

# ASSEMBLY REQUIRED

**Closing Reception**

April 7th from 5 - 7pm

**Garvey | Simon Art**

538 San Anselmo Ave. San Anselmo CA, 94960

On View: Tuesday – Saturday, 12 – 5pm

Gallery Phone: (415) 720 - 9252

**(San Anselmo, CA)** - Garvey | Simon is delighted to present "Assembly Required," a collage exhibition featuring the works of eight artists who skillfully transform mundane artifacts into unique assemblages. These assemblages, some three-dimensional, integrate an array of materials, ranging from textiles and guitar strings to safety pins, tarot cards, detritus wood, magazine articles, found postcards, and even historical artwork. The exhibition showcases the works of Ray Beldner, Joe Brainard, Joan Grubin, Tamiko Kawata, Linda Schmidt, Sharon Shapiro, Donna Sharrett and William Wegman.

## About the Artists



*Collage Rock Wall, 2023*

Unique Sizing, Rigid polyurethane foam, plaster, printed vinyl, UV  
matte varnish

### **Ray Beldner, American (b.1961)**

Ray Beldner re-examines iconic artworks in a different light, questioning our understanding of them and their current relevance. Drawing inspiration from earthen rubble in the Sierra Foothills, Beldner hand sculpts irregular shapes, emulating rock-like forms. The sculptures in this series are often collaged with imagery and patterns from well-known paintings, adding a wink and a nod to

art history. The artist visually examines complementary and contrasting patterns to create surprising and visually confounding installations.

Ray Beldner has been exhibited internationally and is found in public and private collections, including the Smithsonian National Portrait Gallery and the Federal Reserve Board in Washington DC, 21c Museum, Louisville; the Fine Arts Museums of San Francisco; Oakland Museum and the San Jose Museum of Art, among others. Ray Beldner acquired a BFA from the San Francisco Art Institute, an MFA from Mills College, and has received awards, including a California Arts Council Fellowship in New Genres, a Creative Work Fund Grant from the Haas Foundations, and a Potrero Nuevo Environmental Art Grant.



Joe Brainard Untitled (The Fool)  
1976 Mixed media collage

**Joe Brainard, American (1942 - 1994)**

Artist, poet, and writer Joe Brainard is associated with the New York School, an informal group of American poets, painters, dancers, and musicians active in the 1950s and 1960s in New York City. His significant and inventive body of work includes assemblage, collage, drawing, and painting, as well as designs for book and album covers, theatrical sets and costumes.

Brainard's collages, such as "The Fool," (depicted here) were celebrated for their inventive use of everyday materials, and their witty commentary on American life.

The artist is considered one of the pioneers of the collage medium, and his work helped to popularize its use. His significant and inventive body of work includes assemblage, collage, drawing, and painting, as well as designs for book and album covers, theatrical sets, and costumes. Brainard moved to New York from Tulsa in 1960 and gained early recognition with his first solo exhibition in 1965. Over the next decade, he exhibited regularly, and his work was included in numerous museum exhibitions in the United States and abroad. His works are in the permanent collections of the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, Berkeley Art Museum, among many others. Brainard gradually stopped making and exhibiting art in his mid-30s and devoted much of his time to reading thereafter.



Joan Grubin, *Detritus #46*, 2022, 5h x 6.50w in.  
*Detritus #49*, 2022, 5h x 4.50w in. Acrylic on pressed wood

### **Joan Grubin, American (b. 1945)**

Joan Grubin's work is recognized for her playful exploration of color, both as a physical pigment and immaterial light that reflects off the wall. The *Detritus* Series is created from the worn wood material covering her work table, accumulated over years of applying paint to paper. With a layered assemblage of random brushstrokes, this material inspired her to create radically small collages that appear to float out from the wall and cast refracted color behind them.

Grubin aims to reveal the unique character in each object by reducing the scale to intense compression, where even the smallest piece can feel monumental. Her work creates optical experiences that challenge our perceptions and raise questions about what we see and know. She often creates work in response to a particular venue, its lighting characteristics and

architectural features, so the surrounding area becomes an extension of the work itself. The sculptures in Joan Grubin's *Detritus* series are formed Grubin received her MFA from the Vermont College of Fine Arts and has been included in numerous exhibitions including at the New York Institute of Technology, The Kentler International Drawing Space, New York, and ARTspace NYC. She received a Fellowship in Painting from the New York State Foundation of the Arts. Residencies include MASSMoCA Studio residency, Virginia Center for Creative Arts Auvillar, France; MacDowell Colony Fellowship Peterborough, NH; and Virginia Center for Creative Arts Amherst, VA.



Tamiko Kawata  
*Permutation 11*, 2018  
33.75 x 32w 1d  
Safety pins, Acrylic on MDF board

**Tamiko Kawata, American (b. 1936, Japan)**

Tamiko Kawata, multi-disciplinary artist, creates installations, sculptures and wall works in various dimensions using everyday materials such as safety pins, to encourage thinking about how we use objects that we discard. Kawata's work is an embodiment of her life philosophy and environmental consciousness as her installations showcase a poignant reminder of the potential of everyday objects to alchemize into something meaningful and creative.

Kawata's unique process is meditative, as she meticulously organizes the chaos of the pins into a cohesive and thought-provoking whole. "Silver Sphere," one of her signature works, is an intricate installation created entirely from safety pins. Her choice of materials and interpretation is influenced by the differences she experienced growing up in both Japan and America. Her exposure to philosophies, such as Bauhaus and Dadaism during her formative years in post-World War II Japan, have left a lasting impression on her artistic vision. Through her work, Kawata invites us to contemplate the importance of sustainability, cultural exchange and the transformative power of art!

Kawata received her BA in Sculpture from Tsukuba University in Japan. After moving to New York in the 1960s, Kawata was inspired by using safety pins to pin up the American clothing that was much too large for her small frame. The physical practice of joining complex yet diminutive elements continues to provide a meditative and diaristic process for the artist. Her sculpture and large-scale installations have been exhibited at such institutions as the Museum of Art and Design, the American Academy of Arts and Letters, LongHouse Sculpture Gardens and Reserve, Kentler International Drawing Center, Heckscher Museum of Art, Dorsky Curatorial Projects, and Adelphi University in New York; Kostka Gallery/MeetFactory in Prague, Czech Republic; and Takano Art Gallery in Tokyo, Japan, to name a select few. Her work is in the permanent collection of museums such as the Honolulu Museum of Art, Hawaii; Lafcadio Hearn/Yakumo Koizumi Art Museum, Matsue, Japan; Racine Art Museum, Racine, WI; Montreal Museum of Fine Arts, Montreal, Canada; Museum of Arts & Design, New York and LongHouse Reserve Permanent Collection, East Hampton, NY.



Linda Schmidt, *Peer*, 2022  
9h x 7w in. Fabric and acrylic spacer

### **Linda Schmidt, American (b. 1962)**

Linda Kamille Schmidt, fiber and textile artist, received an MA in drawing and an MFA in painting from the University of Iowa and now works and lives in Brooklyn, NYC. Linda blends lightness and fluidity with geometric precision to create textile compositions that are both energetic and intricate. Through her layering techniques, Schmidt captures the vitality of spring with a tapestry of vivid colors. An interplay between raw edges and seamless passages of color creates a mesmerizing visual experience that shimmers and glows, transforming with the sun's changing light to reveal colorful nuances.

With a deft touch, Schmidt layers panels of translucent fabric together to form passages of color that play with light and shadow, adding depth and dimension to the vibrant textile. She is interested in how fabric is used publicly (celebrations,

marches, banners and fairs) and privately (quilts, clothing, home furnishing). In addition to these practical uses, she considers how fabric can also function as an incubator for thought and contemplation. Linda's sewing and design skills have been passed down through generations of women in her family.

There is a sense of egalitarianism in the way she sources and arranges her materials; thrifted fabrics and high-quality pieces are viewed with an impartial eye, looking purely at color, texture, and play. Linda Schmidt has had multiple solo shows throughout the New York metropolitan area and has received commissions from NYU Hospitals and Hilton locations throughout Japan. Linda Schmidt's work has been exhibited in Art in Embassies in Kohor, the Republic of Pala, the State of the Arts Gallery, and Hong Kong, to name a select few. Her works are also included in permanent collections in New York, China, and Canada. This year, several works, both of Linda's small collages and large wall installations, will be exhibited in a four-person show at the notable Flinn Gallery in Greenwich, Connecticut.



Sharon Shapiro, *Drawing Drapes*, 2022; *Soft Core*, 2020; *Trickle Down*, 2020, Collage on paper, Mixed Media

**Sharon Shapiro, American (b. 1968)**

Sharon works with diverse media assemblages to convey authentic, humorous, and poetic experiences of femininity via a backdrop of American suburban idealism. She interprets transformative experiences of establishing oneself in a world where memory and meaning constantly shifts. She employs social fabric through visual metaphors, chandeliers, abandoned places, symbolizing the struggle to access utopian thresholds. Shapiro uses visual disturbances and abstract patterns to build jarring scenes, breaking the viewer's relationship with the subject through opposing forces.

Memory is an essential element, as the figures point to the private lives of women and girls' experiences growing up female in America. Beauty, temptation for the viewer, but with closer inspection, suggests deeper and hidden meanings inspired by personal events, local lore and pop-culture references. Her collage works create connections between past and present, emphasizing memories that continue to shape and influence our reality.

Shapiro's paintings and works on paper have been exhibited in many venues, including solo shows in New York, Atlanta, Chicago, Boston, and Los Angeles. Her artist residencies include Jentel Artist Residency, Banner, WY; Ragdale Foundation, Lake Forest, IL; the Virginia Center for Creative Arts (VCCA), Amherst, VA; Ucross Foundation, Sheridan, WY; Hambidge Center for Arts and Sciences, Atelier Focus Fellowship at AIR Serenbe Institute in Georgia. Sharon Shapiro is a 2002 and 2018 recipient of the Virginia Museum of Fine Arts Fellowship. Shapiro's work is included in several prominent collections throughout the United States, such as The Museum of Contemporary Art of Georgia, Atlanta, and the Tullman Collection, Chicago. Shapiro holds an MFA from the Maine College of Art (MECA) and a BFA from the Atlanta College of Art.



Donna Sharrett, Ooh Child, 2011  
12h x 12w in.  
Fabric, jewelry, guitar strings, rhinestone, found object & thread

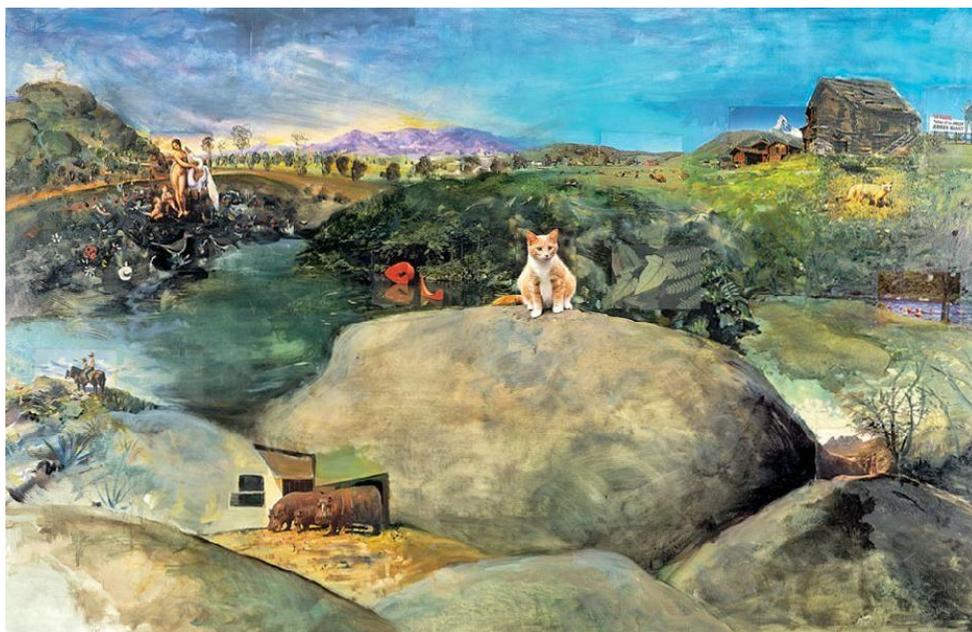
### **Donna Sharrett, American (b. 1958)**

Donna Sharrett incorporates centuries-old techniques with found objects to evoke ideas of remembrance. She integrates various needlework techniques into her pieces, including hand sewing, quilting, embroidery, crochet, and needle lace. Originally trained as a painter, Donna Sharrett says she intends to incorporate techniques that "make people remember something, even if they don't know exactly what it is." and that her works celebrate women's roles as archivists, teachers, caretakers of personal histories and preservers of traditions.

The framed circular work reflects the Buddhist Mandala form, which characterizes the infinite within the finite. As a placeholder for memory, mandalas reflect the seamless continuum of time found in ritual. Guitar-string ball ends are used as a dedication to Donna's brother, Scott Sharrett, as song titles are selected to represent the works.

Donna Sharrett is the recipient of two fellowships from the New York Foundation for the Arts, as well as notable residencies and grants from Smack Mellon, the Bronx Museum and the Millay Colony. Donna Sharrett's work has been widely exhibited, including solo shows at the Everson Museum in Syracuse, and Pavel Zoubok Gallery, in New York, among others.

Group exhibitions include the Museum of Arts and Design, New York; the Bellevue Arts Museum, WA; the University of Rochester, NY; and Marianne Boesky Gallery, New York. Sharrett's work is represented in the collections of the Museum of Arts and Design, New York; Zimmerli Museum, New Brunswick, NJ; the US Embassy, Valletta, Malta; The Daum Museum of Contemporary Art, MO; Hebrew Home for the Aged, New York; JP Morgan Chase, New York, and Pfizer, New York.



William Wegman, *Cat on a Rock*,  
2005, 46 x 66 in. Oil and found  
postcards on panel

### **William Wegman, American (b. 1943)**

William Wegman, known for his captivating photographs of Weimaraners, and also revered for his "Found Postcard Collage Painting" series that offers playful and whimsical perspectives of various landscapes. William Wegman was born in Holyoke, Massachusetts. He received a BFA in painting from the Massachusetts

College of Art, Boston and an MFA in painting from the University of Illinois, Champagne-Urbana. Since the early 1970s, Wegman has exhibited internationally in prestigious museums and galleries, including several retrospective exhibitions. His work, which includes photography, video, painting and drawing, is held in permanent collections such as the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Hammer Museum, Los Angeles; Los Angeles County Museum of Art, the Centre Pompidou, Paris, and the Smithsonian American Art Museum, Washington, DC. The painting in this exhibition is from Wegman's *Postcard Paintings* series, in which vintage postcards are inserted into his oil paintings and form the basis of the surrounding composition.