



Art News: Roz Dimon Collaborates Plus an International Drawing Show in NC

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by Pat Rogers

Roz Dimon is known her work as a digital artists who was one of the early adopters of creating art with technology. A painter, her digital typical typically begins with drawing and painting and then moves into the digital realm. Some of her well-known series include "[Guns](#)" and "[Drawings](#)," a series of portraits of ordinary objects that channel the sublime (and the artist's hand) through expressive lines and meaningful forms made with a stylus pen on a computer tablet.

What may be lesser known about Dimon is her spirituality. An interfaith minister, the intersection of the secular and the sacred has long been integrated into her work and the exploration of the digital. This interest takes center stage in a collaboration with Sara Petitt for the multi-artwork installation [Unity Mash](#), 2018, exhibited with [Carter Burden Gallery](#) in New York, from January 10 to February 6, 2019 in Chelsea.

Unity Mash is composed of six large prints with each representing Judaism, Christianity, Islam, Buddhism, Hinduism or Atheism. Visually, the works are linked together through a patterned border of binary code (zeros and ones) with each set upon a black background for the New York City gallery show. Each art work is a stand-alone piece with group installations open to curatorial decisions (meaning the artworks are designed to be presented any way the viewer selects).



"Unity Mash" by Roz Dimon and Sara Petitt, 2018, exhibited at Carter Burden Gallery. Courtesy of the gallery.

Unity Mash departs from Dimon's recent digital drawings series where the hand of the artist is prominent and focuses instead on making history visible for each religion of focus (or Atheism). The collaborate itself is also unusual. Dimon's partner in *Unity Mash* is fellow Carter Burden Gallery artist Sara Petitt, a textile designer, visual researcher, multimedia and photographer. Like Dimon, Petitt is also a spirituality seeker. The piece reflects this commonality and aims to inspire contemplation about spiritual, religion and beliefs, the pair explained in [a video about the work](#).

"The piece is really about questioning more than any answers," Roz Dimon said in video interview posted on her website. "We thought it only right to include all the major religions and also Athesism."

The incorporation of binary code (ones and zeros) is an integral part of *Unity Mash* as it binds all the individual works together through a visual representation of the universality of the human condition. It also serves to link the ancient with the contemporary and heightens awareness of the human drive to bond with each other.

“The ones and zeros are the sort of digital conduits; the new digital language and interface of today that makes us all one on this planet, where we can’t just say this is the only way, no matter what your core beliefs are,” Dimon said in [the video](#).



“Unity Mash” by Roz Dimon and Sara Pettit, 2018. Courtesy of the artist.

Roz Dimon has been an innovator in the fine art world of New York City for over 30 years, moving to New York in the early eighties to begin working and training in digital media. Acknowledged as a digital art pioneer, Dimon frequently lectures, teaches or speaks about digital art. This month, Dimon will be part of a panel discussing “DIGITAL ART: New Dimensions” on February 13, 2018 as part of the College Art Association Conference in New York.

She has taught digital art as a professor at Pratt Institute and Marymount Manhattan College in New York and lectured or presented her digital work at The School of Visual Arts, The International Symposium of Electronic Arts, International SIGGRAPH and more. Her art has been exhibited nationally and is held in numerous private and public collections. To see more art by Roz Dimon click [here](#).

[Sara Pettitt](#) as a BFA in Fine Arts from Bennington College and studied photography at the International Center for Photography and private teachers. She has worked as a textile designer and Stylist/Design Director for major textile companies and has taught and given lectures on design nationally and internationally. She is a tenured professor at the Fashion Institute of Technology. As an artist, Pettitt has shown extensively in New York and has work in private collections. To see more art by Sara Pettitt, click [here](#).

In addition to the [Carter Burden Gallery](#) exhibition, Dimon’s work was selected for inclusion in an international drawing show juried by Claire Gilman, curator of The Drawing Center. “Drawing Discourse” drew submissions from 400 artists hailing from 13 countries, according to [organizers at UNC Asheville](#). The exhibition is the 10th annual juried show offered by UNC Asheville in Asheville, NC and is exhibited at Holden Arts Center Gallery at Warren Wilson College in Swannanoa, NC. The show opened on January 18 and continues on view through February 17, 2019.

Dimon’s *Stephen’s Small Lovable*, 2015, from her “Guns” Series was selected for the show.



“Stephen’s Small Loveable” by Roz Dimon, 2015. Digital Drawing, 9000 x 15,000 pixels, 386 MB, 11 layers. ©Roz Dimon. Image courtesy of the artist.

This summer, keep your eyes open for a new historical-based work by Dimon that was commissioned by the Shelter Island Historical Society and integrates 300 years of history into a single artwork, according to Dimon’s website. Dimon is based in Shelter Island, NY and in New York.

BASIC FACTS: *Unity Mash* was exhibited at [Carter Burden Gallery](#), 548 West 28th Street, 5th floor, New York, NY from January 6, to February 8, 2019. The artwork can be viewed (and is available) through the gallery’s Artsy page and can be found by clicking [here](#).

Information and more of Roz Dimon’s art can be seen by visiting www.rozdimon.com.

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