

# GROUND FLOOR

A BIENNIAL EXHIBITION OF  
**NEW ART FROM CHICAGO**

September 9 - November 11, 2018

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**NEW ART FROM CHICAGO**

Hyde Park **ARTCENTER**

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A BIENNIAL EXHIBITION OF  
NEW ART FROM CHICAGO

# 2018

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## Madeleine Finley

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## Mina Fitzpatrick

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## Ashley M. Freeby

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## Zespo

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## Shanna Zentner

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## FeiFan Zhang

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## Foreword

Chicago is unique in that it churns the creative energy of five well-respected graduate programs in the visual arts, which in total graduate an approximate 300 artists each year. Although these programs all have distinct and renowned faculty that demonstrate strengths for driving certain practices—whether conceptual, social, formal, or otherwise—the city itself becomes a playground for these artists to learn and experiment without the fear of failure that exists in other cities. After a decade of producing the *Ground Floor* exhibition, we've learned that, in the words of former Art Center Director, Don Baum, Chicago *still* has great artists and that these artists are hungry for critique, dialogue, and creating a community that challenges the status quo in art and life.

Acclaimed photographer and Professor at Columbia College Chicago, Dawoud Bey, states in his introduction that emerging artists very much need a community to support them. As long as there is a need for a program to bring together these exciting new art practices and present them to the public as the strong voices they are of the MFA experience in this city, we will continue to make the *Ground Floor* exhibition. Art students at several of the schools have already started their own inter-institutional critique group, which underscores the desire for the cross-pollination of programs that *Ground Floor* facilitates. Since the inception of *Ground Floor*, the Art Center has continued to build new opportunities for these artists to convene and develop together—through teaching, residency, access to studio classes, and curatorial opportunities—and most importantly, to thrive while staying rooted to Chicago.

Writers are another essential part to the art ecosystem that requires our support. For *Ground Floor*, the Art Center commissions an emerging writer to provide thoughtful analysis of the artwork resulting from studio visits and conversations with all of the artists. Independent curator, writer, and Program Manager for United States Artists, Lynette Miranda astutely identifies four modes of inquiry from the current artists in this year's show: documenting the unknown, memorializing the intangible, enacting agency and embodying freedom, and translating material culture. Her understanding of their practices places a provocative lens on the humanist currents running through this year's exhibition.

Participation of the five graduate programs is essential to making *Ground Floor* relevant and necessary. We rely on the generosity and insight of faculty, critics, and curators who nominate notable artists from the two most recent graduating classes within their institutions, for 2017 and 2018. Many thanks to the following nominators for such an outstanding group of applicants: Candida Alvarez, Ionit Behar, Lee Blalock, Holly Cahill, Kelli Connell, Huey Copeland, Romi Crawford, Paul D'Amato, Dan Devening, Julia Fish, Dianna Frid, Areil Gentalen, Beate Geissler, David Getsy, Claudia Hart, Kurt Hentschlagler, Karen Irvine, Claudine Ise, Mark Jeffery, Christan Jensen, Kelly Kaczynski, Laura Letinsky, Jiachen Liu, Karsten Lund, Trevor Martin, Matthew Metzger, Frédéric Moffet, John Neff, Melissa Potter, Michael Rakowitz, Elliot Reichert, Lane Relyea, Richard Rezac, Ross Sawyer, David Schutter, Cauleen Smith, Jessica Stockholder, Deborah Stratman, Deb Sokolow, Scott Speh, Lan Tuazon, Tricia Van Eyck, Anne Wilson, Fo Wilson, and Kate Zeller.

We also thank the 2017-2018 Exhibition Committee that collectively reviewed the work of each nominated artist, and offered their insights into the final selection: Zachary Buchner, Tempestt Hazel, Lauren Leving, Dawit Petros, Lorelei Stewart, and Scott Wolniak. Committee Chair, Dawoud Bey, continues to be a steadfast champion of the project and contributed significantly to the process. Thank you also to Hyde Park Art Center curatorial fellow Danielle Eady and Exhibition and Residency Coordinator Asha Iman Veal who assisted with the program, and Preparator Andi Crist whose hard work is greatly appreciated. Jason Pickleman and JNL Design designed a timeless book, and we certainly want to acknowledge those people and institutions whose contribution has made it possible: Richard Wright and Valerie Carberry, Columbia College Chicago, School of the Art Institute of Chicago, Northwestern University, and the University of Chicago. Additionally, a portion of the generous award provided by The Andy Warhol Foundation for the Visual Arts also help us complete the vision for the exhibition and catalog.

**Allison Peters Quinn**  
**Director of Exhibition & Residency Programs**



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# GROUND FLOOR: TEN YEARS ON

## DAWOUD BEY

**Dawoud Bey is a Hyde Park Art Center board member and Chair of the Exhibition Committee. His photography has been exhibited internationally in museums and galleries, and awarded the prestigious MacArthur Genius Grant in 2017.**



This is an auspicious moment for the *Ground Floor* program, now in its tenth year. When I first had the idea for the biennial project and approached the Hyde Park Art Center staff to propose it, it was the result of a perceived need to respond to the rather urgent question of what young MFA-trained artists can do after completing their graduate work, and also the question of how might we expand the sense of community for those young artists beyond those relationships formed while in their respective programs. All art gets made inside of a community, and I believe that the more dynamic and varied the exchanges are within that community the more dynamic the work might be that results.

In addition to continuing to expand that necessary sense of community, there is the ever-present need that young artists have that their work be seen. Art that stays in the studio or in storage has very little chance to set in motion the chain of events by which the work becomes a part of an active conversation—a conversation that has multiple voices, including other artists, curators, collectors, and writers among others. *Ground Floor* is intended to be

a place where young artists and their works can become a part of those multiple conversations.

Ten years later, the results continue to prove the program's ongoing need. Artists from previous *Ground Floor* exhibitions have gone on to major museum exhibitions, to be represented in commercial galleries, to receive significant fellowships and grants, be included in significant public and private collections, have their works published and reviewed, and otherwise be a meaningful part of the conversation we hope to provoke for them. I often tell people that the best thing you can do for yourself is to do something for someone else. The *Ground Floor* biennial exhibition program is Hyde Park Art Center's way of doing something for the young artists of this city. They and their work in turn continue to make Hyde Park Art Center the vibrant and crucial institutional piece of the art ecology in Chicago that it has been for so long.



A friend calls you bossy.  
You are speaking to a second friend, trying to  
clarify language around a certain topic.

A third friend overhears and speaks to you in  
private, asking if you feel comfortable with such  
a declaration.  
You have no opinion.

A fourth friend also tells you in confidence that  
she has a feeling of discomfort around how you  
were labeled.

The first friend is trying to accommodate you.  
In using the word, bossy, she asserts solidarity  
with friend number two.  
At the same time, she uses the word to tease you,  
signaling that your behavior is OK.  
Perhaps she is also warning you.

Friend number one uses a word outside of your  
normal vocabulary with each other. The event's  
artifice from the everyday triggers its  
significance and causes the disruption amongst  
friends, who do not feel ownership over the  
word and do not know how to categorize it.

The Carney Gallery

# MAKING THE CASE FOR NUANCE

## Lynnette Miranda

Lynnette Miranda is a curator and writer who focuses on the social and political role of contemporary art, critically examining social practice, contemporary craft, performance, and new media work.

Politics have always been a spectacle, but since 2016 they have turned into literal episodes of reality television—like the time Kim Kardashian met with Trump to discuss criminal justice reform. The tense political climate in the United States, resulting from an administration that literally oppresses people of color and immigrants through policy, trickles into our daily experience where people are shouting at each other online and participating deeper and deeper into tribalism, both liberal and conservative. We are in an urgent moment where taking action and pragmatism are required to make change. Yet, we feel helpless and futile because opposing forces and systems seem insurmountable. This frustration has shifted into an over assertion of opinions and political claims, where our relationships with each other, the truth, and criticality are deteriorating over insignificant things.

The artists in *Ground Floor 2018* emerge from this tense and absurd moment, offering us much-needed spaces for nuance and complexity. Through intellectual, emotional, and physical labor, they deconstruct ideas, questions, histories, text, and material, situating the viewer within a space of processing and introspection. Since these artists make dissimilar work from one another, I have organized the text below by common thematic. There are endless combinations for demonstrating how these artists are in conversation with one another, so I hope you consider establishing new relationships and conversations as you experience the work. Each artist requires you to think through a piece—to dismantle and rebuild with them. Their works demand our attention, as the artists ask us to slow down, and approach every image and object with a fierce criticality. In this, they present us with an antidote to spectacle and to the hopelessness: a deep rigorous engagement with the gray areas we currently face as a society.

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## Documenting the Unknown

**FEIFAN ZHANG** captures the built environment in urban centers through pristine photographs that shift our perception of the world being created around us. Through a mediated photographing and editing process, Zhang subtly manipulates each image, stripping away its specificity and highlighting the ominous presence of buildings and structures that occupy our landscape.

The construction and development of cities across the world is a sign of future progress and potentiality for many people, but for the artist it feels abrupt and intrusive. In Zhang's ongoing series *No Man's Land* (2016-ongoing), titled after Harold Pinter's play of the same name, photographs depict warehouses, shipping containers, parking garages, and buildings where people are absent. Zhang crafts beautiful lighting and composition that bring to focus these structures and their surrounding space in both the U.S. and China, shaping a narrative that is both welcoming yet withholding. Using a large format, 4x5 film camera, she begins with formal considerations while shooting, and continues into post-production when she scans the film, edits digitally, and prepares them for printing. Only after looking closely will the viewer sense discrepancies with the lighting and focus of each image—it's almost technically too perfect.

Flawlessly luminous buildings are surrounded by emptiness. There is palpable possibility and apprehension in the quietness, revealing the science-

fiction quality of Zhang's work. Calm at first viewing, the scale of her photographs force the viewer to spend time steering within the frame. Eventually, the photographs exude an eeriness—an uncomfortable silence that is the realization of our insignificance to progress and its highly-manufactured future. Zhang's unnoticeable editing choices deceive the viewer and transport them into a parallel reality where a sense of time and place is lost, leaving them to contend with their role in this new world.

**MINA FITZPATRICK** makes documentary films that shed light on the unknown, focusing on misunderstood or overlooked subject matters. Her films are primarily driven by the visuals she captures on-site, with the narrative being secondary. This openness allows Fitzpatrick to explore the locations she is documenting while deepening her understanding of the subject matter. The artist has an elliptical manner of telling stories, where within the film she creates various pathways for the viewer to get to the story. She's interested in learning what images land with the viewer, and giving the viewer agency to arrive at the story in their own way. It is through this experimental manner that Fitzpatrick breaks the mold of documentary filmmaking, challenging herself and the audience to expect a new experience beyond formulaic structure.

In her recent film *WANDERVOGEL* (2017), Fitzpatrick begins with the plan to film a documentary about Dan Dailey, a man who created a retreat center in Western Texas for juvenile parricides (children who killed their parents). Upon arriving at his residence, the artist and another filmmaker find Dailey dead—this is where the film starts. *WANDERVOGEL* turns into a mystery with the two filmmakers piecing together narratives from the locals and documentation of the small desert town, to better understand the man they never got to meet. In the end, the film is a collage of people and places centered around a contradictory man's life that actually reveals a dynamic impression of this ominous place. The film is also an embodiment of Fitzpatrick's process-based documenting, a responsive approach that artfully transmitted the darkness and rawness of the situation, especially when the director became a character in the story.

**JESSICA SLADEK** conceives and produces large-scale photographs that reconsider preconceptions of the pastoral and interrogate our perception of nature. Responding to the Western tradition of landscape photography and painting, Sladek rejects the strategies applied to make picturesque and attractive landscapes. Traditional landscapes include one focal point, a field or clearing among the busyness of trees or mountains, some object in the foreground, and a way for the viewer to exit scene. This romanticization of nature has resulted in a dismissal of the natural world's power—a miraculous and terrifying uncontrollable force. The artist selects a scene from nature that is enclosed and mundane then photographs it from several angles and vantage points. In the studio, she takes various frames and digitally stitches them together, a tedious task that can take up to 20 hours per image. Once she's finished, the images are printed at a one-to-one scale. Instead of a clear articulation of beauty and perfection, the photographs locate the viewer within nature in its true form—messy, overgrown, and chaotic.

On the surface, Sladek's images seem devoid of a subject, which is an intentional repudiation of the landscape tradition and the contemporary fetishization of nature. The artist entangles the image of nature into nature itself by embedding living moss into her photographs. As the plants grow, they tear through the substrate of print and take over the photographic object. Sladek creates an anxious and disorienting feeling by maintaining multiple sections in focus, mimicking the way we see things when our eyes move around a scene. After enough time with these photographs, a haunting sense

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## Memorializing the Intangible

**BEN HARLE** investigates clay as a conceptual material that reflects the impermanence and fragility of the body. His sculptures, installations, and videos explore our attempts to memorialize loss, contemplating the shift from ephemerality to eternity within institutional sites of preservation, such as graves, monuments, and museums.

of unease begins to wash over the viewer. Everything in the frame becomes important, democratizing where the viewer shifts their gaze and enveloping them within the unknown. Sladek disrupts the romanticization of nature and reminds us of the grandiosity and reverence of nature by redefining beauty, one that recognizes the ordinary as remarkable.

**SHANNA ZENTNER** interrogates contemporary society's relationship with truth, analyzing the role of storytelling in her paintings, drawings, installations, and graphic novel. Zentner's curiosity stems from an interest in comprehending how stories that explain the unexplainable lead to yielding ideological and political power.

Stories, whether visual, oral, or written, expose information that helps alleviate the unease of an overwhelming reality. When those subjective stories are established as absolute truth, objectivity comes into question. For Zentner, exploring the unknown relates to visibility—we fear what we cannot see and, therefore, cannot understand. Her paintings are loosely based on molecular structures and immerse the viewer in a field of geometric patterns and organic shapes that look like scientific illustrations. Whether on canvas or directly on the wall, the psychedelic illustrations are snapshots that expose information from the artist's fictional world. Zentner considers painting a process symbiotic to the narrative—obscuring and revealing through the brush.

Zentner examines narrative structure even further through a graphic novel titled *Chron-o-logical* (2017-ongoing), a ten-chapter project of which she has completed two chapters. The book's main characters are a romantic couple including an independently wealthy scientist who invented time travel and an investigative journalist who uses the time machine to report on the origins of a virus and follow its accompanying conspiracy theories. Through the plot, Zentner set out to explicitly contend with the idea of trust: interpersonal trust as well as trust in societies, systems, and communities. The romantic partnership built on mutual trust, also symbolizes two systems rooted in professional ethics and integrity—journalism and science. The graphic novel form allows Zentner to deepen her intellectual investment in storytelling, building on rigorous ideas that incite skepticism and criticality through a medium accessible beyond the contemporary art world.

He probes at the relationship humans establish with these kinds of objects, which are, simultaneously, the embodiment of life and death.

For Harle, the material of clay mirrors the metamorphic qualities of humanity, transforming into different identities as the material moves through

processes, each step changing its properties and ability to withstand change. Except there is no conclusion for a ceramic object—if it shatters into pieces, it can be reclaimed into new clay. In some of his installations, Harle compiles excessive amounts of ceramics vessels, which he makes, into rectangular structures on the floor or free-standing, resembling graves or memorials. Within each installation, these white, porcelain urns and orbs are deflated or broken, packed together into one another creating a new whole object. In *What Remains: Urn* (2018), Harle carefully places his grandfather's ashes into the handmade urn centered in the sculpture. Presented in the white cube gallery, the artist intentionally strips the personal from the work to highlight both the permanence and futility of memorializing what no longer exists.

Ceramics, as one of the oldest forms of object-making, is a marker of history and time passed. Objects live beyond their makers, recounting ways of living and thinking. Within the institution, we attempt to capture the fleeting, which is represented by and recorded into objects. Approaching clay like memory, Harle centers this temporality throughout his work, referencing the cyclical nature of clay, life, and human existence.

**KANDIS FRIESEN** analyzes concepts of dispersal, translation, and preservation, through interdisciplinary projects which include sculpture, printmaking, and video. Her rigorous work dives into the diasporic heritage of Russian Mennonites as well as contemporary Eastern European cultures, expanding our knowledge of these overlooked histories and their enduring cultural significance.

Friesen's practice shifts from formal explorations with digital prints to experimental videos using found footage. In her latest work *When the orchestra is yours you stop counting* (2018), the artist prints an archival image of her great aunt at a very large scale, which ripples from the wall onto the floor. The extremely long print, like her past works, translates into new textures and sculptural forms anchored by a custom wooden structure. For Friesen, these material and sculptural explorations are linguistic experiments that propose a physical manifestation of text and oral language. Text is a material that grafts onto other materials like in the large black felt banner cascading down the wall titled, *IF ALL THE SHELTERS IN THE WORLD CAME TOGETHER, THEN THIS TOO IS ALSO A SHELTER; IF ALL THE MONUMENTS IN THE WORLD CAME TOGETHER, THEN THIS TOO IS ALSO A MONUMENT; IF ALL THE REFRAINS IN THE WORLD CAME TOGETHER, THEN THIS TOO IS ALSO A REFRAIN* (2018). The soft sculpture transitions and traverses across sites, yet maintains its essence. Beyond preserving histories and knowledge, language is a connector to identity and cultural community, especially for people that have migrated from their homeland throughout the centuries.

Plautdietsch, a German dialect with Dutch influence, is the disappearing language primarily spoken, not written, among Mennonites who refer to their mother tongue as their only homeland. Friesen inserts this language in her piece *DAUT DINTJA DAUT HELT* (2018), which is a plastic bag edition of multiples that replicates a common knock-off designer plastic bag sold in Ukrainian markets. The originals are disposable grocery bags with appropriated designer labels and logos printed on them,

such as Hugo Boss or BMW. The artist alters the BMW plastic bag by adding Russian Mennonite language and folk pagan symbology and design. The bags circulate in spaces where they can be practically used, such as art bookstores and grocery stores, through this daily use, they carry and disseminate this fading, intangible cultural heritage with them. The text on the bag "Daut Dintja Daut Helt" translates to "the thing that holds," a metaphorical phrase referring to language itself as a conduit between time, space, and form.

**RONI PACKER'S** large paintings and installations are material and formal explorations that prominently center the color yellow. Packer's fascination with yellow comes from her Israeli cultural background and growing up in the Middle East, where the presence of violence is embedded into daily existence. Yellow is Packer's emotional response to the bleak reality of urban environments with contentious politics.

Packer primarily uses yellow, which allows her process to focus on material, experimenting with paint, the canvas, and space. She investigates the reaction materials have with one another and the way canvas engages with the wall and the space around it. Unstretched and hung from holes in the canvas, Packer's work challenges the flatness of painting. She relies on gravity and tension to break out of expected forms. For example, some of her paintings fold into themselves, some are disrupted by slashes that cause the canvas to hang open, and others take up space across multiple walls. Packer approaches paint and canvas as material to carve out space and create installations and objects responding to the idea of painting. In her installation *Yellow Nomenclature* (2017), two double-sided paintings hang from the ceiling in proximity to three additional paintings that hang on the yellow-painted wall behind them, producing an interior space in the middle of a room. Three paintings—*Pink #1*, *#2*, and *#3*—in this installation disrupt the yellow, offering the viewer a pause from the engulfing scene. Each painting is light pink, which next to the yellow seems like an off-white, and contains a concentrated sections of color (red, orange, and dark green) and composition that create depth as the lines weave into one another or sit up against each other.

While yellow is loaded with symbolism across cultures, Packer considers yellow as more of a feeling or mood. Inspired by the metaphor of the Yellow Wind by author David Grossman, this color represents both a distance and commonality for the artist, inviting the viewer to sense the tension through the work. The Yellow Wind refers to the wind blowing across the Middle Eastern desert, which is both reinvigorating and distressing since it is difficult to see and breathe. Overwhelmed by the politicization of everything, Packer claims yellow as a political gesture, asserting a counternarrative of the Middle East that is complicated, yet relatable in its banality—a symbol of ownership and freedom through color.

**MARYAM TAGHAVI'S** site-specific interventions and installations examine language as a cultural and political tool that shifts in value and meaning depending on its audience. Taghavi's perspective as an Iranian immigrant in the U.S. drives the way her work engages with the

tension of both belonging and being an outsider, although her work is not directly about identity. In the piece *Reconstitution* (2017), for the LAXART exhibition of the same name, Taghavi painted the building exterior and gallery walls with the U.S. Constitution, in her native language of Farsi. Occupying and activating the space between artwork, the artist brings the anxiety induced by Trump's America to the forefront. In this moment, her installation broadens a new interpretation of this document that proclaims liberty and freedom for all, questioning who is included in the universal "all." Taghavi's temporary work reflects the precarity of Middle Eastern immigrants in this country and the way language affects their status and position.

Beyond conceptual meaning, Taghavi is interested in the objectification of language—its physicality in the world and tangible implications. In *Sleep Hours* (2018), the talisman is an ornamental design and unless one understands the semiotics of the Middle East, the decorative text is illegible as well as culturally inaccessible. For Taghavi, language is both obscure and hyper visible. By physically marking a site, the artist reminds us that language is presence and memory; it only renders power through belief and daily usage.

**ASHLEY M. FREEBY** examines the history of injustice toward African Americans through photographs, sculptures, and installations, which affirm the cognitive dissonance that define contemporary American society. Her work confronts social and cultural invisibility and interrogates our society's obtuse manner of perceiving violence.

Today with the ubiquity of police brutality images that are shared across our screens, Freeby questions whether we are actually seeing and recognizing these acts of violence or passively consuming them. *In Many*

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## Enacting Agency & Embodying Freedom

**LIZ MCCARTHY** disrupts our traditional understanding of the body and its relationship to pleasure through objects, installations, and videos that engage clay thematically. McCarthy exposes the physicality and intimacy of the ceramics process in her work, proposing a reconsideration of the material and the way people navigate their bodies through space. The artist's large, whistle sculptures take the form of abnormal bodily masses and contain multiple mouthpieces that require participants to negotiate space by shifting their bodies into vulnerable positions.

In her installations, McCarthy activates space by highlighting the messy and unruly nature of clay. She produces sites of play that feature broken objects, lumps of clay, smeared clay on carpet, dust residue, and so forth—the remnants of an uninhibited performance or action. McCarthy, who does not identify as a ceramicist, questions the gaze of craft and challenges the idea of mastery or perfection, especially in ceramics. Instead, she emphasizes the materiality of clay through performance—its malleability and resilience—as an act of liberation. The messier, the better.

*Thousands Gone* (2017), the artist collects photographs sourced online of urban sites and streets, often in residential neighborhoods. Each photograph in the series is empty, or nearly empty, of people. The gaze of the camera pointedly focused on a vacant spot. These are sites where black bodies have been murdered at the hands of the police. The artist uses Photoshop to painstakingly remove markers of violence from each photograph, whether a crime scene that was once there or a memorial that exists. Without these markers, the series demonstrates the ordinariness of these locations, articulating the struggle for black people to simply exist without being killed.

Freeby implicates the viewer by withholding information and requiring them to work through confusion and discomfort. Her minimal installation "... *writing his dream inside a rectangle*" (2018) features a black, 8x20 foot rectangle made from 950 pounds of hand-painted gravel. Lying directly on the floor, the ominous sculpture looks like a chunk of the street was transplanted into the gallery.

It was on the street that Michael Brown's body was left for four hours after he was killed by Ferguson police officer Darren Wilson. In her work, the artist asks: Would this street even be recognizable if one encountered it without context? At the request of Brown's family, the street where his body laid was removed and replaced. Now, a new and fresh rectangular patch of asphalt occupies the ground where Brown's body once laid—a physical reminder of his untimely death. That street holds the tension of a traumatic event. Within these sites of trauma, Freeby reminds us that loss and erasure are entangled for people of color in America, and as Americans, we are tasked to contend with the weight of that injustice.

In her video series *Mature Female* (2017), the artist herself performs with clay and each video singularly focuses on one process that serves as an innuendo for a sexual act. In *Mature Female Making Pinch-Pots* (2017), the artist sits on the ground with a large pinch-pot between her legs, against her naked body. She begins to assertively handle the clay, breaking it apart and scraping and pushing it into itself. From the clay, she starts forming what looks like a phallus but continues on to become a coil, which is used as a building block in ceramics. McCarthy dismantles the restricted way society has socialized people to view and utilize their bodies. She shoots these seemingly mundane processes through a pornographic gaze, identifying the power of being fully present in one's own body. It is through the freedom of play that she locates pleasure and desire, where she invites viewers to revel in the chaos of making.

**ZESPO** produces colorful and saturated paintings and accompanying installations that depict everyday life through the frame of a car, complicating how time, space, and contexts are captured within a painting. For

Zespo, the vehicle is a thematic device and tool that conflates past and present, inside and outside, private and public—collapsing them into the plane of the canvas. Through the literal frames of the car—windshield, side mirrors, rearview mirror—the artist brings hectic street life into the personal space of the driver's seat, presenting the viewer with a limited and subjective view from inside the car. He fills up the space of the canvas with signs and images, at times distorting the perspective and interrupting the composition, symbolizing the way we navigate through the abundance of images in our own daily experience. He wants these images to compete with one another for the viewer's attention, mimicking reality, to determine what cultural cues jump out.

An avocado, a stop sign, a taqueria storefront, a deflated basketball, and a crew of Chicago bucket drummers are just a few things painted within Zespo's work. The artist strategizes each narrative in a painting, even if it seems counterintuitive or random, yet there are no right or wrong answers. Instead, he wants viewers to maneuver their way through a painting, pick and choose a path, and piece together their own narrative. As a Chicago native and Mexican American, Zespo has a range of culturally-specific images that are only accessible to people who share that lived experience. However, the work is not about understanding the story behind these experiences. His work is about the ability and inability to access and read codes and the nuance of how everyone understands cultural signifiers differently. Beyond our current political climate, his existence as a minority, one of invisibility and hyper-visibility, is relatable to many marginalized people living in this country. Through his work, Zespo makes the viewer struggle to access its content, while allowing them the freedom to make new meaning.

**BETSY JOHNSON** dissects language, its power, and ineffectiveness, at a time when speaking out and making change feels like a helpless pursuit. Johnson's performances, texts, and videos propose a resistance that is speculative—theoretical exercises that provoke play, pleasure, and humor as potential strategies for activism and liberation. Absurdity drives the work, momentarily dismissing seriousness and transporting the viewer into a fictional space that draws out their vulnerability.

Johnson's performances are both intentionally lighthearted and austere—an over assertion or trying too hard. For example, in *The First Ritual Retreat on the Viability of Kidnapping* (2017) or FRRVK, a collaborative performance with Ruby T, the artists hosted a pseudo-conference on using kidnapping as an activist tactic. The performance, which took the form of lectures, panels, and workshops, examines the political language and ideologies of liberal millennials through satire and farce. It also exposes the artists' insecurities and shortcomings around political efficacy, a relatable stance for many people today. The artists depict the misguided relentlessness of the radical activist characters, weaving in earnestness and futility in the narrative of resistance.

In Johnson's text piece *Lethal Verses* (2017-2018), they display a series of prompts that position poetry as a weapon. The call-to-action installation, which has been painted directly on a wall, includes phrases such as "poems for infecting heterosexuals" as well as an overarching statement that reads, "propagate an ethic

of deep pausing." Asking the viewer to make poems is a difficult task that requires vulnerability and creative acumen. Similarly, in *Tactical Pillow Rope for The Anti-Institute of Extremist Dreaming DEMONSTRATES!*, Johnson leads viewers through a workshop in resting on "v" shaped pillows to create resistance. While there is a tone of urgency in the work, the agenda for Johnson is slowness. In slowness, we find tensions and struggle—with ourselves and each other—which are necessary experiences for developing a critical, yet empathetic approach to social and political participation.

**FRANCES LEE'S** objects and text-based works depict the way social codes and language regulate the engagement between people. Lee portrays the small, interpersonal interactions that we encounter on a daily basis and require incessant emotional and intellectual labor by implicating the viewer in the work. She points to those awkward moments of discomfort that are deemed inappropriate for confrontation yet linger in the body and mind long thereafter. For her series of text installations, the artist paints a variety of text with graphite and black paint directly onto the wall. The works tower over the viewer in scale and feature snippets of stories about disruptions within social exchanges. The texts themselves utilize the second person and read like inner monologues, making the viewer experience the work from the position of the author.

*A Good Interaction* (2018), one of these text works, details a conflict between two individuals who navigate a confrontation with a performed, analytical coolness. The truth is that both people are tip-toeing around potential hurt feelings, aggression, and frustration that manifests into contempt. Part of the text reads, "You see by the occasional wince he shifts in his seat, that his feelings are strong. He touches you in an attempt at resolution." Although the text concludes, the displeasure of the interaction remains. The piece closes with: "You leave [...] with a continued sense of discomfort [...], but with pride over not having raised your voices." Lee articulates the palpable, but abstract tensions that build due to the social constructs we are conditioned to abide by, which are often generated and racist.

While these wall works reveal the unspoken apprehension between groups of people, Lee's project *Anti-Anxiety Uniform (AAU)* (2018), urges a new code of conduct for expressing anxiety. The Anti-Anxiety Uniform project is a series of clothing, or wearable sculptures, that reflect the different needs for different anxious occasions. For example, *AAU (Weight)* is a weighted compression denim suit and *AAU (Sweat)* is a cotton suit with dark acrylic paint under the armpits. The suits are first performed by Lee to inaugurate the exhibition then are displayed standing near one another, prominently displaying their vulnerabilities. Lee offers new ways to consider social participation, dismantling stigma around anxiety, and instead, giving agency to those who wear their insecurities and self-doubt on their sleeve.

**KAT LIU'S** video performance works confront the erasure and exoticization of Asian American women, reclaiming the body and mind through the assertive use of color and succinct movements. Color is a conceptual pivot for Liu, who complicates the interpretation of color as it moves through cultural contexts. In *Yellow Fantasy*

(2018), Liu’s naked body, which is painted in yellow, stands in front of a yellow background, holding a large, yellow Chinese fan. She stands still and stiffly, opens the fan with power, waves it softly, and closes it back up with determination. She repeats this action indefinitely since the video is on a continuous loop.

Historically, the color yellow has been negatively associated with Asians in the United States. Racist ideologies like the “Yellow Peril,” used as early as the late-19th century, perpetuated the idea that East Asian people were nefarious and, therefore, dangerous to the Western World. Another demeaning term, “Yellow Fever” is a sexual fetish for Asian people, which often specifically refers to Asian women as stereotypically submissive and hypersexual. While these stereotypes and xenophobic attitudes still exist, in recent generations, Asian Americans have been re-appropriating the word “yellow” as a term of empowerment and a political identity, such as the Yellow Power Movement of the 60s and 70s. Liu tackles racial and gender stereotypes in her work, confronting the viewer with the color yellow on her nude body, which they must contend with, while also signaling pride to fellow Asian American women.

The presence of Liu’s body in her videos is a reminder of the everyday survival women of color must endure where they are relentlessly consumed by the colonial male gaze. Except, Liu’s work is not for the gaze of the predominantly white contemporary art world: It rebels against being a teaching moment, or a translation. Vulnerable and enduring, her body claims and speaks unapologetically in solidarity with other Asian American women and women of color.

**MARK BLANCHARD** produces photographs, videos, and virtual reality projects that challenge the social construct of identity, repositioning how we contend with “the self.” Blanchard’s black and white, still and moving images are enigmatic scenes of the artist interacting with multiple versions of himself within an interior space. In both photographs and video, there is an attention to

## Translating Material Culture

**MELISSA LEANDRO’S** large woven tapestries are abstracted collections of objects and experiences translated from her cultural relationship with Miami, a city that exists at the threshold between assimilation and difference. Leandro translates floral motifs, tropical imagery, domestic objects, and repetitive line drawings into textiles that contain a sense of urgency and excess. Representing the artist’s stream of consciousness, the weavings reflect her rapid and responsive making process where objects are turned into image, image is transformed into material, and material is manipulated into form. For example, her drawings and cyanotypes are digitized and made into weavings, which are then dip-dyed, cut, and stitched. She pairs vibrant and electric colors, such as neon orange and pink, with darker tones, from black to deep blues and purples, resulting in seductive, yet purposefully distant works of art.

The attraction and distance in Leandro’s work resembles the dichotomous feeling of being a

movement or the suggestion of movement, and how Blanchard’s body connects with itself, literally and metaphorically. In his photographs *Effluence of the Cosmic Void* (2016) and *Light-footed Revelation* (2016), the artist is two characters: one in black clothes wearing a hood, and the other in white clothes with his face uncovered. In each photograph, one character watches from afar while the other’s body is in a curious position within a sun-filled room. Movement in the frame is paired with decisive stillness—a visual manifestation of what W.E.B. Du Bois coined as double consciousness, which refers to the feeling that one’s identity is split up into multiple pieces due to cultural and social conditions, unable to reconcile into a feeling of wholeness through the lens of those conditions.

Blanchard works against the rigidity of the racial and ethnic identities projected onto black bodies, deepening an understanding of who we are outside of social and cultural contexts. The artist, however, does not make a claim for acritical universalism, instead, he aims to broaden the perception of and possibilities for people of color beyond their identity as “Other.” Blanchard’s video *Jogo Sozinho My Mind is Gone* (2016), again presents two versions of the artist, the hooded character and another character in black wearing a hat, but this time they are both in the sun-filled room moving acrobatically around each other, seemingly battling. The figures are practicing capoeira, a martial art and dance form that was invented by slaves in the 16th century in Brazil as a form of survival. Literally translated from Portuguese, “jogo sozinho” means “games alone,” referencing contemporary games played among those that practice capoeira. Maneuvering, just like in the art of capoeira, is a necessary strategy for people of color. Blanchard presents an exploration of “the self” that is referential to the historic violence toward black bodies as well as the survival of contemporary aggression and subjugation, but it is through a recognition of oneself that is not contingent on a political gaze.

first-generation American, a consciousness of in-betweenness that her works evoke through tension. She examines her relationship with cultural material, for example, the plastic tablecloths and decorative fruit that is found in many immigrant families and incorporates familiar objects, imagery, and patterns into her work. Still, the familiar is abstracted, pushing against viewers fully entering the work and instead allowing new unmoderated interpretations. First-generation Americans similarly experience this strain: While we can access and navigate several cultural and social spaces, we can never exclusively belong to any. Except in Miami, the city of cultural hybridity where in-betweenness is actualized through language and customs. Informed by her hometown, Leandro has developed her own visual language through catharsis in an effort to rebuild home for herself, not in search of belonging, but to enact hybridity.

**JOSERIBERTO PEREZ** constructs textiles, paintings, and sculptures that decontextualize modern and contemporary aesthetics through a meticulous process of repeatedly building up and editing out until form and meaning are broken down into obscurity. Informed by his hometown of Miami and his Cuban family, his work is concerned with the potentiality of new narratives emerging from exhausting the limits of established forms.

Perez abstracts Caribbean imagery and signifiers, such as palm tree branches or banana bunches, through screen-printing and mono-printing techniques, which he creates by directly drawing on a screen or loosely painting with dyes that are then heat pressed onto the fabric. The artist chooses these methods of working for their unpredictability and lack of uniformity, for example, in some instances, the quality of the image deteriorates progressively each time the artists attempts to repeat the process. He employs the imagery carefully, using it sparingly as an accent or transforming it into a pattern that engulfs a whole piece. Painting and printmaking are modes for making material, which is then manipulated and altered repeatedly until it is finally objectified for the viewer.

Labor activates Perez’s work. Growing up, Perez’s family owned a laundromat where the artist became familiar with sewing, dyeing, heat pressing, and folding fabric as forms of labor, directly influencing his approach to handling his own printed fabrics. For example, after he dyes fabrics, which need to be washed and dried out, he chooses to leave folded creases and wrinkles intact, not only highlighting its materiality but also exposing its ordinariness. Perez has an improvisational way of working inherited from his Cuban family’s resourceful manner of problem-solving—making functional objects from unconventional materials out of necessity. At the core of Perez’s work, the artist examines how the identity of materials and objects shift through contexts and are assigned a new value, challenging our relationship to the art object. Perez asks viewers to do work when experiencing his art, inviting them to reconcile their own subjectivity. He challenges them to reduce art objects to material and question the self-imposed boundaries of art.

**CARISSA MEIER** experiments with the materiality of photography and its analog processes, composing images reminiscent of natural landscapes. Responding to the ubiquity of images in our daily experience, Meier examines our relationship to image-making, which, similarly to nature, is one of passive consumption. It is often pressured that photography’s primary role is capturing and documenting the world representationally, but the artist forces us to question this by pushing the bounds of the medium.

Meier makes photographs in a variety of ways. She dips and swivels paper in ether cyanotype and Van Dyke liquid sensitizer, which are light-sensitive chemicals that turn blue or brown respectively where the liquid has touched the material when exposed. These compositions are then rephotographed on a light table, sometimes individually, and other times a few different compositions are layered onto one another, creating a new landscape that merges the blues and browns. Another part of her practice includes making textures on paper with drawing materials like charcoal, where Meier begins several trials

of translating from material to image, back to material. She has digitally photographed the textures, reprinted at scale, and presented both object and representation with one another. She has photographed the textures with analog, instant photography, such as Polaroid or Instax Fujifilm, and then scratched into the surface of the developing film, altering the chemical development of the photograph and leaving residual marks. Meier also documents the 30-minute developing process on video for each photograph, which she compiles into moving image.

Photo-making is repositioned within the realm of materiality, where the artist’s hand and her intuitive decision-making drive the focus, instead of the eye through the lens. In this spirit, the oscillation between play and risk becomes an important component in the work, not only of the artist but also the viewer. Meier’s work encourages the viewer to doubt the content and attempt to understand the purpose of the image—What is the photograph representing? Yet, the artist denies the viewer of any concrete definition; instead, they must utilize their imagination to assemble a narrative.

**MADELEINE FINLEY** composes large, gestural paintings, combining paint and building materials, such as concrete and sand, to investigate our physical and psychological relationship to space and architecture. Drawing from her proximity to construction material and sites, her work engages the viewer’s bodily experience, establishing a space for exploration, contemplation, and reflection.

Finley works in a fast-paced and responsive manner guided by intuition and bursting with energy. Her paintings begin as material investigations. She avoids preconceived notions around the composition and color of her paintings, which reflects the muted tones of building architecture, instead allows the process to guide her. She analyzes the existing marks and makes artistic decisions with immediacy. Due to the scale of the paintings though, often seven or eight feet tall, she is never able to fully see the finished piece while working on it. In this process, the artist thinks about compartmentalization, again considering architecture and the spaces in between or within buildings that are neglected.

Finley’s painting invites the viewer to slowly read the material of the object; to discover the beautiful marks that resulted from the sand marrying the paint or to find the subtle drafting lines absorbed within the painting. She builds a strong subdued moment and allows us to be present in our own bodies through our engagement with the material. Moments that get overlooked or unnoticed in the world motivate the artist to inspire curiosity and create a moment of respite for the viewer. There is tension in these paintings between the whole and its parts that taps into the psychological, and potentially the spiritual, reminding us of our smallness.

**JASPER GOODRICH** investigates the multiplicity of the image in his immersive installations of dynamic prints, drawings, and photographs, to examine how pictures operate in the world. Goodrich’s studio process is intuitive and generative. He produces hundreds of works on paper, inspired by observations from his daily life, that jump from subject matter to subject matter while experimenting with formal and conceptual visual

choices. Driven by curiosity, he begins to follow a thread of an idea, until he exhausts all its potential. Then, he analyzes everything he's created thus far and draws new interpretations through arranging and sequencing, ultimately coalescing into a large-scale installation that occupies entire walls and rooms, from floor to ceiling.

Goodrich tackles projects over the course of eight to twelve months, anchored by his studio, which for the artist is a playful laboratory of ideas where he tests out simple ideas for compositions and combines them together to find new meaning. His latest installation *Portal Project* expands on the idea of transition and examines the liminal space between here and there. Taking on portals as his subject matter, the artist considers pictures as portals that give us a window into a different time and place, setting up a structure that allows him to make images through a process of free association. In addition to the literal portals depicted throughout the installation, Goodrich composes a range of random narratives within a series of drawings inside the installation. For example, in some images, the viewer

may notice a small, abstracted figure traveling through the portals into other picture planes, and in others, they may encounter geometric explorations that resemble something familiar.

Offering them a space for discovering the unexpected, Goodrich wants the viewer to leave with a sense of possibility. The artist wants to demonstrate that art is permeable and it inspires new ways of seeing and thinking, mirroring the experience he has in his studio. Deliberate and thoughtful in his process, the content of Goodrich's installations are both easy and difficult to understand by design. The viewer must bring their own perspective and develop their interpretations of the images within his installations. In this, Goodrich gives power and agency to the viewer—a freedom to experience art on their own terms.



# MARK BLANCHARD

MFA, Department of Photography, 2017  
School of the Art Institute of Chicago

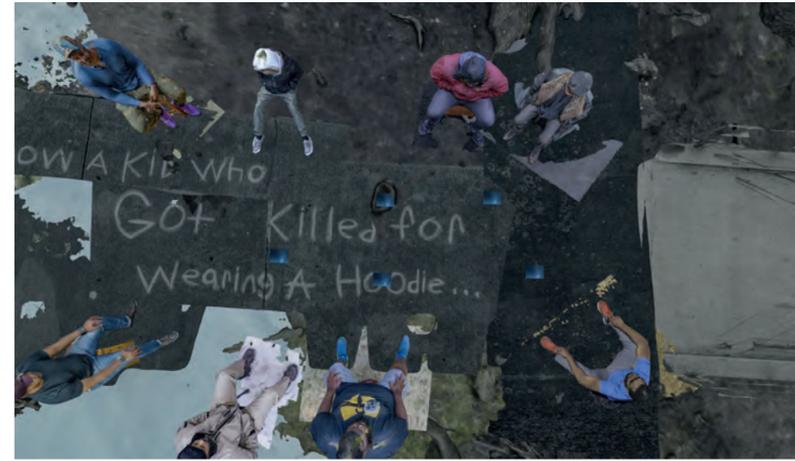
*Light-footed Revelation*  
2016  
Black and white photo print  
17 × 24 inches

*Effluence of the Cosmic Void*  
2016  
Black and white photo print  
17 × 24 inches





Mark Blanchard  
*Call From An Ancestor* (still)  
 2016  
 HD video with sound, single-channel  
 1 minute, 43 seconds



Mark Blanchard  
*ExoProgeny* (stills)  
 2017-18  
 Virtual reality  
 Dimensions variable

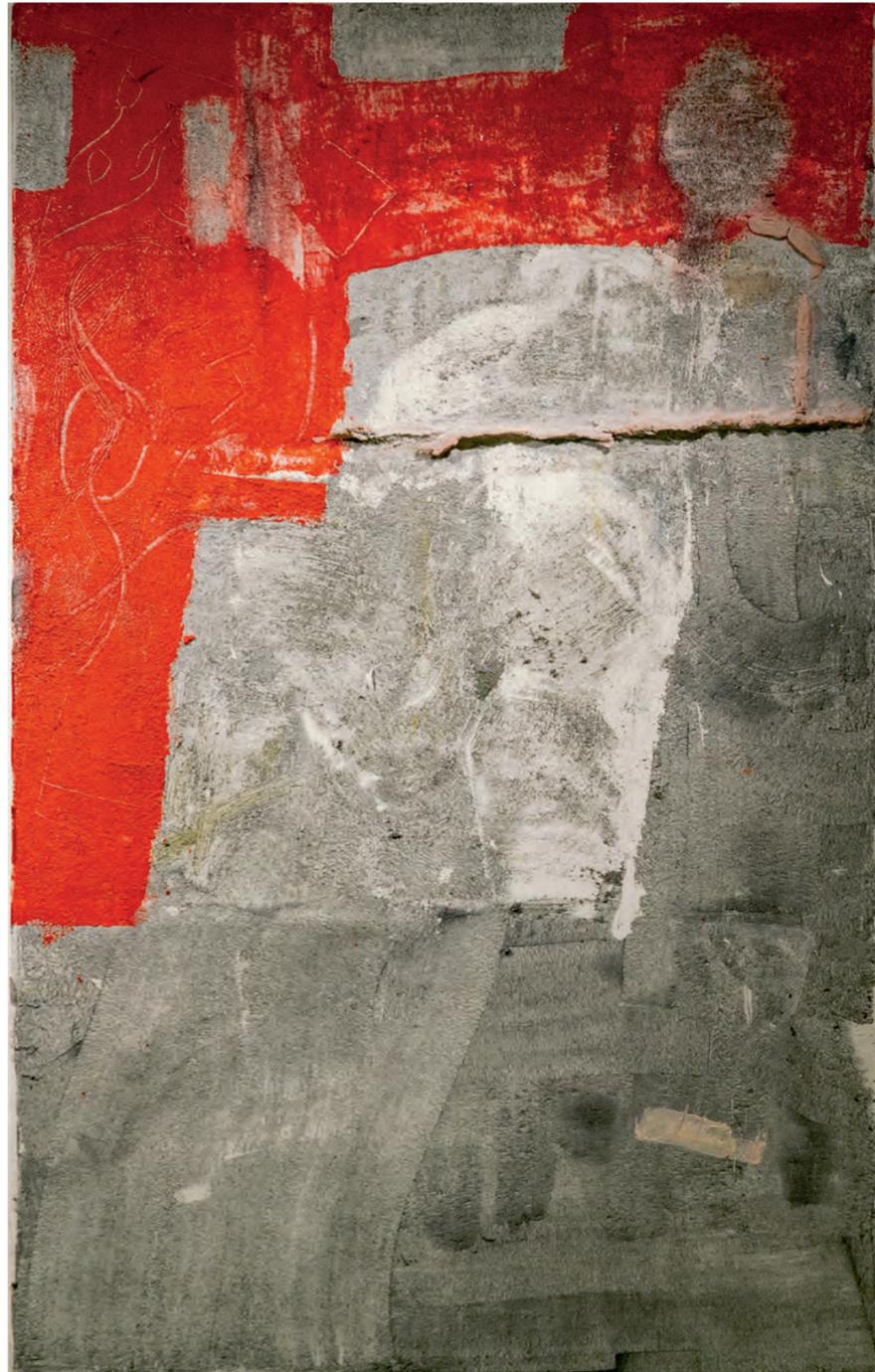
# MADELEINE FINLEY

MFA, Department of Painting and Drawing, 2018  
School of the Art Institute of Chicago

*Soire*  
2017

Oil, sand, concrete, and graphite on canvas  
80 × 50 inches





Madeleine Finley  
**Garden Date**  
2017  
Oil, sand, and acrylic on canvas  
80 x 50 inches

Madeleine Finley  
**Reflecting Pool**  
2018  
Oil, acrylic, concrete, and graphite on canvas  
80 x 50 inches



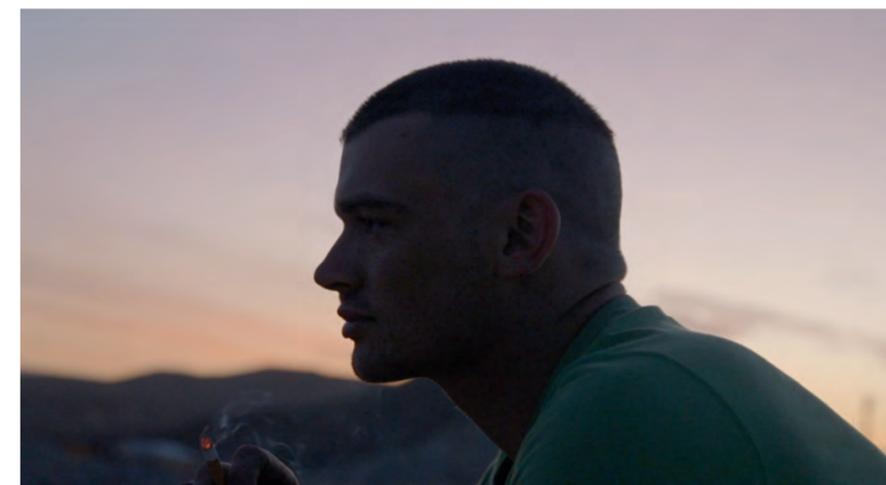
ALDEN RESIDENCE  
JOB NO. 956  
REFLECTING POOL

ASN  
415-626

# MINA FITZPATRICK

MFA, Documentary Media, 2017  
Northwestern University

*Wandervogel* (stills)  
2017  
Digital video  
20 minutes



# ASHLEY M. FREEBY

MFA, Department of Sculpture, 2018  
School of the Art Institute of Chicago

Selections from *Many Thousands Gone*  
2017  
Archival photo prints of sourced images  
16 x 24 inches





A friend calls you bossy.  
You are speaking to a second friend, trying to  
clarify language around a certain topic.

A third friend overhears and speaks to you in  
private, asking if you feel comfortable with such  
a declaration.  
You have no opinion.

A fourth friend also tells you in confidence that  
she has a feeling of discomfort around how you  
were labeled.

The first friend is trying to accommodate you.  
In using the word, bossy, she asserts solidarity  
with friend number two.  
At the same time, she uses the word to tease you,  
signaling that your behavior is OK.  
Perhaps she is also warning you.

Friend number one uses a word outside of your  
normal vocabulary with each other. The event's  
significance and causes the disruption amongst  
the friends, who do not feel ownership over the  
word and do not know how to categorize it.

on floor:  
Ashley M. Freeby  
*...writing his dream inside a rectangle*  
2018  
Hand-painted gravel  
8 x 20 feet

# KANDIS FRIESEN

MFA, Department of Art, Theory, Practice, 2018  
Northwestern University

*IF ALL THE SHELTERS IN THE WORLD CAME TOGETHER,  
THEN THIS TOO IS ALSO A SHELTER; IF ALL THE MONUMENTS  
IN THE WORLD COME TOGETHER, THEN THIS TOO IS ALSO  
A MONUMENT; IF ALL THE REFRAINS IN THE WORLD CAME  
TOGETHER, THEN THIS TOO IS ALSO A REFRAIN*

2018

Wool, cotton batting, bull denim, thread,  
wood, drywall, paint, hardware  
360 × 60 × ½ inches





Kandis Friesen  
*Daut Dintj Daut Helt*  
 2018

Limited edition flexographic-printed plastic bags (edition of 5000)  
 22 × 14 × 6 inches each



Kandis Friesen  
*When the orchestra is yours you stop counting*  
 2018

Pigment print and colored pencil on bond paper, pine lumber,  
 nylon, steel, wood, wool, thread, hardware  
 Dimensions variable

# JASPER GOODRICH

MFA, Department of Printmedia, 2018  
School of the Art Institute of Chicago

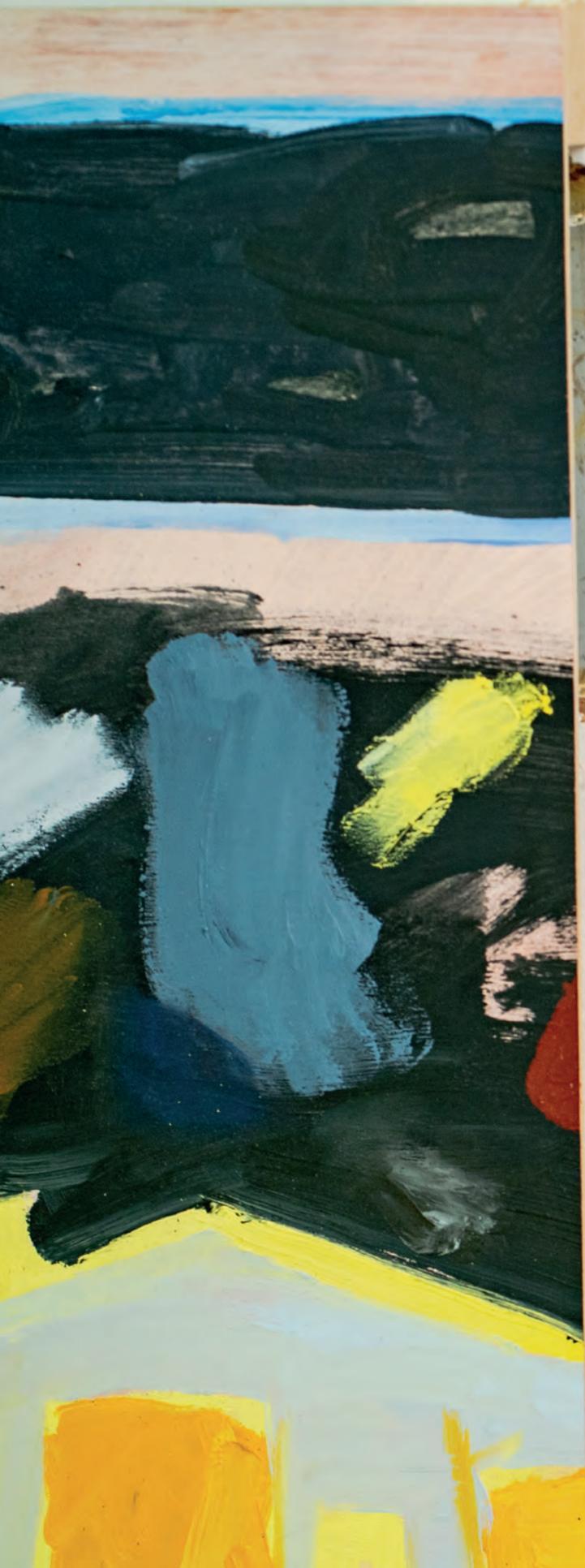
all images are intallation view of:



*(Portal Project)*  
2018

Paper, canvas, wood, oil paint, acrylic paint, watercolor, graphite, charcoal,  
marker, colored pencil, oil pastel, chalk pastel, ink, clay, spray paint,  
risographs, offset prints, xerox transfers, digital photographs, laser prints,  
inkjet prints, screen prints, lithographs, oil-based monoprints  
Dimensions variable







Gallery

Gallery

Public Access to  
2nd Floor

# BEN HARLE

MFA, Department of Ceramics, 2018  
School of the Art Institute of Chicago

*What Remains: Urn*  
2018  
Porcelain, stoneware,  
traces of Robert Lemon's Ashes  
36 x 18 x 18 inches





Ben Harle  
*What Remains*  
2018  
Porcelain  
144 x 24 1/2 x 11 inches

# BETSY JOHNSON

MFA Studio Arts, Department of Art and Art History, 2018  
University of Illinois at Chicago

*The First Ritual Retreat on the Viability of Kidnapping*  
2017

Video documentation of collaborative performance  
with Ruby T at Iceberg Projects. 8.26.2017  
5 minutes, 55 seconds

on the following pages:

Betsy Johnson

*The Anti-Institute of Extremist Dreaming's "Tactical Pillow Rope"*  
and *"Reconstituted Watering Hole" for Verses Verses Meetings*  
2018

Nylon rope, cotton, poly-fill, tarp, polypro webbing,  
thread, non-archival paper, humidity collected  
from person-sized hole (spirered) pile,  
Dimensions variable





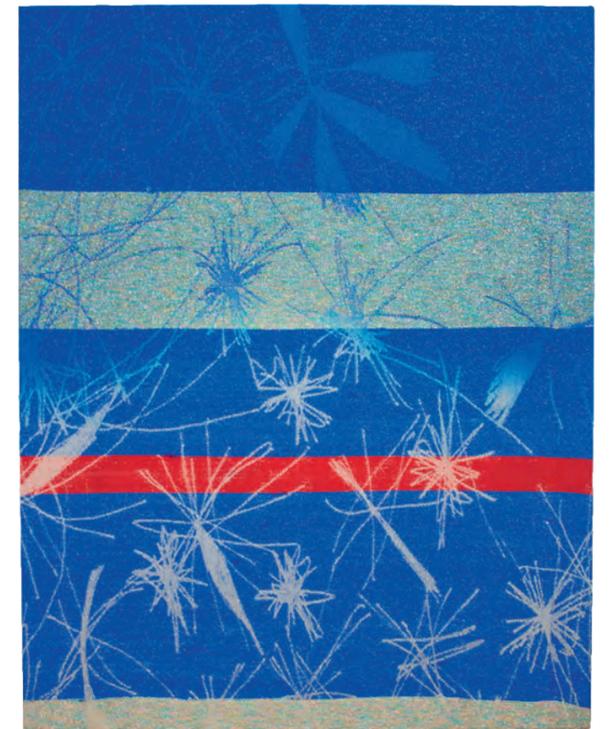
# MELISSA LEANDRO

MFA, Department of Fiber & Material Studies, 2017  
School of the Art Institute of Chicago

*In the queue*  
2017  
Jacquard weaving, cotton, embroidery,  
gradient stitching, dye  
35 × 63 inches

*Fire sticks, contigo*  
2017  
Jacquard weaving, cotton, dye  
34 × 46 inches

All images courtesy of the artist and Andrew Rafacz Gallery





Melissa Leandro  
*Cocina, Neon paths*  
2018  
Woven cloth, stitching  
47 x 55 inches



Melissa Leandro  
*Jardin, abbreviated*  
2018  
Woven cloth, dye, foil, polyester  
58 x 48 inches



*Mesita (little table)*  
2018

Plywood, paint, plaster, heat fused plastic, embroidery  
48 × 36 × 14 inches

# FRANCES LEE

MFA, Department of Visual Arts, 2018  
University of Chicago

*Bossy*  
2018  
Latex paint and graphite  
9 x 13 feet

on the floor:

Ben Harle

A friend calls you bossy.  
You are speaking to a second friend, trying to  
clarify language around a certain topic.

A third friend overhears and speaks to you in  
private, asking if you feel comfortable with such  
a declaration.  
You have no opinion.

A fourth friend also tells you in confidence that  
she has a feeling of discomfort around how you  
were labeled.

The first friend is trying to accommodate you.  
In using the word, bossy, she asserts solidarity  
with friend number two.  
At the same time, she uses the word to tease you,  
signaling that your behavior is OK.  
Perhaps she is also warning you.

Friend number one uses a word outside of your  
normal vocabulary with each other. The event's  
departure from the everyday triggers its  
significance and causes the disruption amongst  
the friends, who do not feel ownership over the  
word and do not know how to categorize it.



Frances Lee  
*Anti-Anxiety Uniform (AAU), Sweat [version 1]*  
2018  
Uniform: cotton, paint. Stand: oak, pine,  
steel, aluminum, velcro  
60 × 30 inches

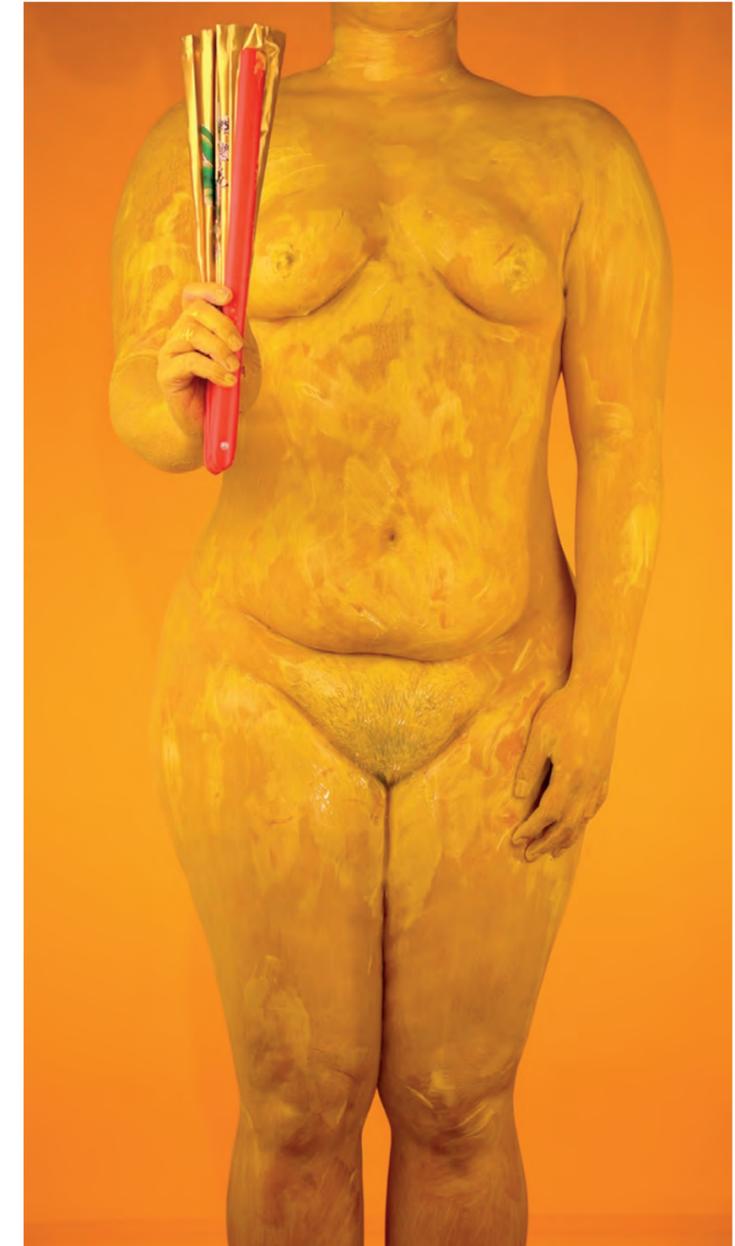
Frances Lee  
*Anti-Anxiety Uniform (AAU), Sweat [version 2]*  
2018  
Uniform: cotton, paint. Stand: oak, pine,  
steel, aluminum, velcro  
60 × 30 inches



# KAT LIU

MFA, Photography, 2018  
Columbia College Chicago

*Yellow Fantasy* (stills)  
2017  
Single-channel video  
21 minutes, 10 seconds





Kat Liu  
*Mom and I*  
2018  
Single-channel video with split screen  
3 minutes, 13 seconds

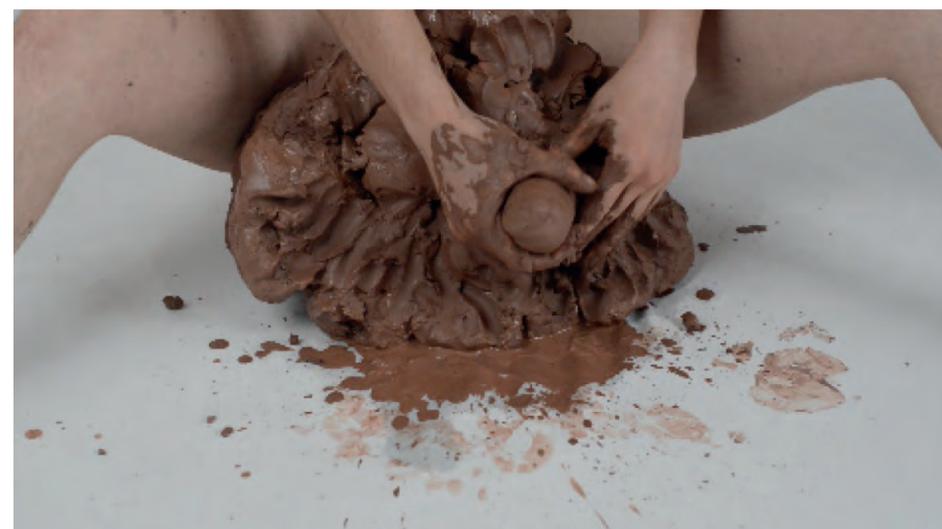


Kat Liu  
*Red*  
2017  
Single-channel video  
2 minutes, 38 seconds

# LIZ McCARTHY

MFA Studio Arts, Department of Art and Art History, 2017  
University of Illinois at Chicago

*Mature Female with Clay Materials (stills)*  
2017  
Digital video  
5 minutes, 31 seconds



wall left to right:

Melissa Leandro

Liz McCarthy  
*Mature Female with Clay Materials*  
2017  
Digital video  
5 minutes, 31 seconds

on the floor:

Liz McCarthy  
*The Whistlers*  
2018  
Ceramic, canvas, board  
6 × 6 feet



# CARISSA MEIER

MFA, Photography, 2017  
Columbia College Chicago

Detail from *Terra Incognita*  
2016  
Internal dye diffusion transfer  
4 × 3½ inches

following pages:

Carissa Meier  
*Terra Incognita installation*  
2016–18  
Inkjet print, inkjet print on photo tex,  
internal dye diffusion transfer, video





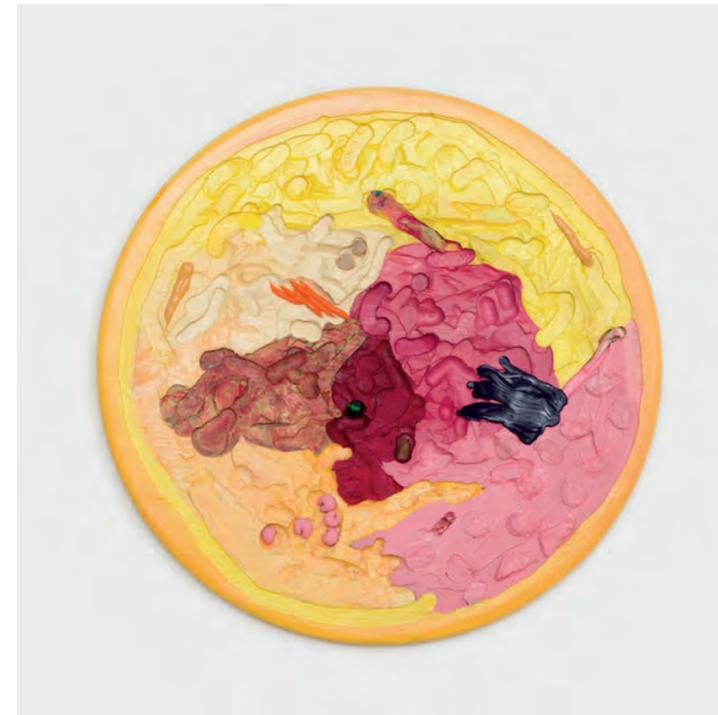
# RONI PACKER

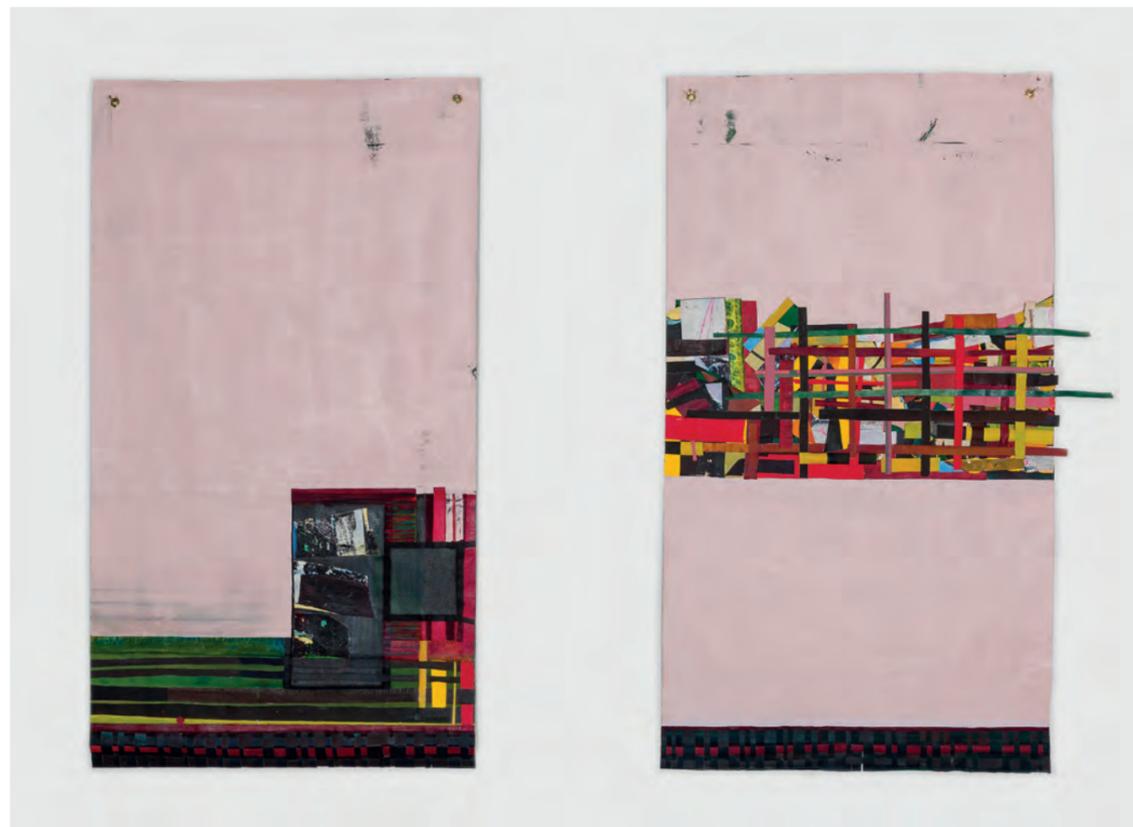
MFA Studio Arts, Department of Art and Art History, 2017  
University of Illinois at Chicago

*Pleasing (Yellow)*  
2016  
Oil and mixed media on wood  
23 × 23 inches  
Courtesy of Ionit Behar and Bryan Jacobson

*Pleasing (Green)*  
2016  
Oil and mixed media on wood  
23 × 23 inches

*Pleasing (Bright Pink)*  
2016  
Oil and mixed media on wood  
23 × 23 inches  
Courtesy of Scott Hunter





Roni Packer  
*Pink #2*  
 2017-18  
 Oil and latex paint and gel medium on canvas  
 60 × 32 inches



Roni Packer  
*Pink #3*  
 2017-18  
 Oil and latex paint and gel medium on canvas  
 60 × 32 inches



Roni Packer  
*Left Corner*  
 2017  
 Oil and latex paint on canvas  
 60 × 30 inches

Roni Packer  
*Pink #1*  
 2017  
 Oil and latex paint on canvas  
 60 × 30 inches

Roni Packer  
*Right Corner*  
 2017  
 Oil and latex paint on canvas  
 60 × 30 inches

# JOSERIBERTO PEREZ

MFA, Department of Painting and Drawing, 2017  
School of the Art Institute of Chicago

*Net Work*  
2018  
Silkscreen acrylic and dye transfer  
on hand dyed and sewn linen and cotton  
90 x 50 inches





Joseriberto Perez  
*Square Circle*  
2017-18

Silkscreen dye transfer on heavy cotton canvas  
Dimensions variable

Joseriberto Perez  
*Flat Rate*  
2018

Acrylic silkscreen on sewn burlap  
Dimensions variable

# JESSICA SLADEK

MFA, Photography, 2017  
Columbia College Chicago

*Natives and Invasives*  
2017  
Archival inkjet print  
32 × 48 inches

*Ravine*  
2017  
Archival inkjet print  
40 × 88 inches



Jessica Sladek  
*Unidentified Mosses, Morning Glories, and Plastic  
from a Roadside in Ireland*  
2016  
Archival inkjet print, soil, moss, live plants, bell jar  
14 × 11 inches

on the following pages:

Jessica Sladek  
*Swamp*  
2017  
Archival inkjet print  
24 × 36 inches

not pictured:

Jessica Sladek  
*Untitled*  
2016  
Archival inkjet print and moss  
17 × 11 inches





# MARYAM TAGHAVI

MFA, Department of Performance, 2017  
School of the Art Institute of Chicago

*Sleep Hours (interior view)*  
2018  
Façade projection  
Dimensions variable

on the following pages:

*Sleep Hours (exterior view)*

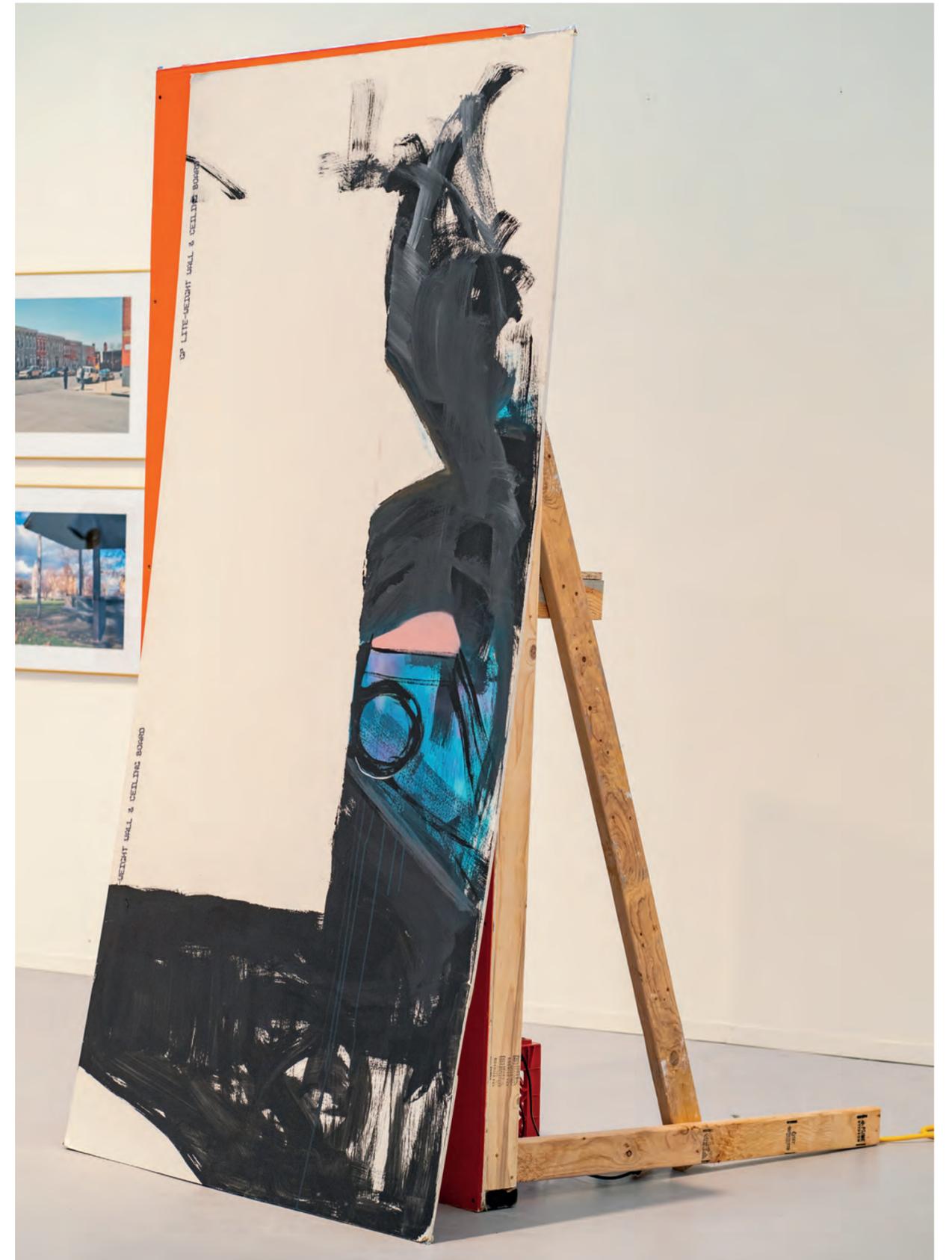




# ALEJANDRO "ZESPO" VELAZQUEZ

MFA, Department of Visual Arts, 2018  
University of Chicago

*Neighbor*  
2018  
Wood, mylar, oil, speaker, concrete and akai sampler  
4 x 8 x 5 feet





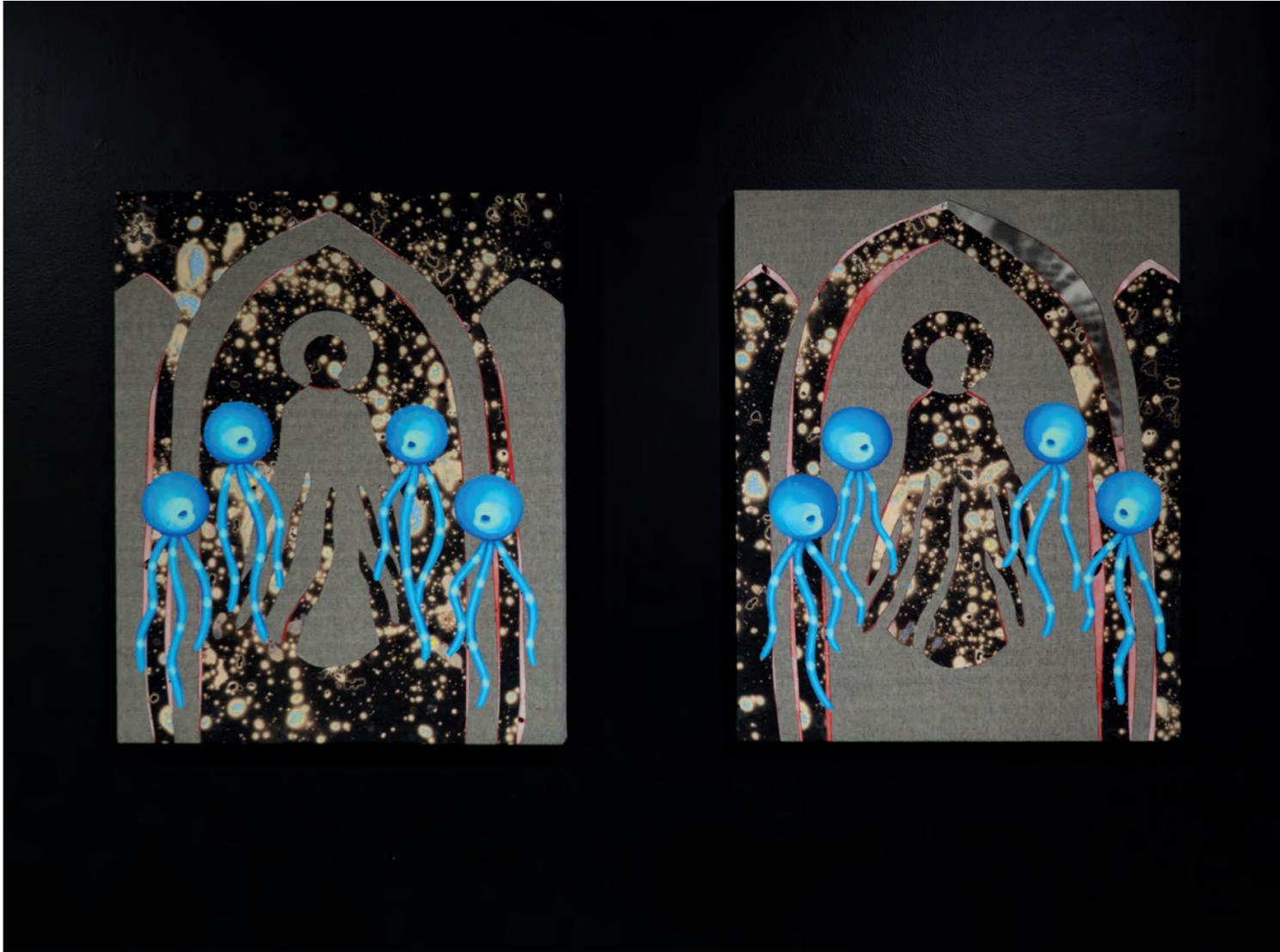
Zespo  
*On/Off Road*  
2018  
Oil on canvas  
72 × 96 inches

# SHANNA ZENTNER

MFA, Department of Visual Arts, 2017  
University of Chicago

*Ghost Cycle*  
2018  
Acrylic and hand-painted vinyl  
Dimensions variable

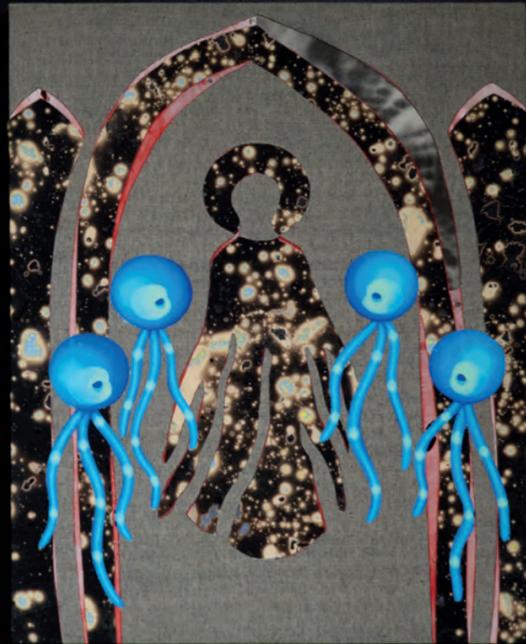




above:

Shanna Zentner  
*The Saints*  
 2016

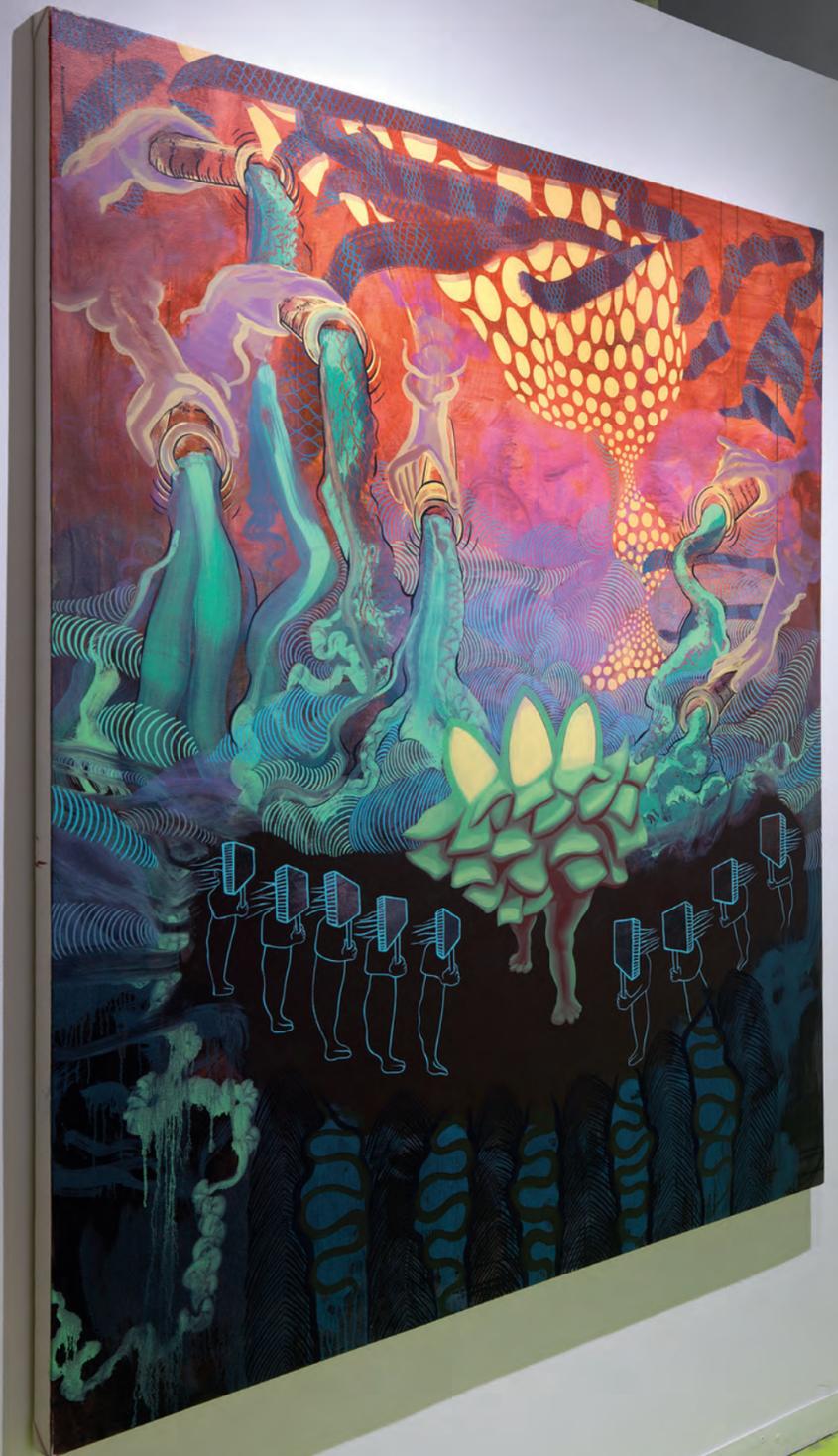
Oil, acrylic, and bleach on canvas  
 45 x 22 inches each



opposite:

Shanna Zentner  
*Condensation II*  
 2017

Oil and acrylic on canvas  
 54 x 66 inches



# FEIFAN ZHANG

MFA, Photography, 2018  
Columbia College Chicago

*No. 1284 from series No Man's Land*  
2017  
Archival inkjet prints  
40 × 50 inches





FeiFan Zhang  
*No. 1281 from series No Man's Land*  
 2017  
 Archival inkjet prints  
 40 × 50 inches



FeiFan Zhang  
*No. 1240 from series No Man's Land*  
 2017  
 Archival inkjet prints  
 32 × 40 inches

FeiFan Zhang  
*No. 1252 from series No Man's Land*  
 2017  
 Archival inkjet prints  
 32 × 40 inches



FeiFan Zhang  
*No. 1283 from series No Man's Land*  
 2017  
 Archival inkjet prints  
 32 × 40 inches



FeiFan Zhang  
*No. 1204 from series No Man's Land*  
 2017  
 Archival inkjet prints  
 32 × 40 inches



# Hyde Park ART CENTER

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Designed by The JNL graphic design, Ashley Ryann, Izzi Mordini & Jason Pickleman  
Catalogue printing and in-kind support provided by Classic Color of Chicago  
Installation photography by Tran Tran and Tom Van Eynde  
ISBN 978-0-9977756-3-1

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