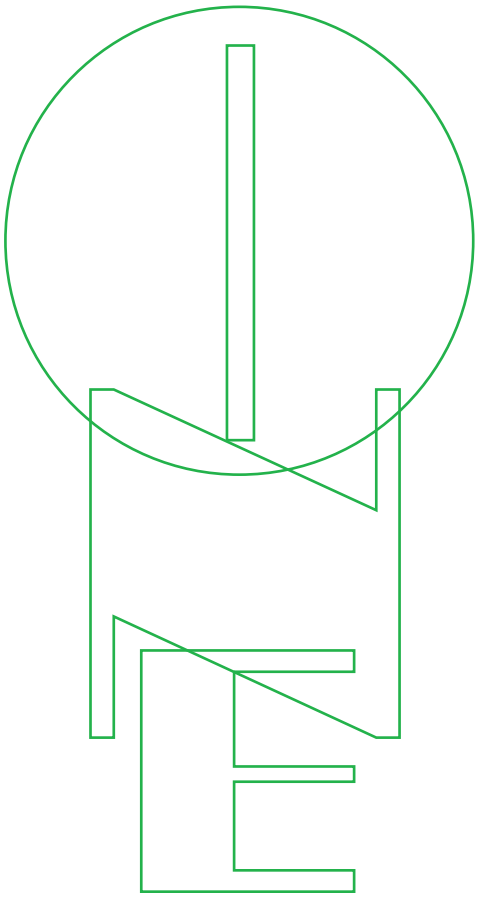


emerging

artist



exhibit

juried

introduction

The Cleve Carney Art Gallery's mission to encourage the growth and understanding of contemporary art includes a commitment to identify and support new artistic voices. It is for this reason that we are excited to present our first ever exhibition of emerging artists; *ONE*.

The 19 artists represented in this year's exhibition represent a diverse range of practices that are connected by their commitment to an engagement with the world. The work of these artists addresses a number of contemporary issues including the lasting impacts of illness, the evolving urban environment, and the ongoing problems of gender equality. The artists in *ONE* remind us that in tumultuous times it is the complex language of art that is most needed. Through art we can see the world from new perspectives, providing a more complete understanding of the shifting landscape of our times, an understanding informed by engagement and not fear.

The Cleve Carney Art Gallery would like to thank all of the artists who applied to participate in this exhibition. We would also like to thank Anni Holm, Brian Kaperenekas, Nickole Lanham and Kirsten Leenaars for jurying the exhibition and to Melanie Demos, Andi Crist, Abbas Hussain and Ariel Von Gorski for their work in planning for, and installing the exhibit. —Justin Witte, Gallery Director

jurors

Anni Holm

Nickole Lanham

Kirsten Leenaars

Brian Kapernekas

artists

Alejandro Acierto

Hernan Gomez Chavez

Michelle Graves

Rebecca Griffith

Daniel Hojnacki

Cathy Hsiao

Josh Johnson

Abbey Muza

Kaveri Raina

Laura Skinner

Patcharida (Opel) Smittinet

Jacqueline Surdell

Christina Warzecha

Monica Rezman

Wes Kline + Erika Lynne Hanson

Hillary Wiedemann

Sara Willadsen

Sarah Beth Woods

As an artist and researcher, my work employs multiple media that reflect on themes of belonging. Drawing on histories of exclusion and marginalization, my practice questions and problematizes notions of place, space, and home that seek to reimagine a more inclusive future. Through an investigation of communicative technologies, resonant bodies, and media archaeologies, my work considers how media, mediation, and the cavities that house them can open other facets of agency and affiliation. Most recently, my work has employed the breath as a strategy for becoming, a predecessor to speech where the breath remains a site of possibility—a space that gives agency to voices that are no longer offered the ability to speak. Through this investigation, I am able to link the body with histories of marginalization while also contemplating the means for which these voices are mediated. As a subject of formal and conceptual concern for my work, I am committed to locating myself within this critical framework as a way to illuminate constructions of identity and other historically marginalized positions to forge new ontological and epistemological questions of community, history, affinity, and belonging.

Introduction (unknown subject)

2016

**Framed archival photographs, silk, air
36 in. x 48 in.**





My work uses structures and billboards to examine the relationship between power and place. Most of my sculptures are made from steel with an emphasis on craft, chosen for its durability, malleability, and connotations of labor and the working class. I use flags and structures as referents in order to investigate how symbols of power mediate their relationship to place and migration. In using structure as a language I attempt to question our relationship to these symbols.

(Untitled) Flag Protest Piece

2017

Hand-painted sanded plywood, pine studs, hardware and steel plating, casters, and writing from various individuals from Inauguration Protest (1/20/2017) and Women's March (1/21/2017)



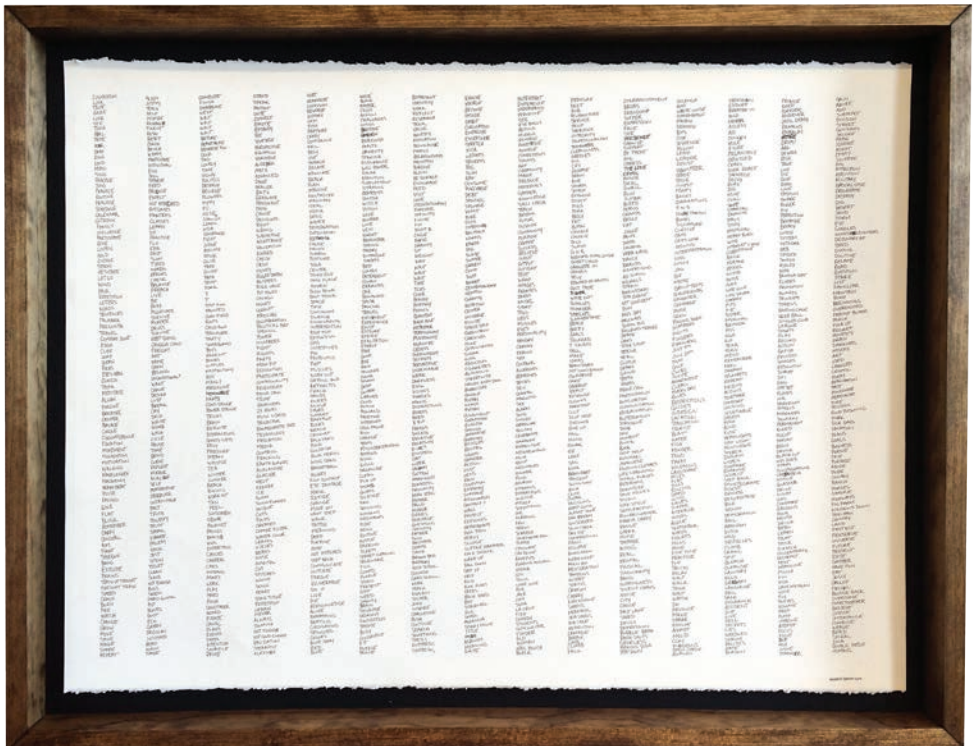


I question, research, and reason with big subjects like death, quantum physics, and consciousness, all of which embody the unknown. This gives me a plethora of space for exploration and interpretation. I interweave this multi-discipline research, creating conclusions with entertaining validation. In organizing my research I construct formulas or techniques with which I apply material parameters for making bodies of artwork. This organization is not intended to categorize or to create labels, but is how I find my process. Some of these formulas include, but are not limited to, stream-of-conscious writing, graphical or gestural text paintings and drawings, abstract equations, short videos, zines, mixed media sculptural pieces and installations. The bodies of work range from densely layered to light-hearted, and playful concepts.

With no Directions
2016
Acrylic on board
96 in. x 126 in.



Connection
2016
Acrylic and acetate
20 in. x 28 in.



My mother has been suffering from multiple sclerosis for 20 years. I create work that examines my process of coping with my mother's illness from a young age to adulthood. My only memories of my mother not being sick are from a period of time when she ran a video store in the early 1990s. This association has created my unique relationship to the material of VHS tapes.

VHS tapes are inherently durable, however, over time, the magnetic tapes lose information and deteriorate from the inside, just as the human body does. Through the making of blankets, quilts, and pillows from VHS tapes I transform the vulnerable, magnetic tape into objects of comfort and purpose. Staying true to the material, I use clear adhesive tape in the construction of my blankets and quilts. Clear adhesive tape is what is used to fix magnetic tapes that have become unreadable in jammed VHS tapes. To fix the informational delay in those tapes the unreadable magnetic tape is cut out of the film and the clear adhesive tape is used as a Band-Aid, linking sections of the tape, to make the information playable again. Multiple sclerosis causes a similar disruption of information in the human body as the un-readable magnetic tape. Motor skills become lost or slowed down and there is a delay between touch and the reaction of the body, making for a frustrating daily life. Through my artwork I hope to reconstruct the film's timeline to, and to remedy the informational delay to, a comforting covering.



The Blair Witch Project

2017

VHS magnetic tape and clear tape

12.75 in. × 15.75 in. (each)

→

I Still Know What You Did

Last Summer

2017

VHS magnetic tape and clear tape

75 in. × 55 in.

Rebecca Griffith

15

My practice is focused on the investigation of memory, time and nostalgia through material experimentation. Merging conventional and digital photographic processes, cutting, multiplying, and succumbing the photograph to intense manipulation, my practice attempts to convey the toll time takes on memory and the physical spaces we inhabit.

Our memories can be confusing and often times hard to recall. I break down the photographic medium as a way to elicit the fading of a memory and to confuse the veracity of photography. Influenced by medical tests created to gauge individual's memory I use the structure of mazes and facial recognition tests to visually construct what a memory is and could look like.

**Maze Attempt IV; 1963-Mar-19
2017**

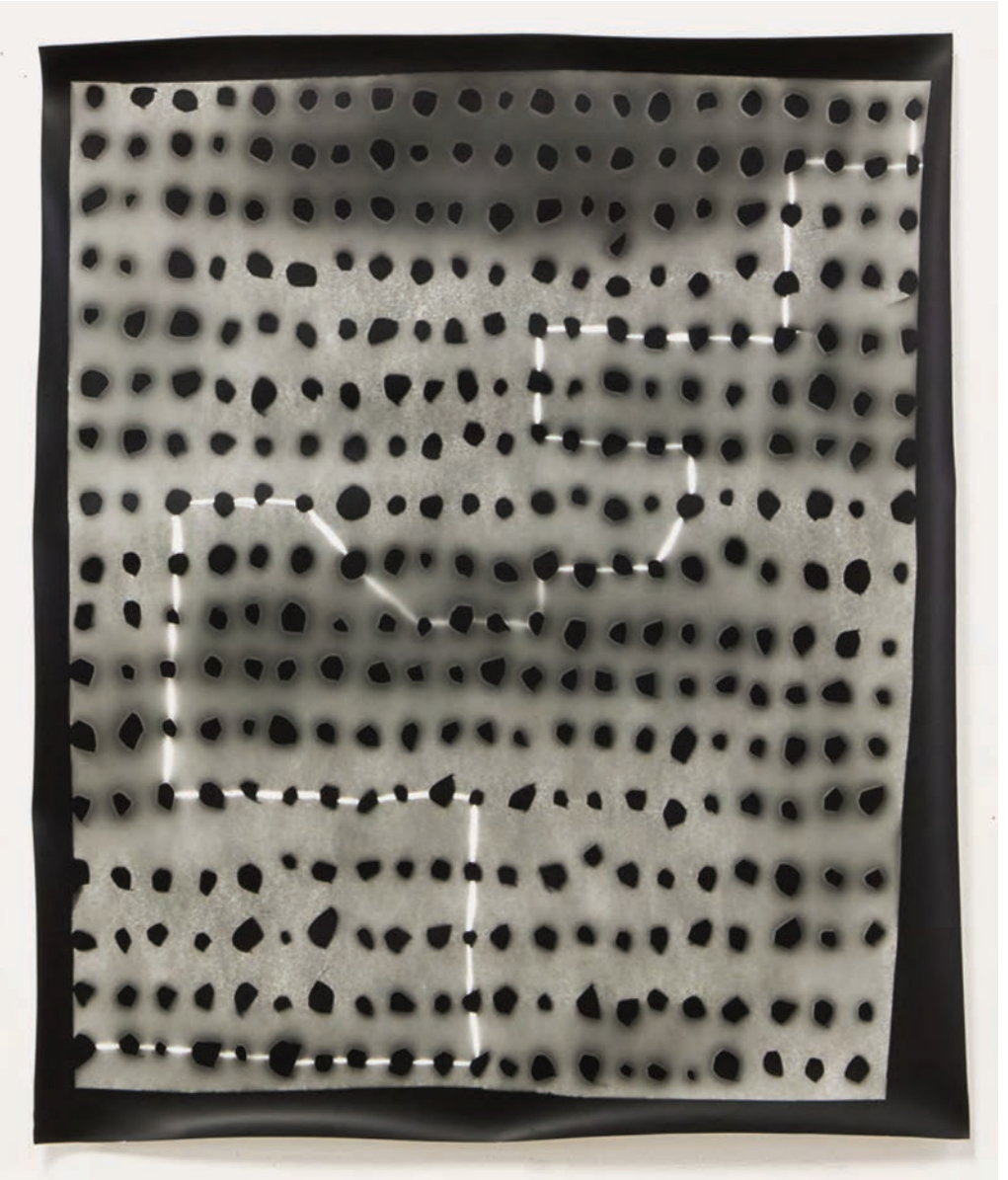
**FB silver gelatin print on warmtone paper
20 in. x 24 in.**

↓

**Lattice/ecittaL
2017**

**Solarized silver gelatin print
16 in. x 20 in.**





My current practice embeds intimate politics of migration in a circulation between place and space. By place I mean a material structure of identity tied to my culture and tradition and by space I mean the structure of sculpture as a discursive and conceptual space, a space that is placeholder for a Western art canon. My medium is translation and my material is tradition just as my tradition is material. Therefore the constant theme across works such as casting scores for sculptures, collaging family members into a traveling retrospective of minimalism, guerilla patching empty sidewalk cracks with my own mix of concrete and playing a guitar with an orange is negotiations with wanting, but also rejecting, assimilation of a Western identity and language.

Mixing sound, sculpture, painting, weaving and photography I create narratives that are personally intimate while evoking wider histories. These narratives are mostly accurate, somewhat fictitious, and always woven in a syncopation of formal and cultural languages. My techniques translate practices from Asian textiles such as weaving and natural dyeing and nature as an animate force. Using my body to reimagine other bodies, using plant and animal bodies to reinterpret my own, I collect and build an index of my environment to feel my size.

BOPOMOFO Songbook for Sculpture

page 1 score 1

2017

**Concrete, copper tube bent and cast
inside concrete Us, indigo plant dye,
textile, dyes, acrylic paint, rope**

5 ft x 6.2 ft

Cathy Hsia

19

I explore the connections I make between two environments, one at hand and the other remembered. As I go about my daily routines, I have encounters that give me pause. Particular objects, their placement, the spaces they occupy, and my body's relationship to these signifiers create an intersection of a remembered place and my current context. I tap into this brief merger of my present location and a memory, identifying objects as personal landmarks and a catalyst for construction.

I respond to materiality and draw upon my history of making to relate ideas. A snow shovel sliding around in the back of my car and stacks of polystyrene from past projects, the butting-together of common-place subjects and familiar studio materials produce casual tensions and unexpected effects. I apply the traditional sculptural process of carving and the trades of a skilled laborer to low, often scrounged materials and synthesize them with aspects borrowed from assemblage and Minimalism. The resulting sculptures are a layering of associations, media, and subject matter that inhabit a landscape between 'here' and 'there.'

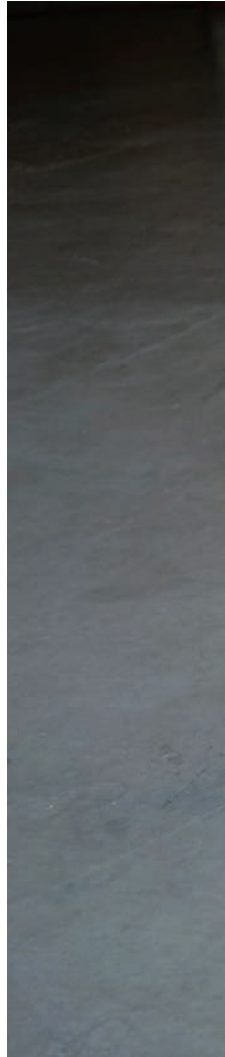
Vanishing Point

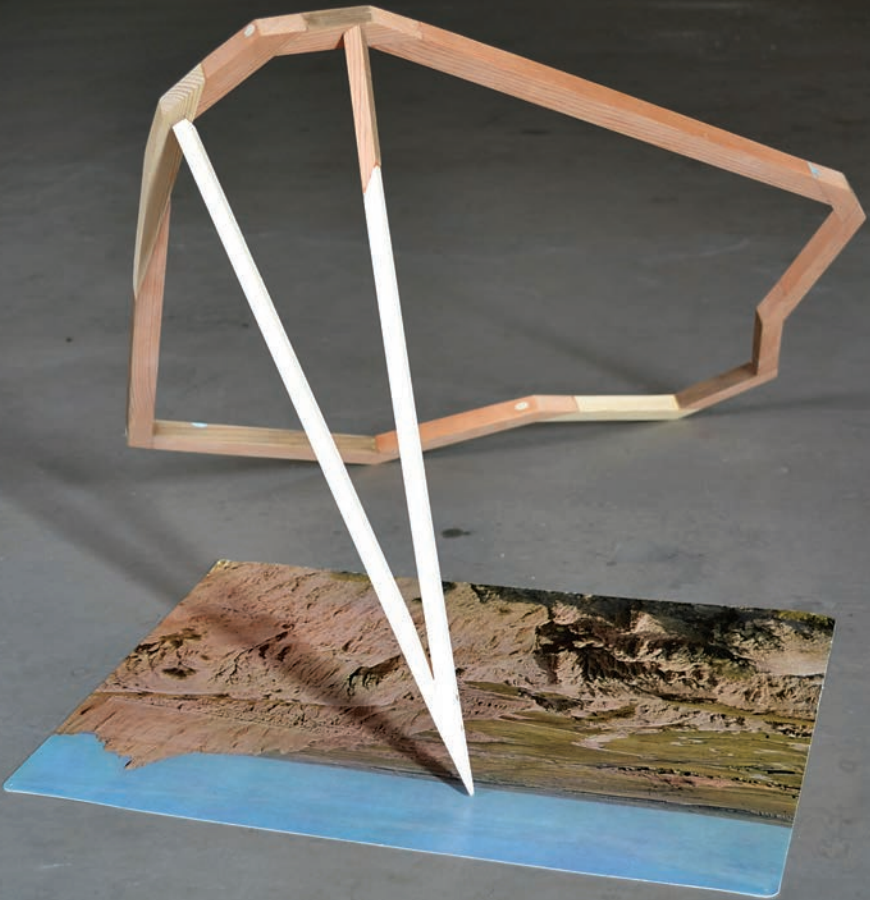
2014

Pine, aspen, bondo, South Dakota

Badlands panorama land form study print

16.5 in. x 25 in. x 26 in.





Conceptually, I am interested in the haptic qualities inherent in the materiality of weaving. I am attracted to the sense of pleasure that comes from raw roving and wools. I hand-tie each knot and throw the shuttle across the textile for each line of weaving. Textile production is a slow process—handling each thread, I work my way lengthwise through each piece. Finished pieces have a visual and physical texture that is unique to the woven textile. Additionally, I am interested in the close examination of objects as inanimate storytellers. The carpets and textiles that I make are meant for domestic spaces, meaning that they fill the places where life is led and small histories are slowly built.

My most recent project has been to weave carpets based on the interior spaces in Jean Genet's novel *Funeral Rites*. These carpets not only realize the fictive physical spaces described in the book, but materialize the mental spaces that are created by the protagonist's reflections on his lover who has passed, realms that are created when he removes himself from the realities of his surroundings (France during the second world war), and lapses into imagined spaces where his lover lives on.

Can you spit on someone you love?
2016

**Carpet, jacquard woven in wool
and cotton**
50 in. × 39 in.

→

Striped knots
2016

**Carpet, jacquard woven in wool
and cotton**
71 in. × 41.5 in.





My artistic journey began as a response to an unfamiliar environment. I was born in New Delhi, India but moved to the States at the age of eleven. Metaphorically, my work focuses on my need to explore the often-conflicting aspects of my hybrid identity, and pictorially my paintings are influenced by “push and pull” of western modernism. I navigate the social, cultural, and spiritual spheres of my life by relying deeply on the need to both assert myself as an individual and as part of a community.

The notion of matter and material serves as a principle metaphor in my paintings. Reacting to its texture and coarseness, I begin by stretching; dyeing and squeezing acrylic paint through burlap’s open weave from behind. I paint from the front and back on burlap. This way the paintings become an object where both front and backside meet. Through this approach, I am exploring the pictorial plane and spatial depth in my paintings. Paint coming through the back of the burlap gives it a sense of distance, spatial complexity, which refers to the ‘past’, whereas the imagery on the front sits on top of the burlap acting as the ‘present’, hence activating the ground. The irregularity of the paint coming through makes the surface of the painting vibrate, and physically comes out into the viewers space substantially and forms a sculptural layer, which gives it three-dimensionality. The core idea of painting from the back and front of the burlap is an important asset and connotes being located in between cultures. I treat the surface literally permeable; therefore, it’s hard for the viewer to discern if the painting is behind, in, or in front of the surface.



Still
2017
Screen print, burlap
90 in. x 50 in.

→
Hanging Loose
2017
Acrylic, screen print
30 in. x 24 in.

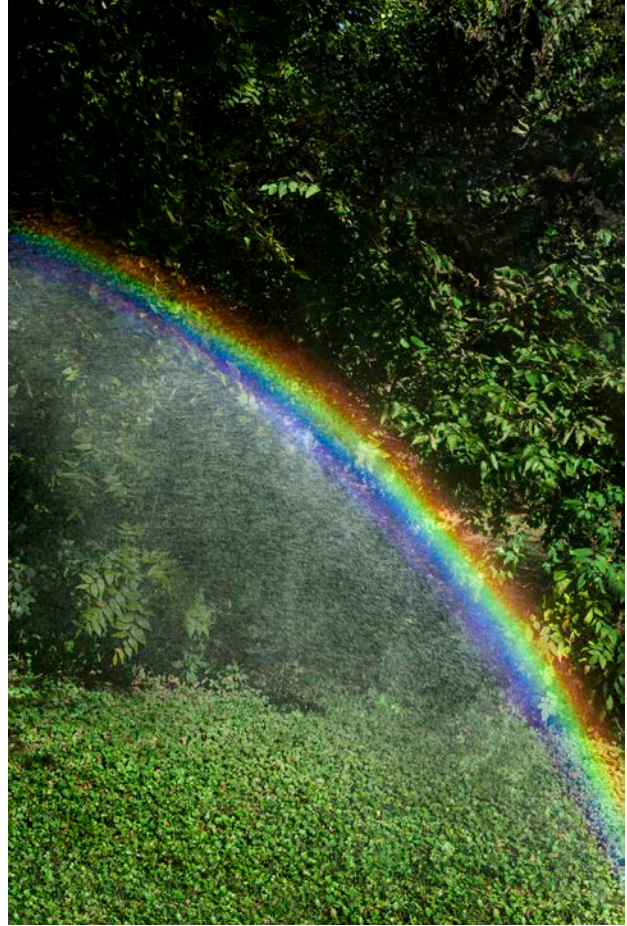
Kaveri Raina

25

Images from the series “Experimental” are based on science experiments found on the internet and in elementary school science books. Most of these demonstrations are aimed toward young children, and are designed to teach simple but fundamental scientific principles. I adapted and performed more than a dozen experiments for the camera.

It’s well known that women are under-represented in the hard sciences, and though this is not the overt theme of my series, it is implicit in the work that science and women, as well as science and art, are not in opposition or estranged. They both call for equal engagement, and result in equal wonder and accomplishment. They are both profound *human* approaches to exploring the universe.

Ultimately, science can tell us the how of the universe, but never the *why*. I hope to place this series of images somewhere in the gap that falls between these two cardinal questions.



Backyard Rainbow
2016
Archival Inkjet print
30.2 in. × 20.2 in

→
Cloud Formation
2016
Archival Inkjet print
30.25 in. × 20.25 in.

Laura Skinner



Relationships always come with expectations. I am interested in this concept, because I struggle with my own and others' expectations. Self-idealizations, intimate relationships, and routines generate predictable reactions and assumptions. Unmet expectations can invoke a feeling of frustration, doubt and surprise. Accordingly, I make my works by recreating, intervening and breaking the nature of these relationships.

My process of work starts with observation, discussion and immersion. I start by observing my close relationships with the object or people I interact with to understand the patterns and expectations arise from them. Then, I examine and investigate dynamic within a relationship between a group of people, or between people and the object that I am going to work with.

In my practice, I reflect on my personal experiences by inviting audiences to participate through instructions. I choose mediums that provoke audiences' interaction and participation, because I want the audiences to experience my works rather than just inspect them. I've been working mainly with collaborative performance, writing and artists book. My works aim to subvert the audiences' familiarity and anticipation. I intend to make the audiences question meaning of relationships and challenge them to think in a new perspective.

The Audible

2016

Playing cards, performance

2.75 in. × 3.75 in.

Patcharida (Opel) Smittinet

29



Jacqueline Surdell is a multimedia artist exploring concepts of endurance, discipline, and intensity. A competitive athlete for almost a decade, she considers her work an extension of her body's physical makeup. Seeking to critically reassess the players in art history through an athletic, as well as feminist, lens, Surdell interrogates perceived understandings and convention-based tropes ascribed to women and objects. Surdell views her art practice as a personal tool for reconsideration, for rethinking; teaching her new ways to read into, critically analyze, and consider her body in space. Ultimately, her goal is to deepen her understanding of historic misconceptions of women—leading to variant levels of open-mindedness and acceptance.

Pulling from her past as an athlete, Surdell harnesses the concept of rules, games, and competitive spirit. Her work engages with the fantastical and grapples with the paradoxical spaces of pushed boundaries and broken rules. En masse, Surdell is propelled by a genuine curiosity about the power of art, its variant processes, and art as an agent to address and deconstruct systemic social constructs.

Coaches Award: an all relative Color Field
2016

**Black resin on gym court plank with
deflated volleyball/coaches award**
4 ft x 3.5 ft



Clay acts as a collaborator in my studio practice, where I strive to create a balance between my planning and preparations and the accidental and incidental occurrences of the ceramic process. My connection to the medium, its history, and its plasticity drive my work. The scale and repetition allow me to create fluid compositions that investigate space, explore form and material, and create a balance of organization and intuition.

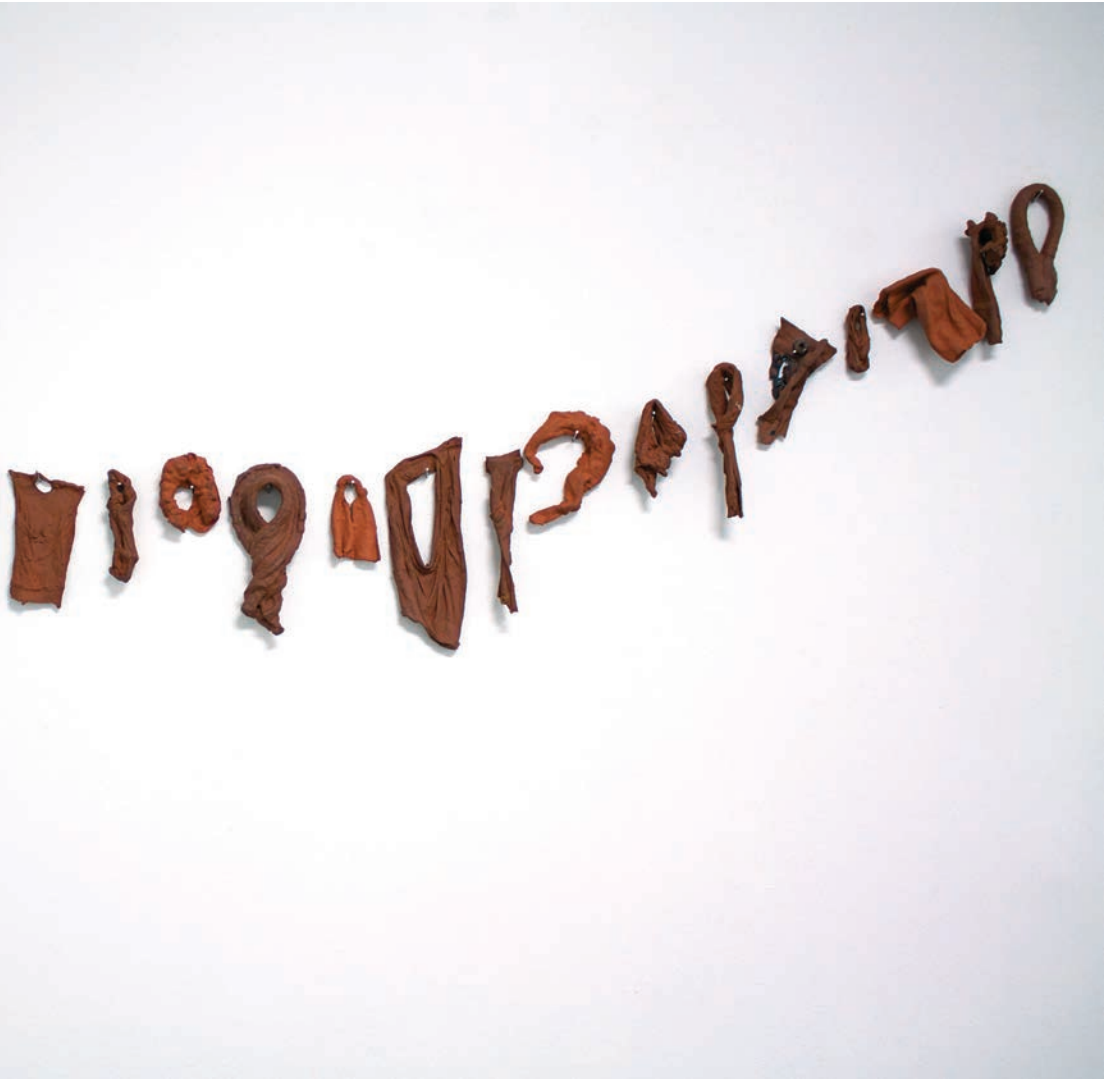


Sewn and Slipped

2016

**Low-fired fabric dipped
in earthenware slip**

24 in. x 84 in. x 4 in.



Trading in pencil and charcoal for needle and thread, I'm excited about this new change in my work. In the past I have used line to explore women's identity, mainly focusing on hair and adornment. Looking at the political and social context that we use hair as our identity. Combining painting and sewing allows me to engage in the female ritual of sewing, while still exploring the vast qualities of paint. I am interested in the abstract forms that I create to find order in chaos and then recreating a new found order.

In this new body of work I have chosen maps as a way to explore the interrelationship between line and mass. My interest goes back to my childhood where I spent hours exploring the routes of places I was heading or places I wished to go. I've chosen Chicago as a familiar and complex city to examine. I break it down into 50 shapes that represent the 50 wards of Chicago, and randomly recreate the wards into ideal neighborhoods where the city is diversified. The sculptures which are made from paper, fabric and cardboard are the desire to expand the work into forms taken from the ward maps. This new project has offered me the opportunity to engage my city in a different perspective while broadening my artistic practice.



Wards

2017

Paint, thread, fabric, paper

9 ft. x 12 ft.

→

On Clear Nights

2017

Paint, thread, fabric, paper

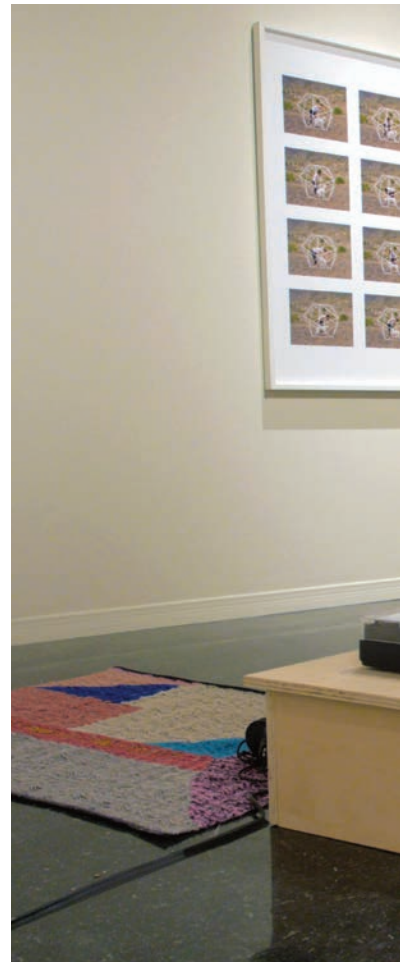
Wall: 30 in. x 24 in.

Sculpture: 35 in. x 13 in.; 30 in. x 22.5 in.



Working as a collaborative team, artists Wes Kline and Erika Lynne Hanson investigate moments of possibility paralleling early modernism that can be resituated and recuperated into possible futures. Their most recent installation *Varied Choreographies* (desert, dialogue, debris) is comprised of both computer-aided woven textiles and sound and video installation. *Varied Choreographies* investigates potentials for human movement and community within systems of meaning and interpretation. The work focuses specifically on movements in relation to desert modernism, the dance notation systems of Rudolf Laban, and the algorithms that generate digital loss and transformation. In a time when the dreams of community and movement of early modernism have calcified into algorithmic control of patterns of living, the spiritual retreat into the desert has become an extension of commodity culture, and possibilities of freedom and agency seem to be ever decreasing, this work suggests a place for reflection on, and activation of, the potentials of community and agency.

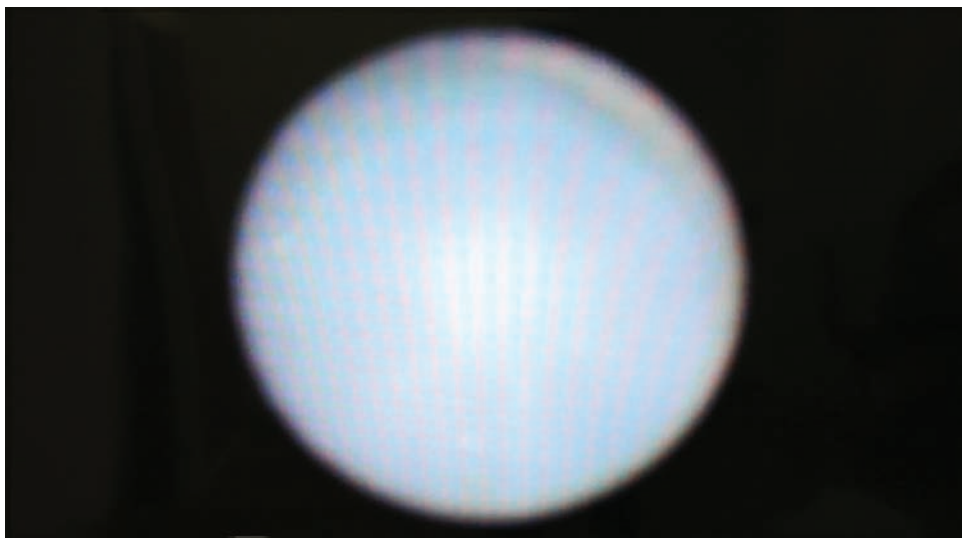
**Installation view of *Varied Choreographies* (Desert, Dialogue, Debris)
2017**



37 Wes Kline + Erika Lynne Hanson



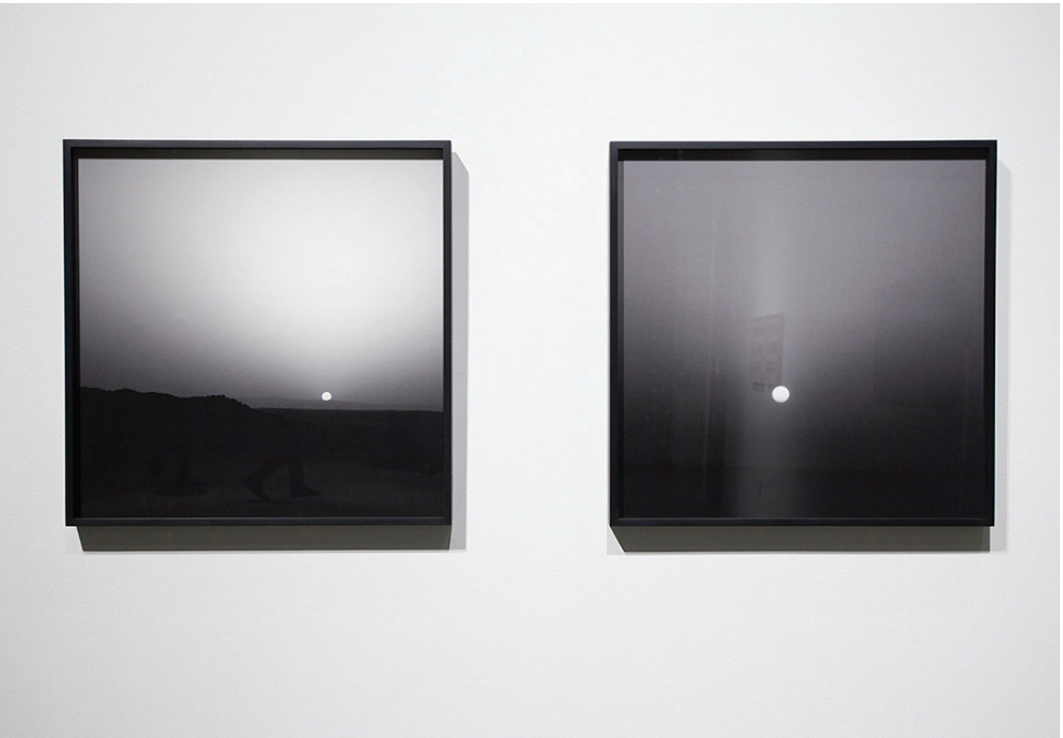
I am interested in the phenomenon of perception—the shifts that occur between the passive and active states of experience, the moments when you are looking and then see, when you are hearing and then listen. Using controlled light both naturally and artificially produced in combination with minimal materials, I expand the subtleties of these in-between states into larger scale installations. The work often stems from historical and contemporary scientific inquiry, particularly into visible and invisible spectra, space exploration, and solar oscillations. I am interested in the conflux of science and art, and the interconnectivity of the perception of space, place, and time.



Light Years
2016
Digital video projection
28 in. x 48.5 in.

→
Searching for Sol 489, May 19, 2005
2017
Archival digital print
24 in. x 24 in.

Hillary Wiedemann



I make pictures that satisfy my curiosity in aesthetics and found materials. Combining these articles with reappropriations of my own work allows me to employ past patterns and marks as prompts for new structures and environments. The aggressive process used to construct these secretive spaces is kept in balance with the consciousness to know when to stop.



Sara Willadsen

Splay 2

2016

Graphite, ink, paper, acrylic on panel
26.6 in. x 24 in.

←

Projector

2016

Graphite, ink, paper, fabric, acrylic
on panel
23.5 in. x 24 in.



My current practice involves the deconstruction and reconstruction of bath poufs and hair weaves. Vibrant pink and red bath poufs are transformed into long, braided tendrils that mimic human hair and collectively embody the female form. Their value shifts through repetitive handwork, transforming the material into objects that are delicate and precious, transcending their original form and purpose. I cut, trim, arrange, and adorn these materials as a means to carve out a distinctively feminine space that reveals parts of a complex identity. I am interested in the ways these materials interact with the body and the visceral forms they create; blurring the boundaries between the natural and artificial; exaggerating the internal and external. The aspects of pleasure I receive through collecting, braiding, and adorning these objects becomes a source of inquiry as I investigate what it means to explore notions of self and identity through excess, artifice, pleasure and play; highlighting the humorous and conflicting ways these materials inhabit our lives.



Hot Dome Puff

2016

Hair weave, chain, door knocker earrings

13 in. x 8 in. x 12 in.

→

A Big Diamond

2016

Hair weave, foam, door knocker earrings

64 in. x 7 in. x 30 in.

Sarah Beth Woods

jurors

Anni Holm

Anni Holm is a conceptual artist working with photography, installation, performance, and collaborative art. Born in Randers, Denmark, Holm attended Krabbesholm Højskole in Skive before she immigrated to the US in 1999. She graduated with a BFA in photography from Columbia College Chicago 2004.

Holm has participated in artist residencies at the Atlantic Center for the Arts in Florida (2005), GyB ByG in Mexico City, Mexico (2015) and Sigrids Stue in Aarhus, Denmark (2015), been a Featured Artist during the Chicago Artists Month (2006) and a Break Out Artist in Newcity (2007). She has performed and exhibited her work at various locations nationally including Ohio University Gallery, Ohio; Waterloo Center for the Arts, Iowa; Minneapolis Institute of Art, Minnesota; Williamsburg Art and Historical Center, New York; Space 301, Alabama; Bridge Art Fair, Miami; Danish Immigrant Museum, IA; along with the Glass Curtain Gallery, Hyde Park Art Center, National Museum of Mexican Arts, Chicago Cultural Center, and the Museum of Contemporary Art, all in Chicago. International exhibitions include the group exhibitions at the Museum of National History at Frederiksborg Castle, Denmark, Hafnarborg Institute of Culture and Fine Art, Iceland, Amos Andersons Konstmuseum, Finland, Ljungbergmuseet, Sweden and Norsk Folkemuseum, Norway.

Currently Holm is freelance curator, an adjunct faculty at Waubonsee Community College and a teaching artist at: Durkin Park Elementary School and George Washington High School in Chicago through CAPE and in District 33's DREAM After School program through the West Chicago City Museum. In her spare time she is the Director and Curator of People Made Visible, which organizes a variety of art and cultural events and an International Artist in Residency in the City of West Chicago, IL.

Nickole Lanham

Nickole C Lanham is the Gallery Director at North Central College where she oversees Schoenherr and Oesterle Library Galleries. Although her formal studies have been in dance, she has always believed that art is an extension of the human being, connecting feelings and philosophies. Nickole holds a Bachelor of Arts in dance from The University of Iowa and a Master of Arts in Dance Science/Dance Education from Arizona State University. She has lived in the great cities of New York, Phoenix and Chicago suburbs. Nickole feels her passion for the arts and creativity continues to grow and flourish from all the possibilities she is given at North Central College.

Kirsten Leenaars

Kirsten Leenaars' practice is a hybrid of video, performance and text based work. In her practice Leenaars engages with specific people and communities. Her work oscillates between fiction and documentation, reinterprets personal stories and reimagines everyday realities through staging, improvisation and play. Recent projects include *(Re)Housing the American Dream*, a series of public performances and solo exhibition at the Haggerty Museum of Art in Milwaukee — developed with recent 12 -year old newcomers from Thailand, Somalia, Sudan, Malaysia, Myanmar and youth born in America — questioning notions of home, belonging and complex notions of place, person, community in the context of the American Dream; producing a series of performances *Notes on Empty Chairs*, about loss, community and empathy for the Museum of Contemporary Art in Chicago; creating the video *#thisistomorrow* with Washington DC based performers in response to the deaths of Michael Brown and Eric Garner; and producing the science fiction film *The Invasion of the Hairy Blobs*, currently edited at the Wexner Center for the Arts in Columbus, Ohio. Museo Universitario del Chopo, Mexico City, DCAC, Washington DC, the Museum of Contemporary Art, Glass Curtain Gallery, Threewalls, Gallery 400, 6018 North, in Chicago and Elaine L. Jacob Gallery, Detroit, Printed Matter, New York, the Wexner Center, Columbus, and at the Witte de With Center for Contemporary Art, Rotterdam. Kirsten Leenaars is currently an Associate Professor at the Contemporary Practices Department and the Performance Department at the School of the Art Institute at Chicago.

Brian Kapernekas

Brian Kapernekas lives and works in the Chicago area. He has received his B.F.A from the School of the Art Institute at Chicago and his M.F.A from the University of Illinois at Chicago. Recent solo exhibitions include *Below the Ground, Above the Fog* at 65GRAND and *Cabin Fever* at Proof Gallery, Boston. Recent group exhibition include *Around Flat*, curated by Will Staples, at Knockdown Center, Maspeth, New York, *The House of the Seven Gables*, curated by Kendra Paitz at the University Galleries, Bloomington, IL, *Loveland Pass* at Grölle Pass Projects, Wuppertal, Germany, and *Fortress of Solitude* at Regina Rex, Queens, New York. Kapernekas received the Artadia: Fund for Art and Dialogue grant in 2004. His work has been featured in Art Ltd., Artslant, the Chicago Tribune and the Los Angeles Times.

CLEVE CARNEY
ART GALLERY



This publication accompanies the exhibition
ONE: Juried Emerging Artist Exhibit

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