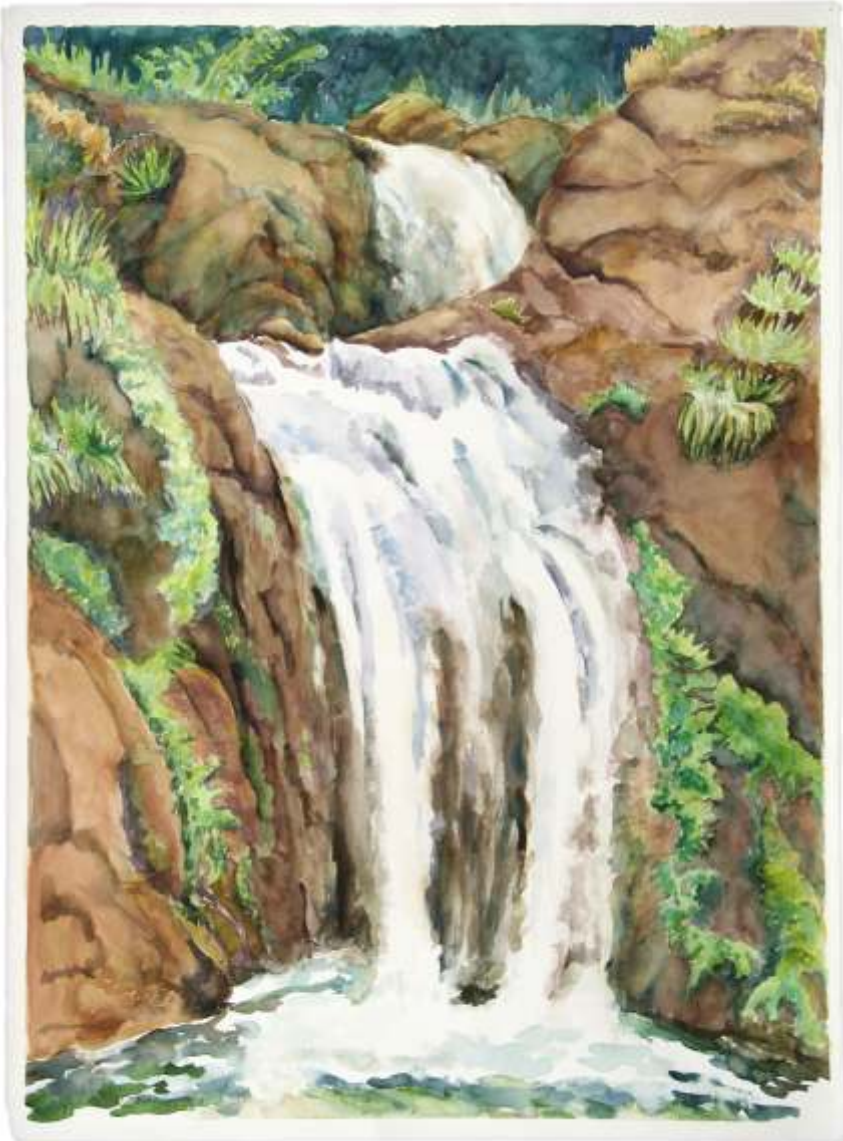
Salto Jimenoa
Watercolor on Arches paper
30 x 22.5 in
1993



Salto Jimenoa
Watercolor on Arches paper
30 x 22.5 in
1990



Salto Jimenoa
Watercolor on Arches paper
17 x 11 in
1990



Waterfall
Watercolor on Arches paper
22.25 x 17.25 in
1992

Susan Austad

Exhibitions

One-Person Shows

Painted Reliefs, Smith Barney, New York, NY, 1994

Paisajes, Nouveau Centro de Arte, Santo Domingo, Dominican Republic, 1991

Acuarelos de la Republica Dominicana, Museo, Altos de Chavon, Dominican Republic, 1989

Instituto Cultural Domingo-Amencano, Santo Domingo, Dominican Republic, 1989

Fabric Works, WCET Gallery, Cindnatti, Ohio, 1982

Spoletto Festival, guest artist, Charleston, South Carolina, 1980

The Landscape and the Material Hudson River Museum, Yonkers, New York, 1979

Selected Group Shows

Clara e gli American! II: Presenza/Assenza, Galleria Aab, Brescia, Italy, 1999

Venice Alumni exhibition, Casa Italiana Gallery, New York, NY, 1999

Artist Portraits, One East 53 Street Gallery, New York, NY, 1999

Collectivo, Olimpo Centro de Arte, Jarabacoa, Dominican Republic, 1997

Small Works, One East 53 Street Gallery, New York, NY, 1997 (Paterson Sims, curator)1998

Artists Space Gallery (small works). New York, NY, 1991 and 1993

Presencia Artistica Primauera, Galleria Principal, Altos de Chavon, Dominican Republic, 1989

Glass Galley, New York, 1989

Artist's Space Gallery, New York, 5 exhibits, 1983 through 1988

Artist-in-Residence exhibition. Altos de Chavon, Dominican Republic

Honors and Awards

New York Foundation for the Arts, Artist-in-Residence Grant

Artist grant from Colgate Palmolive and Artist's Space for *Acuarela Tropical* exhibition at the Institute Cultural Dominico-Americano

Two works selected for the Ambassador's Residence in Santo Domingo, Arts and Embassies Program, Santo Domingo, Dominican Republic, culminating in a presentation in

Washington, D.C. to honor the 50th anniversary of the program, catalogue included Media Television interview by director of Galleria de Arte Moderna, Santo Domingo, DR, 1991

Art in Embassies, 50th Anniversary Publication, Washington, DC, 1990

50th Anniversary Ambassador's Residence, US Embassy, Santo Domingo, DR, 1990

Listin Diario, Hoy, Ultima Dia, El Sigo, El Caribe, reviews of exhibitions in Santo Domingo, DR between 1989 and 1991

Daily News, photo of Pisac, Peru from Artist's Space Exhibiton, July 1983

Westchester, "The Great Quilting Revival" by Regino Salavec, September 1980

New York Times, "The Landscape and the Material" by Vivien Raynor, September 1979

Art Forum, review of "Homage to the Bag" at the Museum of Contemporary Crafts, 1976

Commissions

Holly Solomon, New York, NY
Whitney Communications, New York, NY
Agnes Gund, President of the Board, MOMA, New York, NY
Ruth Siegel, New York, NY

Collections

Robert Feldman, Parasol Press, New York, NY
Julie Augur, Aspen Colorado
Agnes Gund, New York, NY
IBM Sterling Company, New York, NY
Colgate Palm olive Company, Santo Domingo, Dominican Republic
Paul Taylor, former Ambassador to the Dominican Republic
Other private collections in the United States, Switzerland and Germany Education
New York University, Masters, studio art. New York, NY
The School of Visual Arts, New York, NY, painting
Minnesota College of Arts, Minneapolis, MN, painting
University of Wisconsin, Eau Claire, BA in English literature and art

Education

New York University, Masters, studio art. New York, NY
The School of Visual Arts, New York, NY, painting
Minnesota College of Arts, Minneapolis, MN, painting
University of Wisconsin, Eau Claire, BA in English literature and art

RICH FOG



Micro Publishing
Toronto Canada