

ANDREA DEZSÖ: *IF A TREE FALLS IN A FOREST*
nov 5 – jan 9



Andrea Dezsö
Adam and Eve Sasquatch
2020

Laser cut and hand cut Arches 100% cotton watercolor paper, hand painted with acrylic paint, hand sewn with wax linen thread
22.5”h x 30”w x 9”d

Traver Gallery is excited to announce our representation of Andrea Dezsö. Originally from Transylvania, Romania, Dezsö currently lives and works in Massachusetts. Known for her hauntingly beautiful drawings, prints and cut-paper works, this new exhibition, *If a Tree Falls in a Forest*, features her first experiments in hot-sculpted glass and pyrovitrography. Along side these glass-based artworks, Dezsö presents watercolors inspired by the glass, illuminated hand-cut paper tunnel books, and a site-specific mural. The glass artworks were made during her residency at the Museum of Glass in Tacoma and with Dante Marioni at Pilchuck Glass School during the summer of 2019.

Dezsö says of her work, “I am interested in myths, folk tales, and the power of storytelling. Much of the imagery of animals, spirits, and the natural world was inspired by the forests and waterways around Pilchuck and the Pacific Northwest. There are no set narratives, each viewer is invited to use the artwork as a point of departure for their imagination.”

Artist's Introduction – If a Tree Falls in a Forest – Traver Gallery (2020)

If a Tree Falls in a Forest features my first experiments in hot-sculpted glass and pyrovitreography, together with paintings inspired by the glass, illuminated hand-cut paper tunnel books, and a mural in a site-specific installation at Traver Gallery.

As a materials and process driven artist, much of my work emerges through studio experimentation.

This show features a body of work created in glass using techniques that were new to me and involve much higher levels of collaboration than I'm accustomed to. Molten glass has a transfixing beauty and the balletic creative process of working with a team in the hot shop kept me in a state of sustained delight. The glass sculptures initially appeared in my imagination as drawings and were transformed in collaboration with master artisans Ben Cobb and his team at the Museum of Glass Visiting Artist Residency, and Dante Marioni and team at Pilchuck Glass School.

I know much less about glass than other materials I work with, so was reliant on the gaffers to shape choices in the moment. With hot glass you have to work fast and it felt like the back and forth of dancing in real time, a joyous experience with highly skilled and adventurous partners. Their openness to playing together and seeing what would arise without a clear sense of how it would turn out informed the spirit of the artwork, inviting images to come to life to reveal their sense of being.

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The hand cut, hand sewn paper tunnel books feature mythical creatures from the folklore of the Chattahoochee River region.

What makes this show special to me is how much unforeseen material came into it that made it stronger - by the artisans and materials doing their thing - like throwing a pebble into a lake and seeing what happens. What you haven't seen you can imagine. What you imagine you can make. What you make can be seen.

Creating a site-specific installation during the COVID-19 epidemic raises the question: could the existence of these pieces of visual art be considered complete if they remain unseen? The thought experiment, "If a tree falls in a forest and no one is there to hear it, does it make a sound?" calls into question the reality of unwitnessed phenomenon and brings to mind exhibitions mounted by galleries and museums during these challenging times.

The artist wishes to acknowledge the contributions of Benjamin Cobb, Dante Marioni, Sarah Gilbert, Gabe Feenan, Nick Davis, Kristin Elliot, Christa Westbrook, James Devereux and Adam Gurvitch, and to thank the Museum of Glass and Pilchuck Glass School for providing extraordinary opportunities to learn and experiment.

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