

# SYNERGY UNBOUND



If you want to find the secrets of the universe, think in terms of energy, frequency, and vibration.—Nikola Tesla



THE AMERICAN CENTER FOR PHYSICS  
One Physics Ellipse  
College Park, Maryland 20740

## DIRECTIONS

To reach ACP from the Capital Beltway: Take Exit #23-MD 201 southbound (Kenilworth Ave.); follow MD 201 for about 3 miles; turn right onto River Road at light; follow signs on River Road to ACP and Physics Ellipse; will see building on left.

To reach ACP from D.C.: Follow Rhode Island Avenue northbound; turn right onto MD 410 (East-West Highway); turn left onto MD 201 (Kenilworth Ave.); turn left onto River Road at 2nd light; follow signs on River Road to ACP and Physics Ellipse; will see building on left.

Metro: College Park - U. of Md stop on the Green Line.



# SYNERGY UNBOUND

VIN GRABILL  
MIRA HECHT

SARAH TANGUY, CURATOR

## Virtual Reception

20 October 2020 5:30-6:30pm

To register visit: [bit.ly/ACPArtExhibit](https://bit.ly/ACPArtExhibit)

## The American Center for Physics

One Physics Ellipse  
College Park, MD 20740

## 5 October 2020 – 7 May 2021

There is no in-person viewing at this time. Please check back in January 2021 for an update on in-person viewing by calling 301.209.3000 or email [ddillon@aip.org](mailto:ddillon@aip.org)



Above top: Vin Grabill, *Sky Buy*, 2013, giclee print on canvas, 24 x 36 x 1.5"; courtesy of artist.

Above: Mira Hecht, selection from *Blazing World Series*, 2014-2016, acrylic and flashe on panel, each: 10" x 8"; courtesy of the artist and Addison/Ripley Fine Art.

Cover: Mira Hecht, *Knocking on the Moonlit Door*, 2018, oil on canvas, 65 x 52"; courtesy of the artist and Addison/Ripley Fine Art.

*Synergy Unbound* brings together paintings and sculptures by Mira Hecht and digital prints by Vin Grabill, as the artists probe the many scales of experience and the relative simultaneity in daily life. From its original Greek definition of working together, the term synergy, as developed by Buckminster Fuller, has grown to mean the sum is greater than its parts. Through various takes on abstraction, the exhibition explores a range of symbiotic phenomena on both micro and macro levels, shedding light on various dynamic states where combined or collaborative actions supersede the effects of individual component activity.

With backgrounds in studio arts and science, Grabill began his career painting and then switched to video ten years later. As technological innovations continue to expand the potential of video, he explains that the medium lets him “paint in time.” In his photo-based digital prints on canvas and time-based art, digital gestures course through the surface plane, generating lively rhythms and movements. Whispers, slices, and ghosts of recognizable objects from quotidian reality collide and cut their way through passages of distorted text and colored geometries. In all his deconstructed

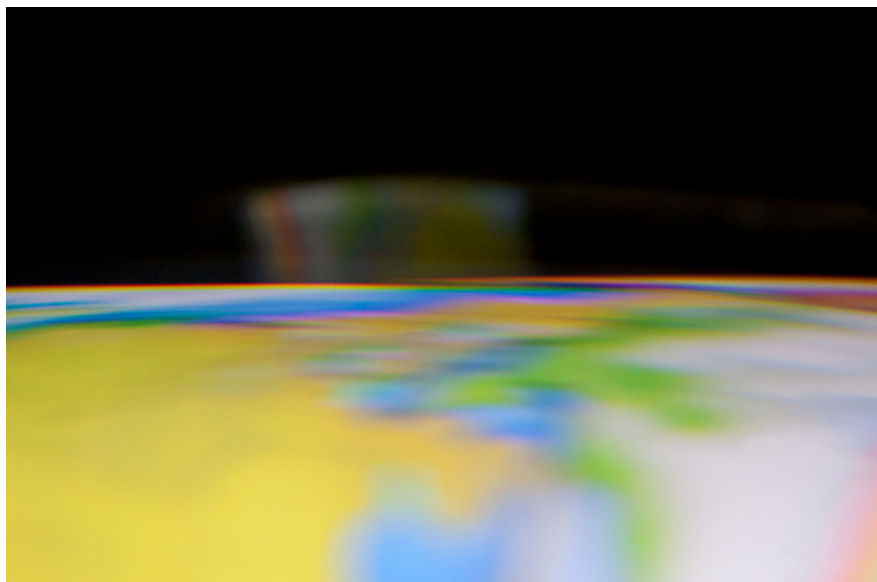
imagery, distinctions between the material and immaterial, and the familiar and the indistinct collapse: “My intent [is] to arrange a set of images with all the logic and shifting pacing of a dreamscape.” Evoking memories of place, the prints suggest a newly created and essential interweaving of different dimensions, scales and speeds.

Whether parking lots or more often, something that grabs Grabill’s attention on TV, he seeks

out subjects that capture the mindless activities and frenetic pace of contemporary society. To achieve the smeared effect in his digital prints, he shoots



Mira Hecht, *One Blue Sentence*, 2012, oil on canvas, 60 x 48”; courtesy of the artist and Addison/Ripley Fine Art.



Vin Grabill, *Encounter*, 2012, giclee print on canvas, 32 x 48 x 1.5”; courtesy of the artist..

through a self-made, 18”-square lens filled with water. With additional editing in Photoshop, he intertwines a signature grid to the point that it’s difficult to extract the structural device from the image, as *TV Nation* or *Park & Buy* attest. Similarly, in *Sky Buy*, stretched colored planes diagonally cross a tilted blue sky inscribed with “70% off,” an effect that resembles the afterburner of a racing jet. By contrast, the enigmatic one-off, *Encounter*, alludes to the iconic view of the earth from the moon’s perspective. Here, a fuzzy landscape penetrates the blackness of deep space in a seeming cosmic phenomenon, a surreal impression caused by the reflection of the surface on the lens.

With sources including theoretical physics, transcendentalist and eastern philosophies, Jungian psychology, and poetry, Hecht has long pursued geometric abstraction as a means to channel and represent universal energy. Like Grabill, her work hinges on giving order to chaos and confounding the figure-ground relationship, but her gestures are handmade to emphasize tactility and an aspirational perfection. Other markers of her contemplative paintings are repetition, the dynamics between center and edge and between motion and stasis, and layering. Also, the extended intervals between paint applications, which allow the oil to dry, let the artist to consider her next move. The overall effect is mesmerizing: over time, the work induces a slow state of serene joy. The circle, in particular, holds special meaning as a pregnant void and human surrogate. “Spirit is a circle whose circumference is nowhere and whose center is everywhere,” notes Empedocles, a quote she admires.

Rendered in diaphanous veils and lit from some unknown internal source, Hecht’s paintings accentuate minute variations in brushstroke, color, and opacity, as layered circles of different sizes fluctuate in and out of their grounds. In the *Blazing World Series*, the circle is the origin for mapping harmonious, yet singular trajectories across various shapes and colors. In *Knocking on the Moonlit Door*, a work inspired by Walter de la Mare’s haunting poem, *The Listeners*, the accumulation of circles triggers a pulsating field of softened edges and luminous cores. In other works, including *One Blue Sentence*, diamond and petal shapes emerge from the interstitial spaces of occluded circles, whereas in a related series of hand-built ceramics, they become orbs bearing calligraphic designs and eccentric protrusions. All of her compositions are perceptual portals linking consciousness and breath to the interconnection and interdependence of all life.

Through shape shifting imagery, *Synergy Unbound* underscores the relativity of simultaneous co-existence in the internal construction of the featured works and by extension, in our daily lives vis-à-vis the observer’s standpoint. While Grabill enlists jump cuts and stop motion to jar conventional awareness, Hecht favors overlaps and transparency in her transitions to prompt glimpses into worlds that transcend observable reality. Together, both artists offer a fresh possibility of abstract navigation through actual and imagined realms as the momentum in their art reverberates into the big beyond.



Vin Grabill, *Park & Buy*, 2012, giclee print on canvas, 24 x 36 x 1.5”; courtesy of the artist.