

An abstract artwork composed of numerous layers of translucent, torn paper. The colors are primarily warm, including various shades of pink, peach, orange, and light yellow. The layers are overlapping and slightly offset, creating a sense of depth and texture. The overall effect is that of a multi-layered, organic composition.

SARA GARDEN ARMSTRONG:
Threads and Layers

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curated by Paul Barrett

Projects Space, FATVillage

April 24 - June 26, 2021

FATVillage, 521 NW 1st Avenue, Fort Lauderdale, FL 33301

FATVillage is a creative district for artists and techies, with studios, workspaces, shops and restaurants. Shows at the district's major gallery, Projects Space, have become an attraction throughout the region. We are honored to host this traveling exhibition, showcasing the work of acclaimed multimedia artist Sara Garden Armstrong. It is a comprehensive look at her bold and innovative work over the past five decades.

Projects Space—an 8,000 sq. ft. warehouse—comes alive with Armstrong's sculptural installations that breathe, flow, illuminate and generate sound. The gallery's expansive size allowed the artist and curator Paul Barrett to include pieces never before shown together. And it inspired Armstrong to create new pieces reinterpreting components from past work, enriched by projection.

A recently published monograph, *SARA GARDEN ARMSTRONG: Threads and Layers*, chronicles the influences and themes that run through her diverse body of work and is included in the exhibition.

Doug McCraw

Founder

FATVillage Arts District

Fort Lauderdale, FL



Photo: Ben Ezra



Environment: Structure/Sound III, 1979/2021
wood, canvas, acrylic, speakers, 16 forms

Photo: Savannah Lowery



Photo: Anna Zoladz



Closed System X and Y, 1997
fiber, plastic, blowers, relays

Photo: Anna Zoladz



Monadnock III, 1977
acrylic, wood, canvas,
3 forms

Space/Structure/Sound,
1980/2021
wood, projection, 13 forms





Photo: Ben Ezra

Photo: Ben Ezra





Breeder, 1999
plastic, blowers, lights, relays, fiber

Photo: Savannah Lowery



Marking Landscape 6, 2021
abaca fiber, LED lighting, custom controller

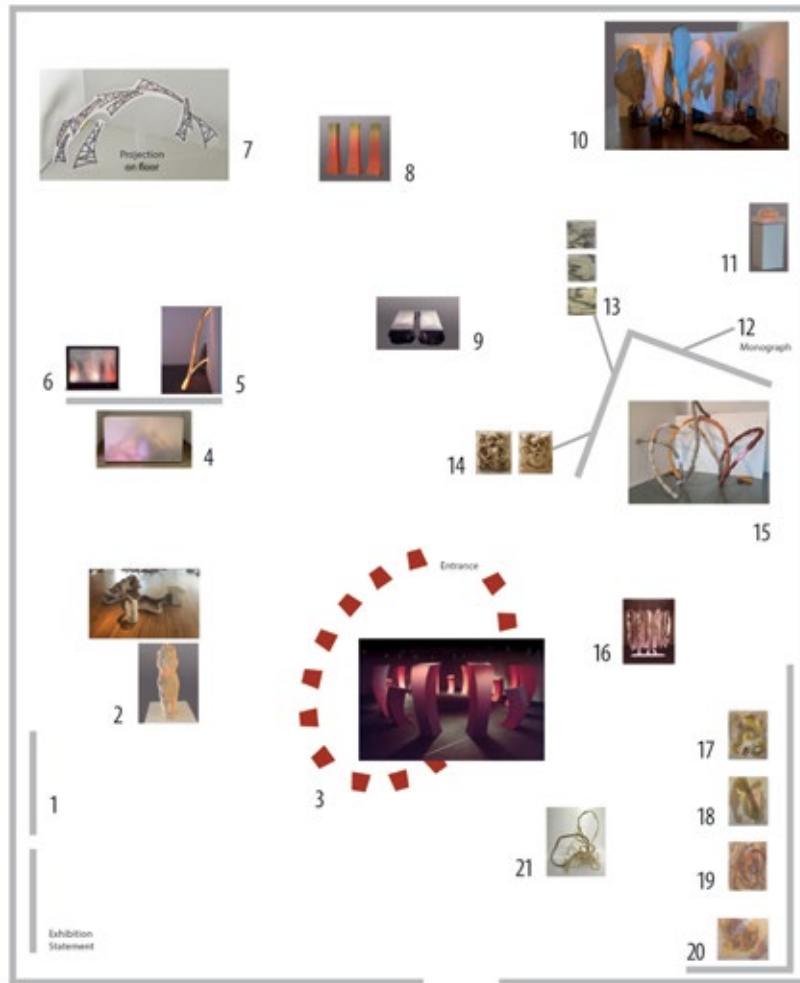
Photo: Ben Ezra



Photo: Ben Ezra



Photo: Anna Zoladz



Gallery Map and Check List

- 1 Exhibition Statement and Monitor playing four videos.
- 2 *Reciprocating Support*, 1997/2017
Figure Form 2, 1990
References the body's support system. Plastic, electric blowers, lights, relays, hoses, sprayed abaca fiber, metal
Dimensions variable
- 3 *Environment: Structure/Sound III*, 1979/2021
Sculptural ritual with sound. Shape and color of the forms determined the timing and arc of the acoustic sounds.
Wood, canvas, acrylic, speakers, 16 forms
- 4 *Breeder*, 1999
Sensual animated breathing forms in sealed sound environment.
Plastic, blowers, lights, relays, fiber
28" x 48" x 16"
- 5 *Conduit*, 1997
Light coming from wall, light going into wall.
Pulp, plastic tubing, metal, light
Dimensions variable
- 6 Airplayers Limited Edition environment, 1990
Translates site-specific Airplayer installations into a sculpture of light, color, and sound.

- 7 *Space/Structure/Sound*, 1980/2021
Bent wood forms. Projection taken from negative space acts as the sound.
Wood, projection, a collaboration with Sophie McVicar
13 forms, dimensions variable
- 8 *Monadnock III*, 1977
References bedrock rising.
Wood, canvas, acrylic
3 forms, ea. 78" x 21.5" x 16"
- 9 *Closed System X and Y*, 1997
Animated breathing forms in sealed sound environment.
Fiber, plastic, blowers, relays
8.5" x 87" x 18", ea.
- 10 *Airplayer XV*, 1988/2021
Shifting realities, breath. Projection adds movement and shadow.
Abaca fiber, plastic hosing, blowers, speaker, projection, a collaboration with Carey Fountain
Dimensions variable

- 11 *Growth Dialogue 5*, 1997
The organic encased as a specimen.
Plastic, lighting, tubing, fiber
13" x 20" x 20"
- 12 Monograph and Limited Edition
SARA GARDEN ARMSTRONG: Threads and Layers
- 13 *Littoral Extract 13, 14, 15*, 2005
Explorations of water.
Graphite, pastel, gel medium on paper, mounted on wood
14" x 14" x 1" ea.
- 14 *Overtures 5 and 6*
References the landscape of the interior and exterior.
Abaca fiber, hoses, wood, plastic
28" x 23" x 14" ea.
- 15 *Marking Landscape 6*, 2021
Growth, change, meditation and the never-ending shifts of realities that constantly confront us.
Abaca fiber, LED lighting, custom controller
Dimensions variable

- 16 *Skin Rack*, 1991
Hanging abaca skins inter-layered, referencing life cycles.
Abaca fiber, optical lens, fluorescent grow lights and incandescent lights
60" x 42" x 42"

- 17 *Murmuring Landscape 1*, 2018
- 18 *Murmuring Landscape 5*, 2018
- 19 *Murmuring Landscape 7*, 2019
References the mirroring of changing organic processes.
Acrylic and pigmented fiber on canvas
60" x 48" x 2" ea.

- 20 *Time Mapping 9*, 2021
Pigment and abaca fiber on paper
60" x 46"

- 21 *Braided Stream*, 2018
Interwoven threads, skins.
Aluminum, acrylic, acrylic medium, kozo and abaca fiber
42" x 35" x 36"

When two dates are given, the first is the year components were created and the second is the year of the current reinterpretation.



Sara Garden Armstrong at FATVillage Projects Space

SARA GARDEN ARMSTRONG: Threads and Layers surveys works by Alabama native Sara Garden Armstrong, representing her artistic legacy in Alabama and New York, spanning five decades. The exhibition brings together paintings, sculpture, and installations from 1977 to 2021, shown together for the first time. Armstrong's continuing practice interprets the metamorphosis of life cycles using movement, color, sound, texture, and light.

Armstrong has exhibited nationally and internationally since the 1970s. She has had solo exhibitions at John Gibson Gallery, Dieu Donné, Souyin Yi Gallery, and the Bronx Museum of the Arts in New York City, as well as the Birmingham Museum of Art, Maralyn Wilson Gallery, Space One Eleven, and the Alabama School of Fine Arts in Birmingham. Her work has been featured in numerous group exhibitions—A.I.R. Gallery and Sculpture Center, New York City; U.S. Embassy, Czech Republic, Prague; Stiftung für Konkrete Kunst, Reutlingen, Germany; Bellevue Arts Museum, Washington; and the Contemporary Art Center of Virginia, Virginia Beach.



Her artist's books and artworks are in the collections of the Museum of Modern Art and Time, Inc., New York; Victoria and Albert Museum, London; Bibliothèque Nationale and Centre Georges Pompidou, Paris; Birmingham Museum of Art, Birmingham, AL; and many others. Her atrium sculptures are included in collections at the Civitan International Research Center at the University of Alabama at Birmingham and the United Therapeutic Corporation, Silver Spring, MD. Armstrong now lives and works in Birmingham, where she founded the cooperative art gallery Ground Floor Contemporary. A lavishly illustrated monograph—*SARA GARDEN ARMSTRONG: Threads and Layers*—was published in 2020.

The exhibition is guest curated by Paul Barrett, who organized *SARA GARDEN ARMSTRONG: Threads and Layers* at the University of Alabama Gallery and the Arts Council Gallery in the Dinah Washington Cultural Arts Center in Tuscaloosa, AL and the Wiregrass Museum of Art, Dothan, AL.

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FATVillage in downtown Fort Lauderdale is a four block arts district named after the 501c3 non-profit organization, whose purpose is to promote the creation, exhibition, curation, research, and education of emerging contemporary artists.

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