DERICK MELANDER
Between Immanence and Transcendence, 2013, Approximate Size: 3’ x 3’ x 1’ (H x W x D), Materials: Second-hand clothing, thread.

I create large geometric configurations from carefully folded and stacked second-hand clothing. These structures take the form of wedges, columns, walls and enclosures, typically weighing between five hundred pounds and two tons. As clothing wears, fades, stains and stretches it becomes an intimate record of our physical presence. It traces the edge of the body, defining the boundary between the individual and the outside world. For me, the process of folding and stacking the individual garments adds a layer of meaning to the finished piece. When I come across a dress with a hand-sewn repair, or a coat with a name written inside the collar, the work starts to feel like a collective portrait. As the layers of clothing accumulate, the individual garments are compressed into a single mass, a symbolic gesture that explores the conflicted space between society and the individual, between the self and the outside world.

Over one hundred garments are sewn end to end and folded 12 inches wide. They are then tightly rolled with the final outer layer stitched in place. The entire piece is held together by a combination of hand stitching and friction. When my father died in May of last year, I asked my mother and siblings if I could have his old clothes to create a sculpture. I also asked them all to give me their old clothes. All of this was then intermingled and sorted from light to dark.

SHARI MENDELSOHN
I mine art history for intriguing objects. Among my interests are ancient Greek and Roman ceramics, Islamic glass vessels, Boli figures from Mali, and Egyptian Faience sculpture. I love these pieces for their formal power as well as their significance and meaning in past cultures. With equal parts reverence, and play, I re-interpret these historical pieces using found plastic bottles. I collect used bottles, cut them into pieces and use the parts to create new sculptures. Using today’s recycling as material for sculptures that refer to early works allows me to comment on our contemporary culture while exploring issues of authenticity, originality, scale, material, history, culture, and the relative value of objects.

JIMMY MIRACLE
I am interested in the accumulation, repetition, and presentation of ordinary objects, materials, and images. My purpose is to use the physically of minimally altered forms to question perception and the nature of reality both on a personal and cultural level. I am after a kind of inept monumentality built from repetitious labor and craft with humble materials. I seek majestic frailty and the curious sacred. Transforming the reality both on a personal and cultural level. I am after a kind of inept monumentality built from repetitious labor and craft with humble materials. I seek majestic frailty and the curious sacred. Transforming the

TATTOO TAN
Tattoo Tan’s is an artist who works with the public on issues relating to ecology, sustainability and healthy living. His work is project based, ephemeral and educational in nature. Conceptually saving plant seeds and using the parts to create new sculptures. Using today’s recycling as material for sculptures that refer to early works allows me to comment on our contemporary culture while exploring issues of authenticity, originality, scale, material, history, culture, and the relative value of objects.

IAN TRASK
Ian Trask is a scientist-turned-artist. His sculptures transform materials of waste and commercial byproducts into refined aesthetic objects through an alchemic procedure of reinterpreting a material’s value and usefulness. In many of Trask’s sculptures, the viewer will find a mischievous invitation. Feature and tangibility are essential to the experience of these objects, and by provoking the impulse to explore, each piece invites the beholder the same spirit of curiosity, experimentation and play that occasions their creation. Leaving his laboratory job in 2007 to pursue a career in fine arts, Ian worked as a hospital groundskeeper cleaning up trash daily, saw the artistic potential in the waste he collected daily and chose discarded manufactured goods as the main platform for his pieces.

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The College of New Rochelle

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DEREK MELANDER
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LISA DAHL
Having moved around frequently growing up, I use the suburban home—like these reminiscent of my child-
hood—as an idiosyncratic of the American Dream. By simplifying the structure of a house to a basic form, I
explore the traditional ideas we attach to home ownership as well as what these buildings evoke for ex-
pernal goals, urban planning, environmental concerns, and economic issues. I work in a variety of artistic
media to investigate the love-hate relationship I have with these houses and the sprawling communities
they create. Recently, I have been using recyclable materials and common trash as the building material
for small house sculptures formed into neighborhoods that grow in conjunction with my own output of garbage.

RUTH HARDINGER
Cast-off remnants and one-use items that, when their purpose is fulfilled, are never given a second life. By
focusing on the detritus of a group, I hope to understand the whole and give it meaning, by carefully ap-
proaching it with compassion.

MIGUEL ANDERSON
Advertising provides the material, appropriation is the mode of operation, and collage is the medium of my
work. My strategy is to take the materials found in the advertising stream of others, gluing cardboard around
himself like a human mud dabber wasp. Interested in the wake of his passage and now he builds his sphere of influence from the collected waste
and memory. I use sculpture to engage with this moving nature of meaning. The studio process brings to-
gether these frayed lines of meaning, fragments of objects, and senses that subtly show us ourselves. There
exists a play between actual narrative and form-actions, memories, stories, and desire live in a collaged
space where meaning and signification overlap.

PATRICK O’NEILL
I am made of all that is and is not, existing and non-existing in a constant state of change…

GREGG HILL
Light from light. What’s light made of? Light is made of non-light elements—it has no mass, knows no time or space.
From light’s perspective it’s everywhere always. It is now, always been and always will be.
With mindfulness, I see the physical world and consciousness have the same limitless qualities. “I” am
made of light. The things I see and think are made of light. Awareness is made of light. Belief systems
manifest.

JACK HENRY
My concept is to use cast-off remnants and one-use items that, when their purpose is fulfilled, are never
given a second life. By focusing on the detritus of a group, I hope to understand the whole and give it meaning, by carefully ap-
proaching it with compassion.

SCOTT ANDRESEN
I work beginning with the scatological material of a consumer society—the gutter as source material.
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