



DUAL CURRENT

INSEPARABLE ELEMENTS IN PAINTING AND ARCHITECTURE

DUAL CURRENT



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Dual Current: Inseparable Elements in Painting and Architecture
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cover image: **left:** Zaha Hadid, Vitra Fire Station, 1993 **right:** Lyubov Popova, Painterly Architectronic, 1917

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DUAL CURRENT

INSEPARABLE ELEMENTS IN PAINTING AND ARCHITECTURE

CURATED BY GABRIELE EVERTZ

EWING GALLERY OF ART AND ARCHITECTURE
UNIVERSITY OF TENNESSEE
AUGUST 31 - OCTOBER 10, 2017

UT DOWNTOWN GALLERY
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THE CLARA M. EAGLE GALLERY
MURRAY STATE UNIVERSITY
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SARAH MOODY GALLERY
UNIVERSITY OF ALABAMA
APRIL 5 - MAY 18, 2018

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FROM THE DIRECTOR
SAM YATES

Throughout the history of art, there have been architects who influenced painters as well as painters who influenced architects. Occasionally there has been a rare genius accomplished in both disciplines. The Early Italian Renaissance painter Giotto and the High Renaissance painters Michelangelo and Raphael have received continuous recognition for their architectural designs. Centuries later, the architects Le Corbusier, Bernhard Hoesli, and Richard Meier also gained fame for their paintings and collages. Although many architects and painters only practice within their respective disciplines, they jointly share a common commitment to formal and conceptual exploration. This encompasses a range of investigative issues including spirituality, social and environmental concerns, and the human condition.

Since its inception in 1981, the Ewing Gallery of Art and Architecture has included exhibitions in its schedule that celebrate the shared interests of art and architecture. The Ewing Gallery has organized numerous exhibitions that highlight these links. A clear example is that of the art photographer who focuses on architecture as his or her primary subject. Examples of these are exhibitions which featured the work of William Current, Thomas Roma, Cervin Robinson, and the Chicago-based architectural photography firm, Hedrich-Blessing. The Ewing Gallery has also featured the art works and installations—collages, paintings, drawings, and films—of architects such as Perry Kulper, Errol Barron, Bernhard Hoesli, Janusz Kapusta, Anthony Ames, Liam Young, Richard Meier, James Wines, Coleman Coker, A.L. Aydelott and the Philadelphia firm of Kieran Timberlake. A selection of exhibitions that demonstrated a range of architectural inspired art works include *Chicago Architectural Drawings*, *Yugoslavian Architectural Drawings, Richard Haas: Architectural Mural Projects*, and *Affinities with Architecture.*

When the Ewing Gallery was presented with the concept of *Dual Current: Inseparable Elements in Painting and Architecture* by New York artist and curator Gabriele Evertz, I was excited to, once again, present a multi-media exhibition showcasing the unique parallel between these disciplines. Evertz has selected ten contemporary artists whose works have ties to architecture by focusing upon the German Bauhaus design school and the teachings of Josef Albers as their essential orientation. As technology and our understanding of history has advanced, so have the points of view of these ten artists.

The Ewing Gallery is grateful to Gabriele Evertz for her thoughtful curation of *Dual Current*. We are especially thankful to MINUS SPACE, Neil K. Rector, Andrew Wojtas, and to the participating artists for the loan of the works in this exhibition.

This exhibition was made possible through a UT *Ready for the World* grant. The College of Arts and Sciences and the College of Architecture + Design are aknowledged for their continued support of the Ewing Gallery. I would like to thank the staff of the Ewing and the UT Downtown galleries for their immense efforts in bringing this exhibition to fruition. Eric Cagley and Sarah McFalls are recognized for coordinating the design, construction, and installation of the exhibition elements in the Ewing Gallery. McFalls is also acknowledged for coordinating the design and publication of this catalogue. Mike Berry is credited with the exhibtion's installation and design at the UT Downtown Gallery. I am also grateful to T. Michael Martin, Director of the University Galleries at Murray State University, Murray, Kentucky and to William Dooley, Director at the Sarah Moody Gallery, University of Alabama, Tuscaloosa, Alabama, for their enthusiasm in hosting this exhibition at their respective institutions.



Dual Current: Inseparable Elements in Painting and Architecture examines the relationship between painting and architecture in a contemporary context through color, shape, and theory. While in no way intended as a survey, this show presents artists who link three-dimensional space and the picture plane to create radical new forms. *Dual Current* explores some of these dialogues between painting and architecture, which have been closely intertwined since at least the Renaissance. The advent of modernism complicated this relationship, introducing hybrid forms such as the *Painterly Architectonics* of Lyubov Popova (Russian, 1889–1924). These iconic paintings by Popova, along with the work of other modernist pioneers in her circle such as Kazimir Malevich (Russian, born Ukraine, 1878–1935), eliminate representational forms and use stark geometric shapes to propose a new social order that manifests itself in new social spaces. Walter Gropius (German, 1883–1969), and Le Corbusier (Charles-Édouard Jeanneret, French, born Switzerland, 1887–1965) explored this new worldview through the medium of architecture. Parallels to their structures can be found in the dicta Sigfried Giedion (Swiss, born Czechoslovakia, 1888–1968) set forth in his groundbreaking book, *Mechanization Takes Command: A Contribution to Anonymous History* (1948), which defined a philosophy of logic and clarity as the basis for modernism. Giedion greatly revised the visual language of the early twentieth century by classifying the movement's three main characteristics: primary colors, rectilinear geometry, and constructivist spaces. Both within and beyond the canvas, the artists in this exhibition interact with, but also transcend, Giedion's modernism.



left: Zaha Hadid, Vitra Fire Station, 1993 **right:** Lyubov Popova, Painterly Architectronic, 1917

Matthew Deleget (American, born 1972) investigates evidence of modernism's influence through his series of paintings called *Case Study,* begun in 2006. These works refer to the Case Study Houses program (1945-1960), one of America's most significant contributions to mid-twentieth-century architecture, whose influence continues as a reductive, yet experimental, system for innovative design. Deleget's works evoke the concepts of this avant-garde program by reflecting on the pattern, geometry, and architecture as found in domestic elements such as swimming pools, driveways, rooftops, and terraced gardens. More profoundly, the individual titles of this series, for instance *Case Study – Heathen* (2006), reflect a more analytical, perhaps ambiguous, mindset of the artist. He describes this body of work as "social abstractions," thereby hinting at Constructivist ideas first laid out by Popova, Malevich, and Giedion, among others. Similarly, Peter Dudek (American, born 1952) is deeply interested in everyday life in the public sphere, as evidenced in his *Daylight Studio*, an ongoing practice in the form of installations that explore our notions of borders, streets, malls, furniture, and even the Internet. With the inclusion of some of his favorite books, the various incarnations of *Daylight Studio* became sites of exploration, recollection, and creation. Here, Dudek gathers found and carefully constructed elements—consisting of divergent materials, colors, and textures—and with them creates works that oscillate between the functional and nonfunctional, suggesting new connections, insights, and possibilities. Cris Gianakos (American, born 1934) is best known for his *Rampworks*, which range in scale from intimate to monumental. These works share Constructivist themes

and are not only exhibited in galleries and museums, but can also be experienced in sacred spaces and outdoor settings. With a nod to modernism's emphasis on "truth to materials," the artist does not conceal his means of construction. Exposed beams, which are cut, bolted, and mounted in vertical, horizontal, and diagonal orientations, constitute Gianakos's work. Matthew Deleget says of the *Rampworks*:

> *In their apparent visual clarity and logic of assembly, the sculptures awaken a long-standing collective memory of cultural structures such as ancient temples, Russian constructivist sculpture, and everyday building sites. The effect is powerful and mysterious and transports the viewer in and out of a common, recollected history.* [1]

Some elements of modernist art and architecture shared common characteristics, such as reductive forms, innovative materials, and pure, saturated colors. Color, its placement and relation in the pictorial plane, has been a preoccupation of modern painting since its origins. As Piet Mondrian (Dutch, 1872–1944) explained in 1941:

> *The first thing to change in my painting was the color. I forsook natural color for pure color. I had come to feel that the colors of nature cannot be reproduced on canvas. Instinctively I felt that painting had to find a new way to express the beauty of nature.*[2]

The painter Vasily Kandinsky (French, born Russia, 1866–1944) studied the emotional impact of color as a professor at Gropius's famous Bauhaus. Kandinsky endowed colors with his own personal and specific meanings, which, while the viewer may not be familiar with the artist's connotations, the colors nonetheless communicate through their force.

In architecture, color can also be a key element; for example, one of the influential architects of the twentieth century, Le Corbusier, created his "Architectural Polychromy" in 1931, (and expanded in 1959), that is comprised of sixty-three color tones. He states:

> *These Keyboards of Colour aim at stimulating personal selection, by placing the task of choosing on a sound systematic basis. In my opinion they offer a method of approach which is accurate and effective, one which makes it possible to plan, in harmonies which are definitely architectural and yet suited to the natural taste and needs of the individual.*[3]

The Mexican architect, Luis Barragán (1902–1988), is known as well for houses with open spaces, broad planar forms, and most notably, bright colors. He calls his work "emotional architecture," a term which is indicative of the capacity for powerful impact of color and space on the psyche.

The artists in this exhibition treat color as an autonomous tool in their practice. They can be considered in part the students of Josef Albers, (American, born Germany, 1888–1976) who rigorously advanced investigations of color behavior and perception. A painter, poet, sculptor, teacher, and theoretician, he was central to the connection between European modernism and its parallel movement in America. His legacy as a teacher of artists, as well as his extensive work "profoundly influenced the development of modern art in the United States during the 1950s and 1960s."[4] As his colleagues before him, such as Popova and Malevich, Albers and his wife, Anni, are also considered pioneers in twentieth-century art—Anni through her innovative weavings, and Josef through his nonobjective color painting. In their teaching, both introduced a nondogmatic, nonhierarchal, rational approach and strategies of "defamiliarization" to sharpen visual observation—all part of the Bauhaus pedagogy—and in turn, for Josef, the influence of the progressive educational philosophy of the American philosopher John Dewey was profound and lasting. Dewey stressed experimentation and direct experience over theory in the learning experience.[5] Albers is well known for his use of seriality as a working method, particularly in the *Homage to the Square* series. In this exhibition, a silkscreen print, *Variant*, serves as an example from his multimedia *Adobe* series. In the original *Adobe* paintings Albers built-up area of knifed-on pigments to mimic a façade-like surface—reminiscent of the way common building materials are handled—thus coupling unfamiliar associations with the color experience afforded the viewer.

Like Albers, Michelle Grabner (American, born 1962), a painter, conceptual artist, teacher, and curator, is interested in the interactions of color, but her work takes a direct prompt from her surroundings. In one series titled *Gingham*, Grabner examines domesticity by translating patterns of tablecloths, bed linens, and blankets into paint. In bringing these commonplace patterns to an art context, she initiates a dialogue about gender roles and our assumed habits of seeing. The range of her many investigations are far-reaching in themes, materials, and methods.

1. Mathew Deleget, Cris Gianakos: RAMPWORKS, press release (New York: MINUS SPACE, 2016).
2. H.L.C. Jaffé, *De Stijl*, 1917-1931 (Cambridge, MA: Harvard University Press, 1986), 40.
3. "Architectural Polychromy," Les Couleurs Suisse AG, accessed 29 April, 2017, http://www.lescouleurs.ch/1/le-corbusier/architectural-polychromy/.
4. "Josef Albers," The Art Story: Modern Art Insight, accessed 16 May, 2017, www.theart-story.org/artist-albers-josef.htm.
5. Ibid.

Exploring objects and spaces outside of the home, Grabner created a full-size outdoor shed-turned-gallery titled *The Suburban,* in 2014. Located in Milwaukee, *The Suburban* is an independent artist-project space, as well as a work in its own right. In an ongoing program, Grabner invites artists to show their work in this unexpected context, and since they have complete control of what they wish to produce and exhibit, artists not only reclaim their autonomy, but also create, far from the marketplace, a community. Here, the white walls, so familiar in a traditional gallery context, undergo a dramatic change when experienced as a small suburban shed. Not driven by commerce, Grabner and her partner, Brad Killam, are funding projects "within the economy of our household."[6]

Russell Maltz (American, born 1952) creates works that similarly decontextualize everyday objects, using color to heighten this effect. Trained as a painter, but now working in installation, Maltz combines the two disciplines in his *SP Series*, ('SP' standing for 'suspended'). A new take on Duchamp's *Readymades,* these works consist of painted plywood sheets that are suspended from a steel pin. Scouring active construction sites for discarded building materials, the artist collects cinder blocks or variously sized plywood sheets, which he then stores for a period of years. He cleans and preserves these artifacts until an opportune moment arrives for their alteration and display. Maltz uses brightly colored paints to further infuse a work with meaning. One of his signature colors—the yellow-green Day-Glo used in this exhibition—is especially unsettling, as it brings to mind caution tape, men at work, and emergency personnel. The interplay of painting and architecture in Maltz's work is perhaps most evident in his use of everyday materials, but this relationship is also emphasized by his mode of presentation and use of a common language of color.

Changha Hwang (Korean, born 1969) mines color and space to different effect. His paintings often begin with one saturated, pure color, as in works by Mondrian and Maltz, but he departs from modernist forms. Hwang uses dense grids that are passive in and of themselves, but he complicates his work by juxtaposing their repetitive hatching and cross-hatching with blocks of different colors. This technique creates a complex system of layers, planes, and solids that build a dynamic dialogue and thus cause the observer to evaluate, reinterpret, and reframe their perceptual presence. Denying the eye any rest, these alternating spaces, at once open and dense, conjure our interconnected world and our inner and outer environments.

Postmodernism uses modernism both as a direct source and an impetus for experiment. With the rapid rise of digital and virtual experiences and wireless technology, modernist concepts of space, time, form, and color converge in a postmodern art that simulates surfaces, treats color with ambivalence, and creates non-spaces using an eclectic mix-and-match methodology. In so doing, art folds into pastiche. In postmodern architecture, classical theory mixes with modern elements to create an aesthetic that no longer directly references its historical context. As digital means allow disciplines to be combined with unprecedented ease, artists and architects are called upon anew to embrace technology as an extension of their creative selves.

Manfred Mohr (German, born 1938) was originally an action painter and jazz musician, but transformed his work from Abstract Expressionism to computer-generated algorithmic geometry. Mohr's flat-screen installations are computer-generated real-time algorithmic animations that display different images each day of the exhibition. The artist programmed his first computer drawing in 1969, citing as influences the German philosopher Max Bense (1910–1990) and the French composer Pierre Barbaud (1911–1990). One of his early works seems to afford us a glimpse into the future; Mohr's *Laserglyphs* from 1993, for example, are painted steel letters that in their strangeness, seem to be left behind by an advanced alien civilization. But in his imposing shaped monochrome paintings we begin to see the determined effort of tracing a line, here in a 6-D space that is beyond mental representation but nonetheless calculable. His computer program works named *Articiata* and *parallelResonance*, displayed on LCD screens, reveal a diagonal path that is randomly chosen between the 11th and 13th dimensions of a rotating hypercube. The color spaces and horizontal lines move with the structure; the diagonal path made visible by an animated white line extending in slow motion, which can be observed in real-time, moving in his invented space of the hypercube that makes for mesmerizing viewing. The course of the line never repeats itself because there are so many possibilities. The impulse comes from music, Mohr said, when he began writing computer programs, but found himself at a loss for a structure. He adopted the cube as his basic alphabet, followed by the hypercube, which provided the framework. The complexity of the structure is not important to Mohr—it is the line that is traced through the rotating space of the cube, with random variations of speed, adding a musical rhythm to this work. But the mathematical structure exists only to get to a visual "that I have not seen before."[7]

6. "The Suburban," accessed 19 May, 2017, www.thesuburban.com.

7. Manfred Mohr, interview by Gabriele Evertz, February 20, 2017.

In his effort to create rational work, Mohr joins the kind of inquiry that in modernism possibly finds a notional origin in the French Neo-Impressionists—especially the young painter Georges Seurat (French, 1902–1988) or, more recently, the Swiss painter Richard Paul Lohse, who was one of the first artists to formulate a systemic, modular principle for his color structures different from those of Mondrian, Malevich, or Theo van Doesburg (Dutch,1883–1931).[8]

Kristine Marx (American, born 1969) takes a multidisciplinary approach to technology. A student of painting, poetry, and philosophy, Marx is interested in "the way memory seizes upon isolated fragments of experience, reconstructing and formulating them into a cohesive mental artifact, yet never truly fixing an accurate picture."[9] She works with video, animation, and installation, often collaborating with composers and musicians to create multimedia works that are exhibited in theaters and concert halls. By recording, taking apart, and reconfiguring videos, Marx creates a peculiar terrain that lets the viewers move throughout mysterious, dreamlike, and haunting spaces. Technology also serves as a source of inspiration for more analog works, such as Deleget's *Shuffle Paintings*—originally defined by the shuffle feature on his iPod—which randomizes scale, size, and color, leaving the final picture up to chance.

These artists are not strict opponents of mainstream culture, but instead coexist with its concerns. Collectively the artists in this exhibition demonstrate a multiplicity of politics and styles, none of which can be said to represent a dominant worldview. For example, Lynne Harlow (American, born 1968) constructs elegant, lean organizations of light, color, and space that probe the threshold of awareness. Harlow achieves her intention of a specific perceptual experience with the minimum amount of material and information necessary. In addition, sometimes audio or olfactory stimuli are factors in her installations. Her work challenges established ideas of painting's function and the separation of the structural and phenomenological. One of her signature elements, the curtain, is often employed to allow the viewer to interact with her work. In a world where more is more, Harlow asks: "How little is enough? How much can be taken away before a piece crumbles?" But the precise quality of color always plays an important role in even the most reduced works. Her recent preoccupation with a specific tint of red—resulting from research on a house built by Gropius, located on Baker Bridge Road in Lincoln, Massachusetts—has expanded Harlow's palette to include what she names "Gropius pink."

On the other hand, associating color with a symbolic function, Rossana Martínez (Puerto Rican, born 1969) employs her color language, which brings to bear the rich cultural complexity of her native Puerto Rico, in each of her far-ranging projects. Her focus is the body in relation to specific interior and exterior spaces. Many works investigate diverse aspects of abstraction, color, and space that exist in binary relationships with the ephemeral and the enduring. In her performances, the viewer witnesses ways in which subtleties of balance and movement create a dialogue between body, space, and, occasionally, common materials, together leading to quietly profound and poetic experiences.[10]

Art is not created in a vacuum or in a world that is separated from scientific, social, and political meaning; all are intertwined, and technology, however promising, is not the only impetus. Art has always facilitated the merging of disciplines and ideas. Duchamp's *Readymades*, for instance, proposed a reconsideration of everyday objects in an art context, thus lending them new meaning. And what caused Albers to fashion work from discarded pieces of glass?

Among the most inventive reappraisals of the relationship between painting and architecture is the one developed over the course of her career by the Iraqi-born British architect Zaha Hadid (1950-2016). Producing revolutionary architecture with innovative materials and powerful forms, she was first recognized for her dynamic vision in painting. In one of her first and notable projects, the Vetra Fire Station, 1993, she created a highly sculptural building resembling the shapes in her paintings. Like the Russian Constructivist painters, she avoided excessive detail, which would only detract from the building's prismatic structure, and like her paintings, the building conveys a powerful sensation of movement.

Resisting the temptation to "copy and paste," arriving instead at a synthesis free of nostalgia—this is perhaps the great challenge for contemporary practitioners of both art and architecture. Whether we see it as the final phase of modernism, or the fulfillment of postmodernist imperatives— artistic achievement in our time lies in the merging of elements from different fields into inseparable and vital new forms. Art has the unique ability to make visible and fruitful the enduring tension of opposites.

—Gabriele Evertz

essay edited by SNAP Editions, New York, NY

8. Donald Judd, "Richard Paul Lohse," in *Richard Paul Lohse 1902-1988*, ed. R. H. Fuchs, (Den Haag: Gemeentemuseum, 1988), 9.
9. Kristine Marx: Video/Installation," Station Independent Projects, accessed February 24, 2016, http://stationindependent.com/artist_kristine.php.

10. In 2003 Matthew Deleget co-founded MINUS SPACE together with his wife, Rossana Martinez—first as an online website, then as a shared space that functioned as a studio/gallery, where he "…gets each day to building a stronger artistic community." He believes himself to be "part of a greater arts ecosystem, and the health of that system depends on what each of us contributes to it," quoted in Louden, 2017, pp. 259-269. In organizing this exhibit, I acknowledged the relatively new development of artists effectively teaming up with their partners. In so doing, they broaden their social and artistic base and form stronger ties to their communities, not unlike the dream of early pioneers such as Josef and Anni Albers, or Robert and Sonia Delaunay.

Gabriele Evertz is a German-born, American artist who lives and works in Brooklyn. She holds an MFA in painting and a BA in art history, from Hunter College in New York.

Since 1990, Evertz has exhibited her work in solo and group exhibitions internationally and throughout the United States. In 2017, her work was featured at 499 Park Avenue / The Lobby Gallery in Manhattan and at MINUS SPACE in Brooklyn. A three-person exhibition, with Robert Swain and Sanford Wurmfeld will take place in 2018 at the Visual Arts Center of New Jersey in Summit, New Jersey. She will also be included in a major project in Germany for the first half of 2018. Evertz's paintings are included in many public and private collections worldwide. She has an extensive bibliography as her work has been reviewed in many prominent publications.

In addition to her painting practice, Evertz is a Professor of Art in the Department of Art and Art History at Hunter College in New York. Over the past ten years, she has curated and co-curated critically acclaimed retrospectives and surveys of abstract painting at Hunter College, and presently at the University of Tennessee, Knoxville. She is the author of catalogue essays on color in abstract painting and on the artists Antoni Milkowski and Robert Swain, among others.

ENDNOTES

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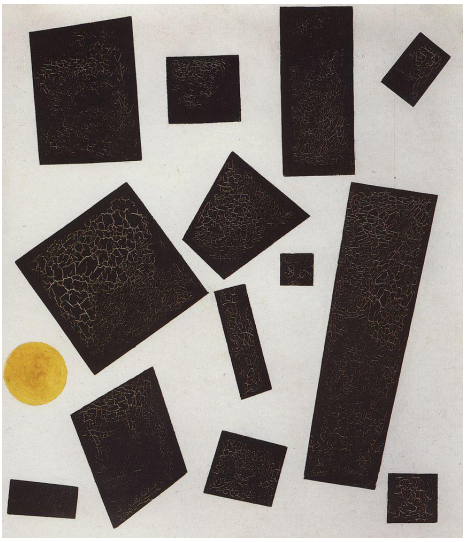
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REFERENCE IMAGES

The following images are examples of work by the artists and architects who are referenced in the essay. The images are organized in order of reference.

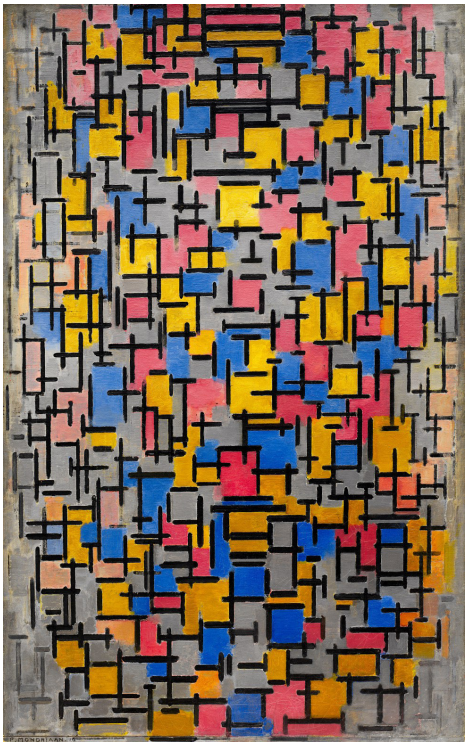






Lyubov Popova, *Painterly Architectronic*, 1917
Kazimir Malevich, *Suprematism*, 1915
Post WWII restoration: Walter Gropius, *Bauhaus School*, Dessau, 1925-26

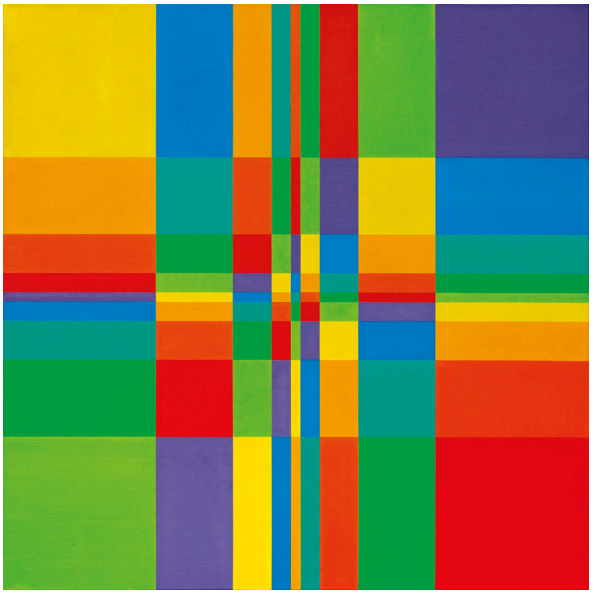




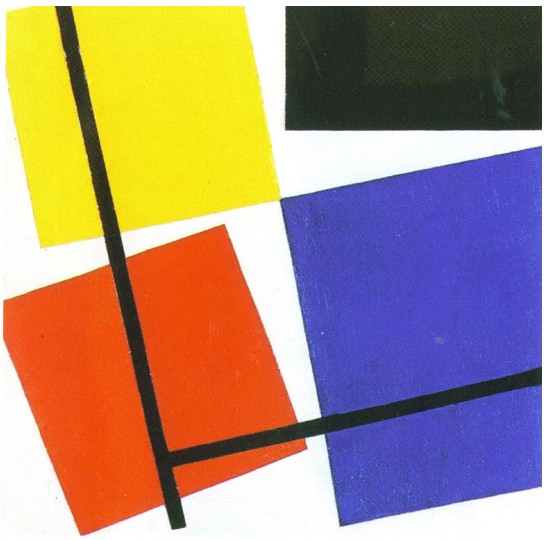


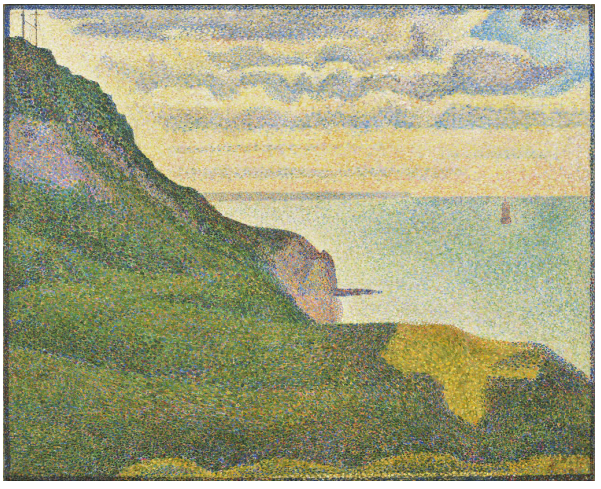
Le Corbusier, *Villa Savoye*, 1928-31
Piet Mondrian, *Composition*, 1916
Vasily Kandinsky, *Squares with Concentric Circles*, 1913













Le Corbusier, *Architectural Polychromy*, 1931
Luis Barragan, *Cuadra San Cristobál*, 1968
Georges Seurat, *Seascape at Port-en-Bessin, Normandy*, 1888

Richard Paul Lohse, *Neun Vertikale Systematische Farbreihen mit Horizontaler und Vertikaler Verdichtung*, 1955-69
Theo van Doesburg, *Simultaneous Counter-Composition,* 1929-30
Zaha Hadid, *Vitra Fire Station*, 1993

FEATURED ARTISTS

JOSEF ALBERS

When I paint and construct
I try to develop visual articulation

I do not think then – about abstraction
and just as little – about expression

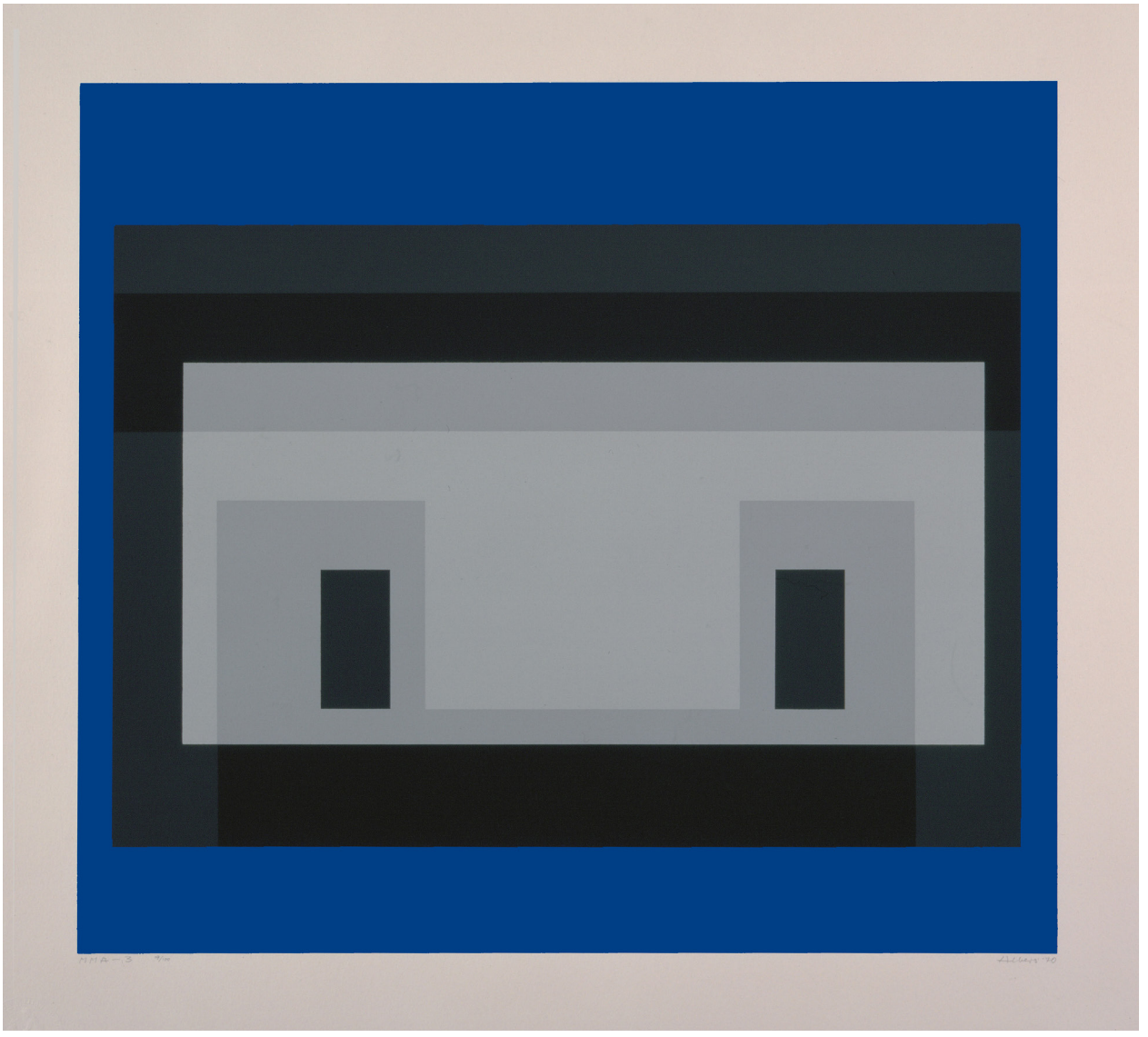
I do not look for isms
and not at momentary fashion

I see
that art essentially is purpose
and seeing (schauen)
that form demands
multiple presentation
manifold performance

I do not see
that forced individualism
or forced exaltation
are the source
of convincing formulation
of lasting meaning

In my work
I am content to compete
with myself
and to search with simple palette
and with simple color
for manifold instrumentation

So I dare further variants

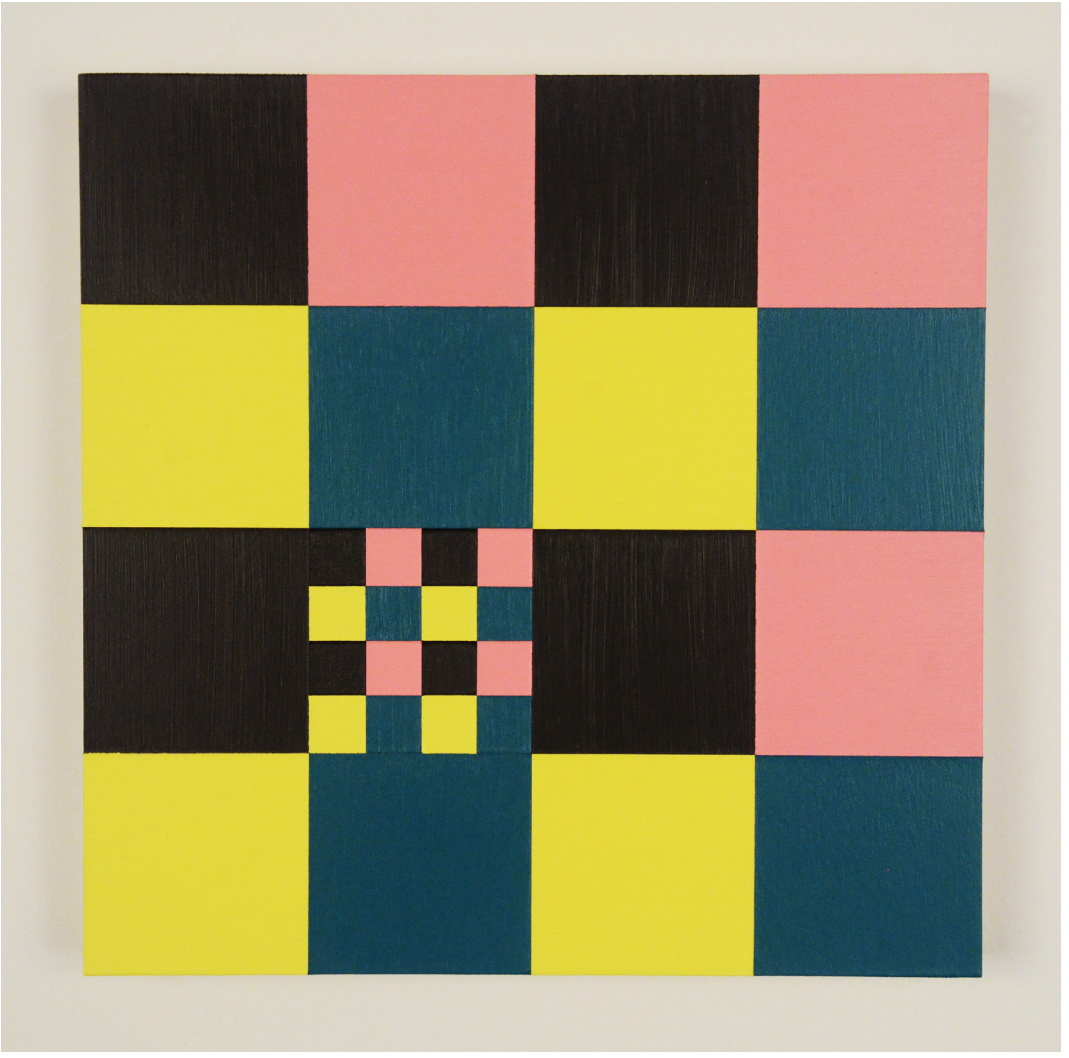


Variant MMA-3, 1970, silkscreen, 25 x 27 inches
Josef Albers is the cornerstone of the curatorial premise of *Dual Current*.

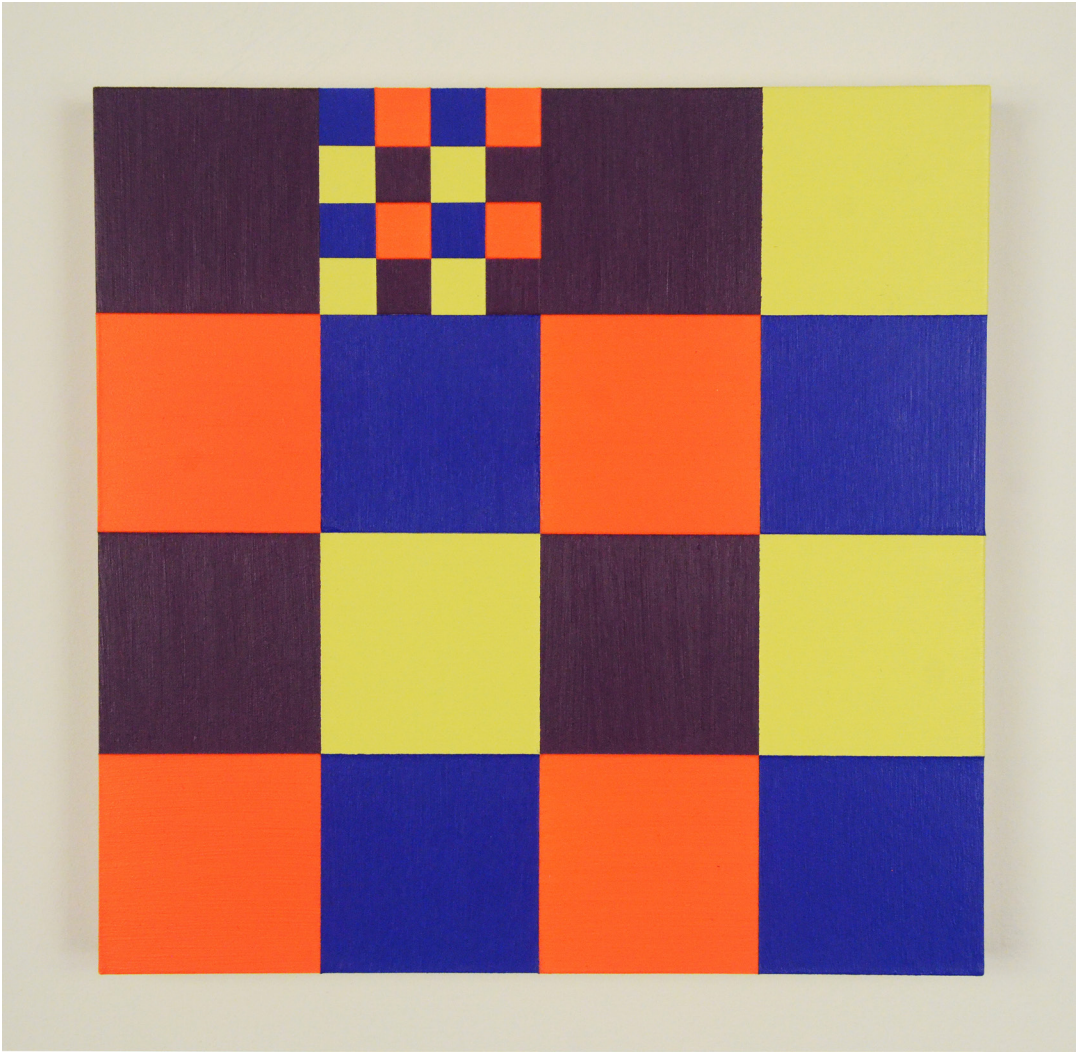
MATTHEW DELEGET

In my studio, I merge painting with conceptual, process, and installation strategies. For me, it is important to make work in the most direct, matter-of-fact manner possible — no novelties, gimmicks, or tricks. I am more interested in the idea of painting than the process. Paint is applied as if painting a fence, color is used straight out of the tube. I am decidedly unromantic about this process. It is all a means to an end.

I freely sample, remix, and often subvert my precedents — suprematist, constructivist, plastic, concrete, minimal, monochrome, pattern, op, neo-geo, radical and other reductive strategies. However, my work absorbs, digests, and reacts to what I see and hear around me daily in my environment — urban culture, corporate government, news propaganda, unwinnable wars, religious fundamentalism, unconscionable materialism, and more. I am interested in attacking the problem of reductive abstraction from every possible vantage point.



Shuffle (for Rrose Sélavy), 2017, acrylic on panel, 8 x 8 inches

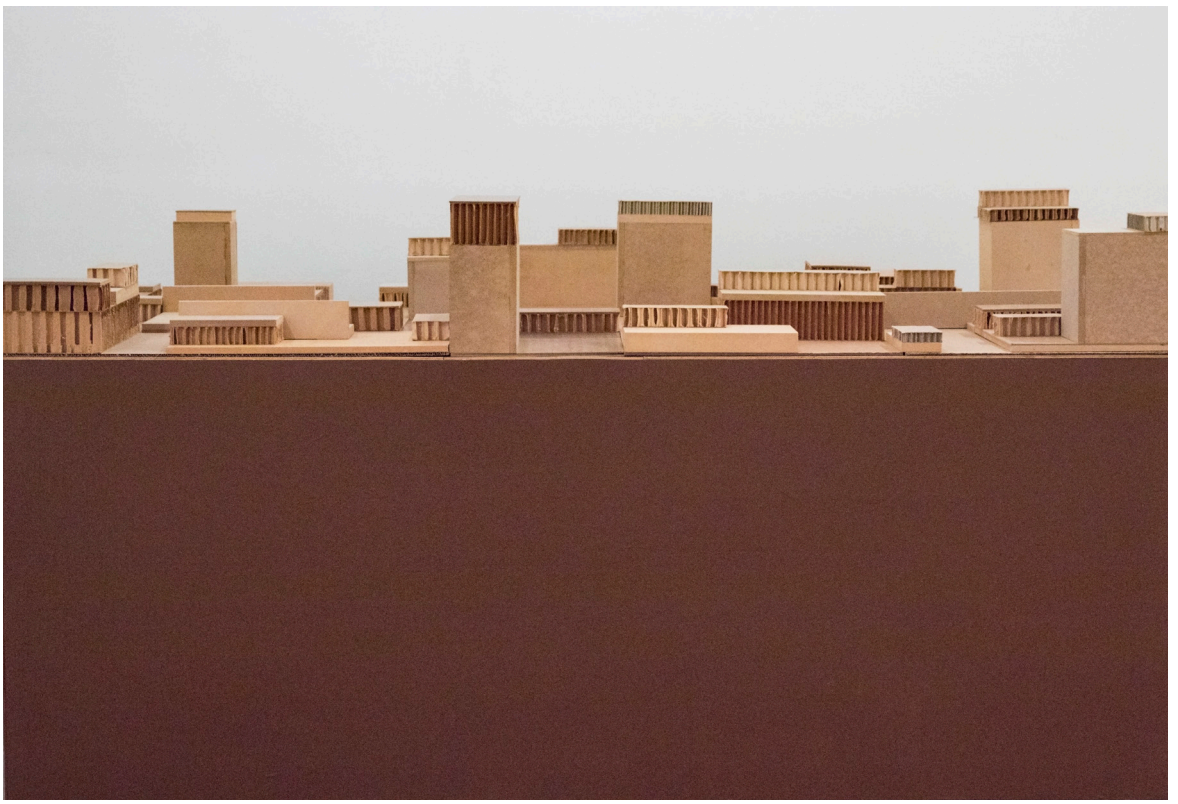




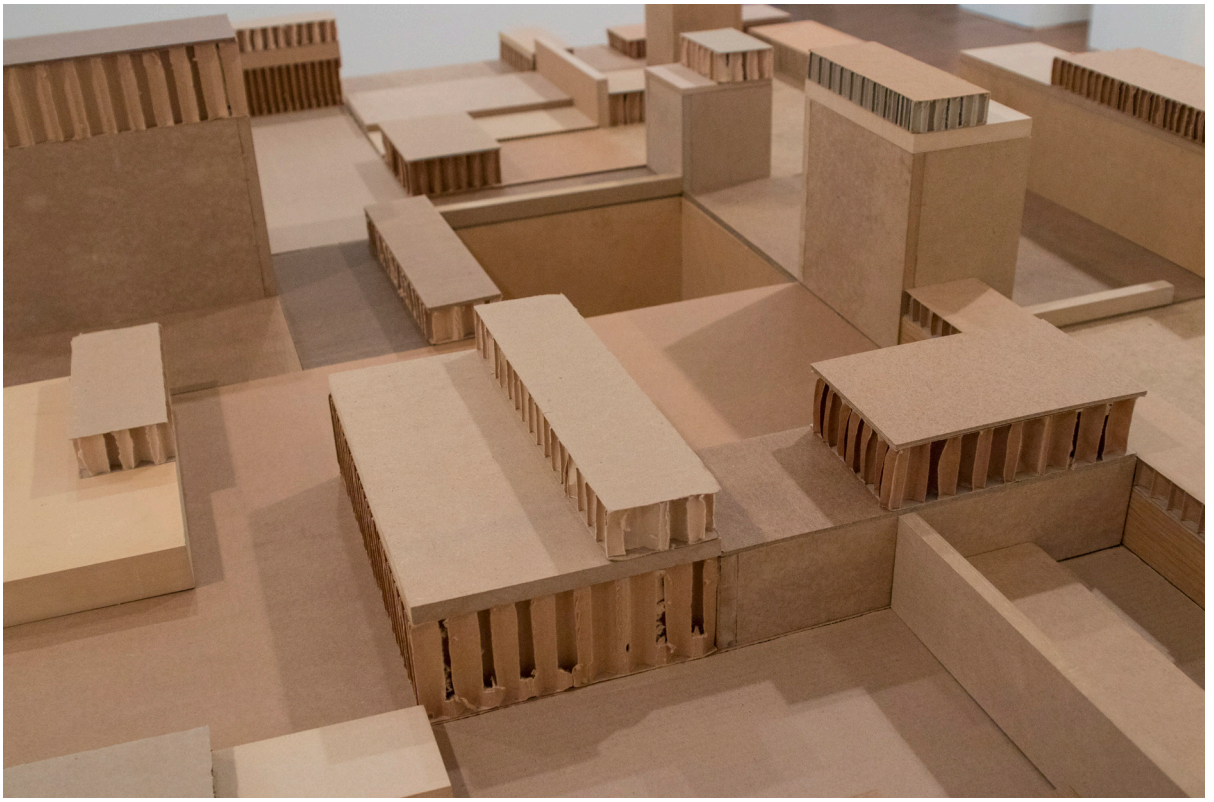
left: *Shuffle (for Claude Cahun)*, 2017, acrylic on panel, 8 x 8 inches
right: *Shuffle (for James Kalm) #71*, 2014, acrylic on panel, 8 x 8 inches

PETER DUDEK

Early on my artwork was concerned with built things, architectural structures, and, as it evolved, the dialog between sculpture and modern architecture. Aspects of museum display crept into the work, which then led to a flurry of curatorial projects. Currently my practice consists of sculpture, installations, drawing, photography, printmaking and the occasional bit of writing with a dash of curating thrown in. I do not paint.



Somewhere Between Wisconsin and..., 2009, cardboard and wood, 55 x 89 x 55 inches, Ewing Gallery installation by the artist





left: detail of *Somewhere Between Wisconsin and...*, 2009, cardboard and wood, 55 x 89 x 55 inches
right: *Domino Dreaming*, 2016, print on metal, 16 x 16 inches

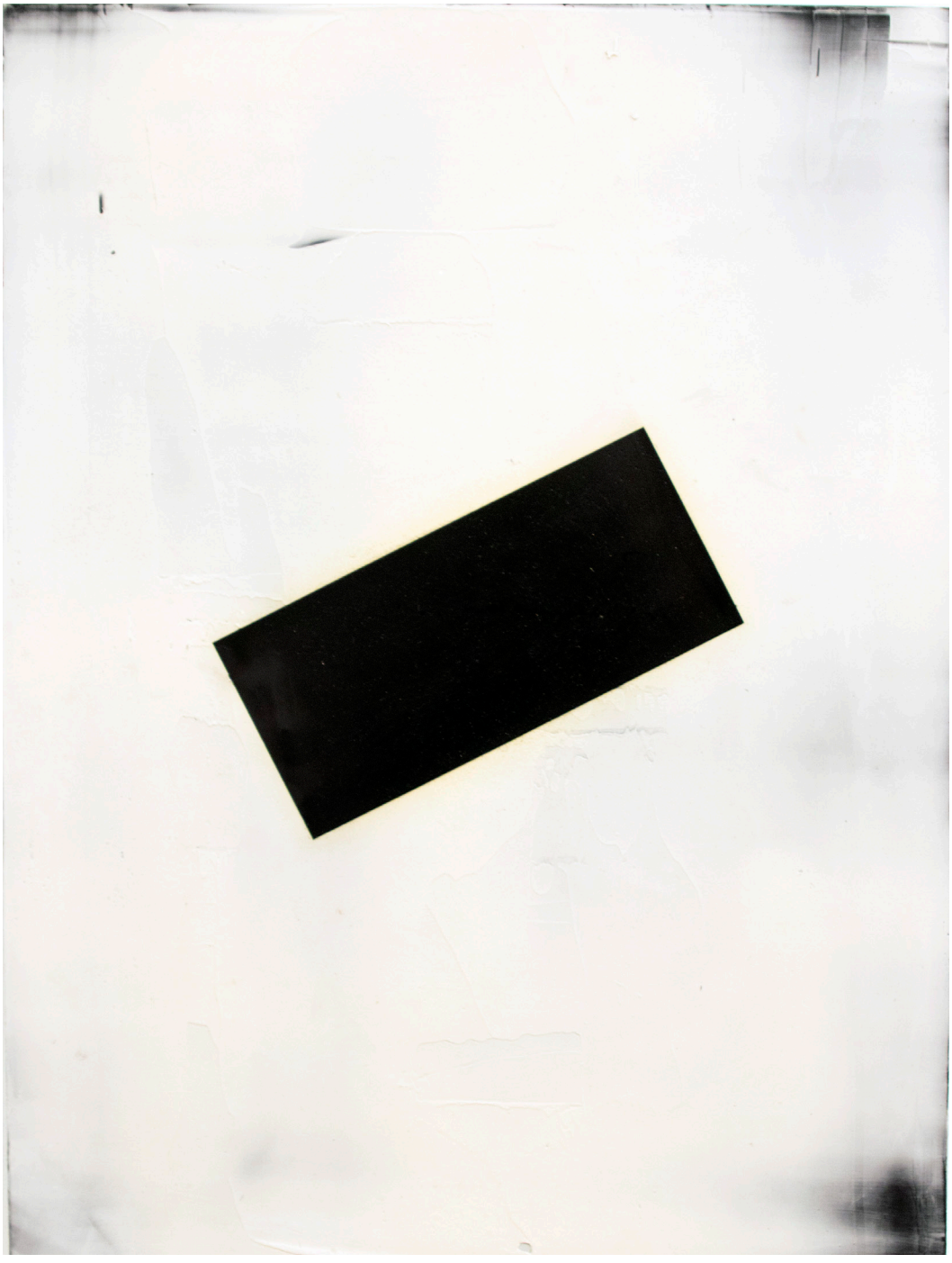
CRIS GIANAKOS

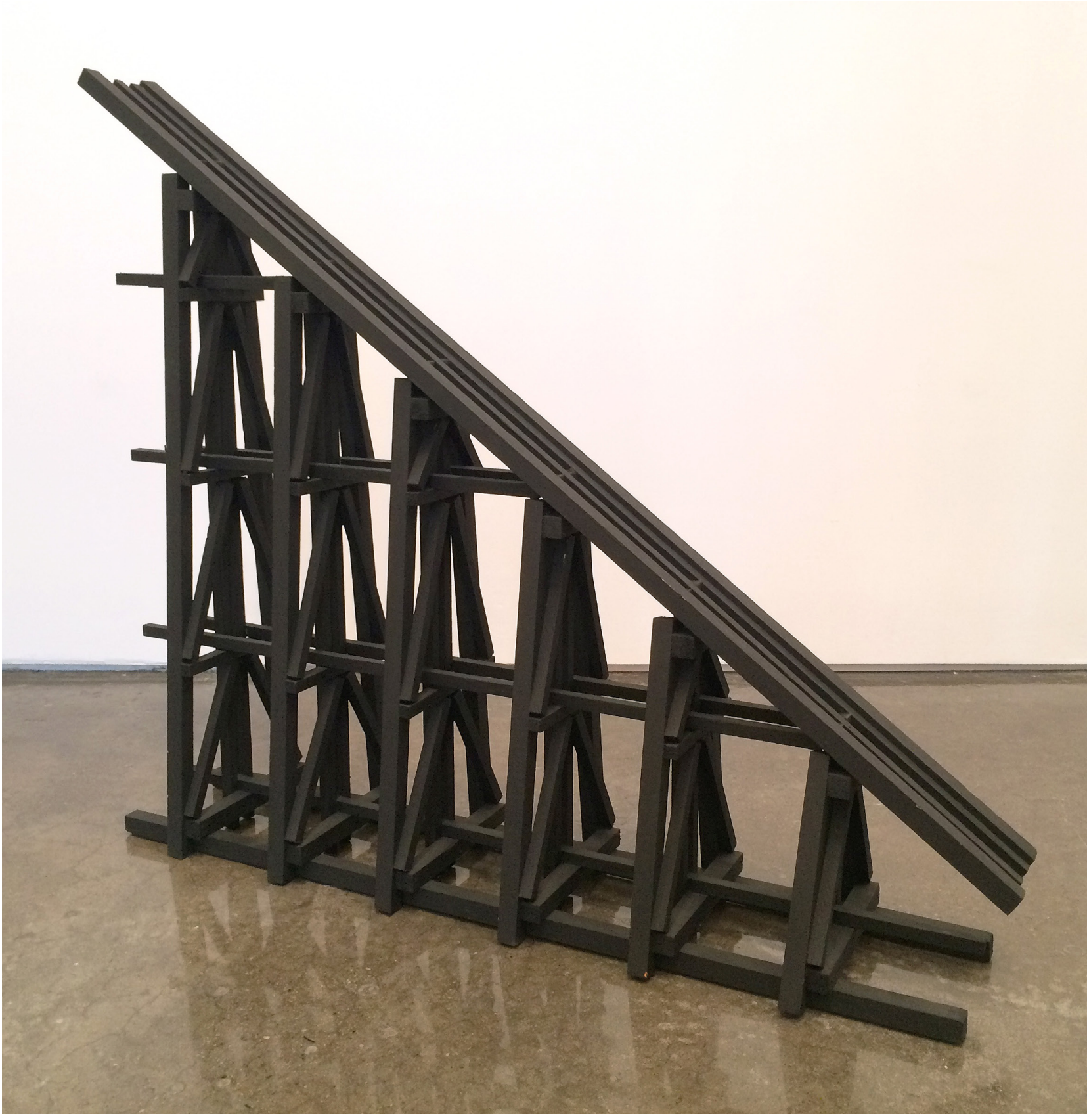
Dialogue has always been a strong theme in my life and work, from my formative years in Crete and bilingual upbringing in New York to my current work. I navigate on both sides of the Atlantic, connecting different and opposing people, languages and concepts.

I have always been working simultaneously on large, site-specific projects and two-dimensional paintings in my studio, keeping active a dialogue between large scale/small scale, outside/inside and monumental sculptural forms/two-dimensional works. I have always been attracted by the timeless and reductive quality of ancient art and artifacts. In the 1960s, I started experimenting with a key concept, central to my work until today: geometric forms imposed on and intervening in the architectural and urban environment. I have a strong interest in presenting both the architectural and formalist aspects of space as well as its cultural and intellectual dimensions. I reuse photographs of ancient sites + works and alter them through constructing, drawing, painting + collaging, creating a synthesis with past + present. The process of collaboration is implicit in all these ideas put forth.



Eve, 2017, cedar, galvanized bolts, nuts, washers, 83 x 27.5 x 27.5 inches

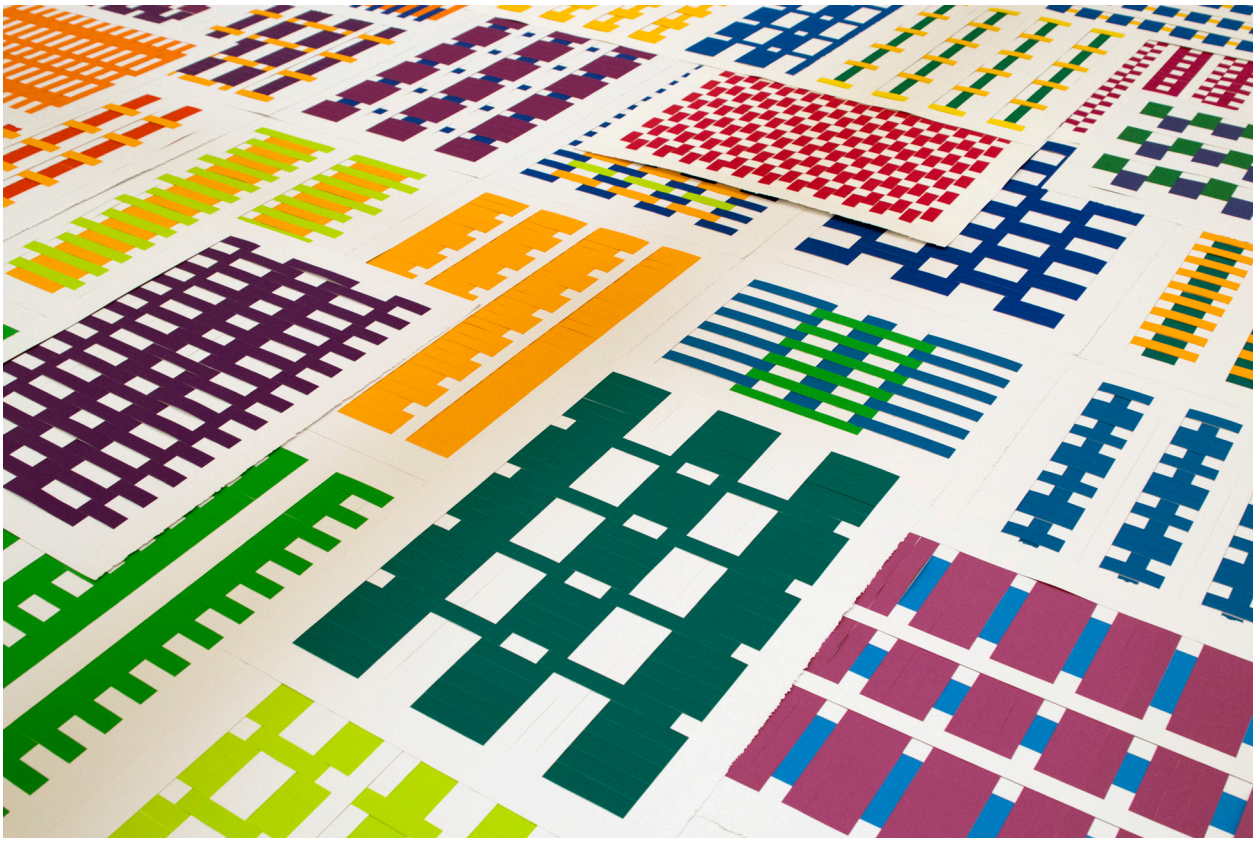




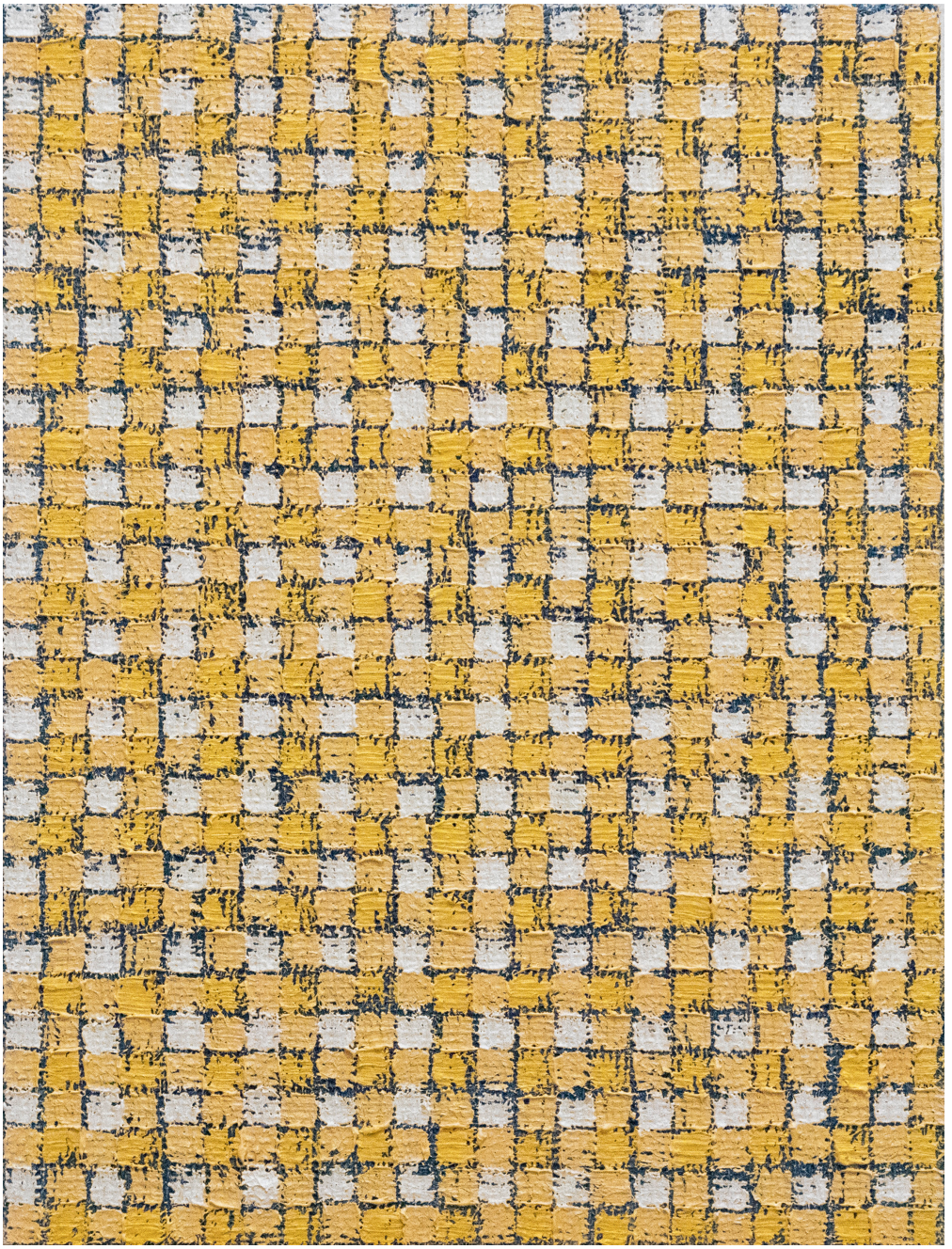
left: *Element XII*, 2017, gesso, oil, modeling paste, on Masonite and wood, 24 x 18.5 inches
right: *Ramp Prototype*, 1980, painted wood, 30 x 7 x 35 inches

MICHELLE GRABNER

The paper weavings came from Peter, my oldest kid... When he returned from school one day in first grade, he brought with him a red-and-blue paper weaving, which I painted without making a weaving of it. It was a symbol of a rudimentary grid structure, hand-made with scissors, a little clumsy. So I started researching early-childhood pedagogical exercises and paper weaving. Its over-and-under strips reinforce the concepts of counting and beginning math. In this research, I came across the work of Friedrich Froebel (1782-1852), a German philosopher, who developed some of the tenets for early childhood education and proposed paper weaving as one of the activities for young children. I just started working according to his method – using simple math and coming up with various patterns and colors. This pedagogy is based on the teleological concept of the "thing before word" concept of learning and knowledge formation. Paper weavings have been part of my way of developing patterns, similar to drawing, in a sense. I make them regularly.



Installation, Ewing Gallery, paper weavings, each 30 x 22 inches, Arches paper and Color-Aid, 12 x 12 feet





left: *Gingham Painting*, oil on burlap, 2017, 16 x 12 inches
right: *Gingham Painting*, oil on burlap, 2017, 16 x 12 inches

LYNNE HARLOW

How little is enough? How much can be taken away before a piece crumbles? I arrive at my pieces by reducing physical and visual information. This process of reduction, a steady taking away, is ultimately intended to be an act of generosity. In each piece I'm looking for the point at which these reductions allow me to give the most. It's an appealing contradiction because it prompts one to reconsider the concept of abundance and the nature of giving.



photo documentation of: *515 Chalkstone*, 2009, latex paint on house, Providence, Rhode Island, 20 x 16 inches



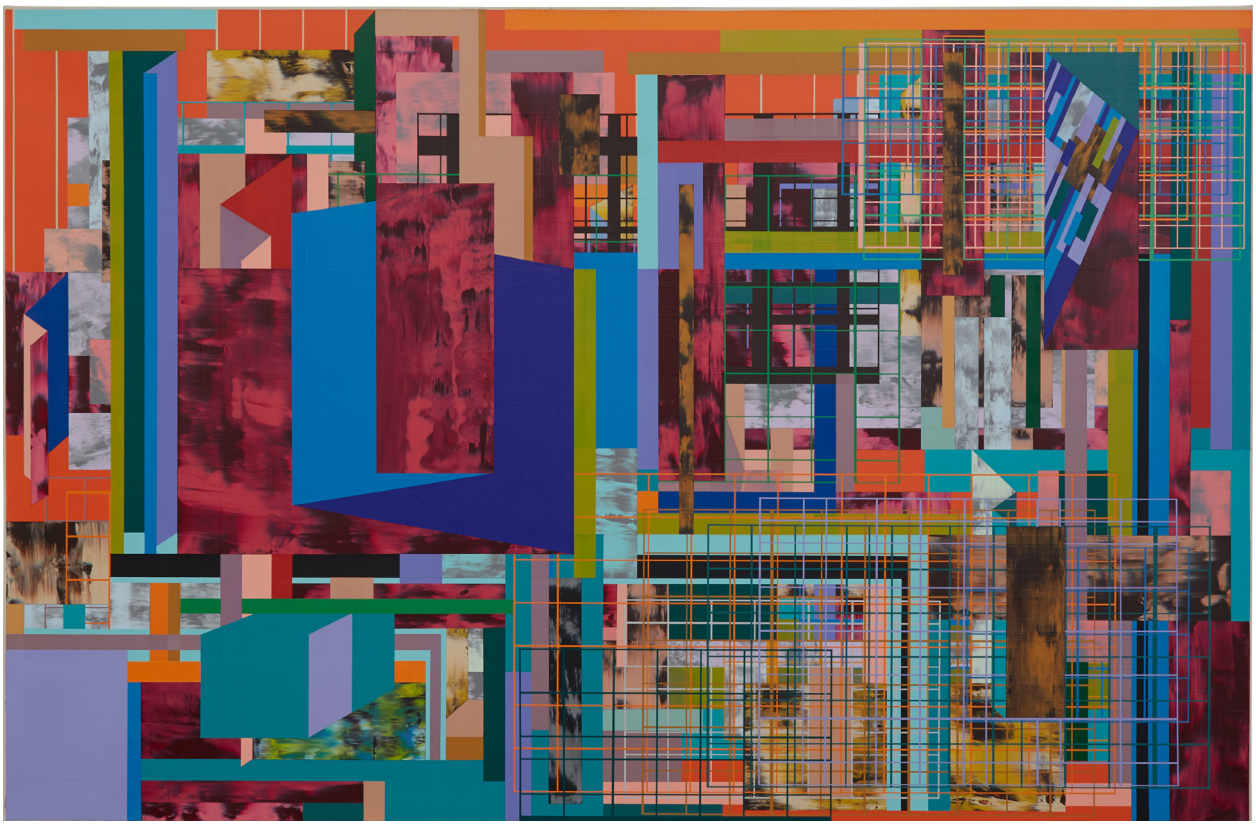


left: *Baker Bridge Road 1*, 2015, acrylic paint on Plexiglas, 4 x 4 x 1 inches
right: *Yema*, 2004 - 2017, silk chiffon, 10 x 7 feet

CHANGHA HWANG

[The paintings are] organically done. I don't have a particular plan or anything. I'm really interested in pattern and architecture and special qualities in art. It's intuitively done, and the mark-making is done with the next mark following the first.

When I started in school, I was very much interested in the Nazca Lines, how those simple lines bisect a two-dimensional surface on a pictorial level and they create some kind of spatial quality. So, I often used those elements as a starting point. Whenever I was in school, and from there on, I came to include the textile design in Mayan and Aztec culture and also even into Renaissance archictecture. It's a big mix of everything. Somehow I never think about computer digital imaging at all. A lot of people say that it influences the paintings, but it really doesn't.



Reality Series #11, 2005, acrylic on canvas, 27 x 57 inches





left: detail of *Reality Series #11*, 2005, acrylic on canvas, 27 x 57 inches
right: *Untitled*, 2005, acrylic on canvas, 16 x 16 inches

RUSSELL MALTZ

When I first began to regard physical space, the idea of "site specific" was a term being used to define certain ideas and to create a construct for place, a place where the art experience would be presented to the viewer. It seemed very constrained to me, the idea of space being specific as we move through it and experience it. So I began and continue to explore the temporal aspects of presence rather than the static construct of the specific physical properties of a site. I wanted the experience to be non-site specific so as to open the possibilities that relate to the wider more unpredictable dialogue of the quotidian.



Ball Park Diamond XXVII-D, 2006, polyurethane and enamel on glass plate, metal pin, 24 x 24 inches





left: *S.P. /SCR-17 #315N*, 2015, Day-Glo enamel on 3 wood pieces suspended from a galvanized nail, 73 x 2 x 6 inches
right: *S.P. /SCR-17 #115,* 2015, Day-Glo enamel on three plywood plates suspended from a steel post bracket, 67.5 x 67.5

ROSSANA MARTINEZ

I am interested in creating an experience and a dialogue between the body and common materials. The process and result are raw and unedited. I investigate subtleties of balance and movement, breath and anatomy—based on the connection between a running and yoga practice, and my interest in dance, conceptual abstraction and performance art. My intention is to allow viewers to interpret and question the work according to their expectations about what art is and how it should appear.



See the World in Orange and Blue, 2011, color photograph, 11 x 14 inches







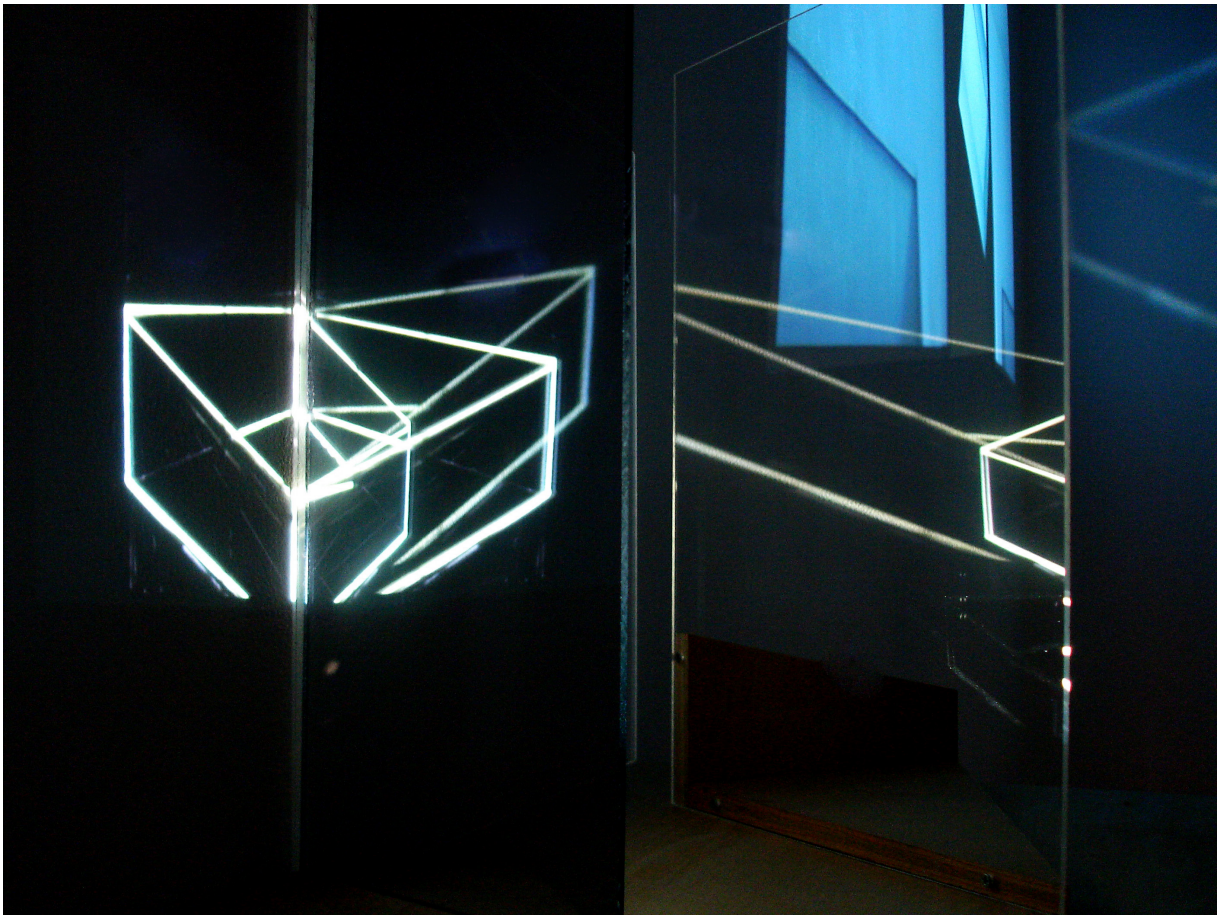
left: detail of *Follow the River*, 2014-ongoing, sketchbooks, paper, stained blue pigment, sketchbook, 5.5 x 7 inches, Ewing installation 5.5 inches by 31 feet
right top: *Body Geometry (Fabric)*, 2014, color photograph, 11 x 14 inches
right bottom:*Body Geometry (Take Me To That Other Place)*, 2014, color photograph, 11 x 14 inches

KRISTINE MARX

I record, take apart, and reconfigure video taken from a site. The fragmented imagery moves from straight photographic representation to a subjective sense of a particular place to a more abstract, diagrammatic idea of space. The varied sequences of layered images loosely connect from one to another showing an interior in process (both physical and psychological), simultaneously being constructed and disassembled. I am interested in the way memory seizes upon isolated fragments of experience, reconstructing and formulating them into a cohesive mental artifact, yet never truly fixing an accurate picture.



Floating Room, ongoing, two projections, Plexiglas, wood, 20 x 10 x 11 feet, Ewing Gallery installation by the artist







left: *Floating Room,* ongoing, two projections, Plexiglas, wood, 20 x 10 x 11 feet, Ewing Gallery installation by the artist
right top: *Gallery Back no. 3,* 2013, watercolor, 4 x 6 inches
right bottom: *Gallery Front no. 4*, 2013, watercolor, 4 x 6 inches

MANFRED MOHR

In my artistic development I did not have the typical constructivist background. I was an action painter and jazz musician. Through a development of consciousness, I detached myself from spontaneous expressions, and, in the mid 1960s, turned to a more systematic, geometric form of expression.

The computer became a physical and intellectual extension in the process of creating my art. I write computer algorithms, i.e. rules that calculate and then generate the work, which could not be realized in any other way. It is not necessarily the system or the logic I want to present in my work, but the visual invention that results from it. My artistic goal is reached, when a finished work can visually dissociate itself from its logical content and convincingly stand as an independent abstract entity.

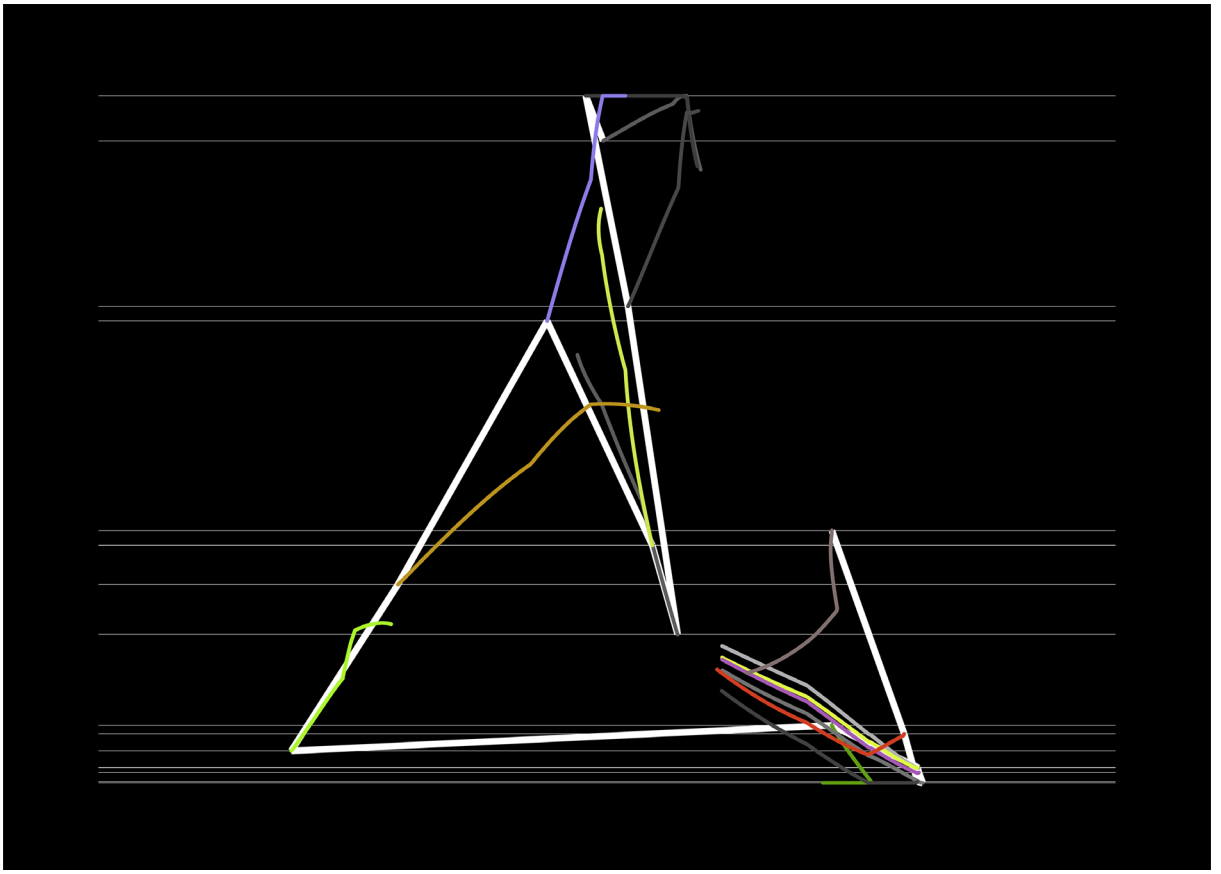
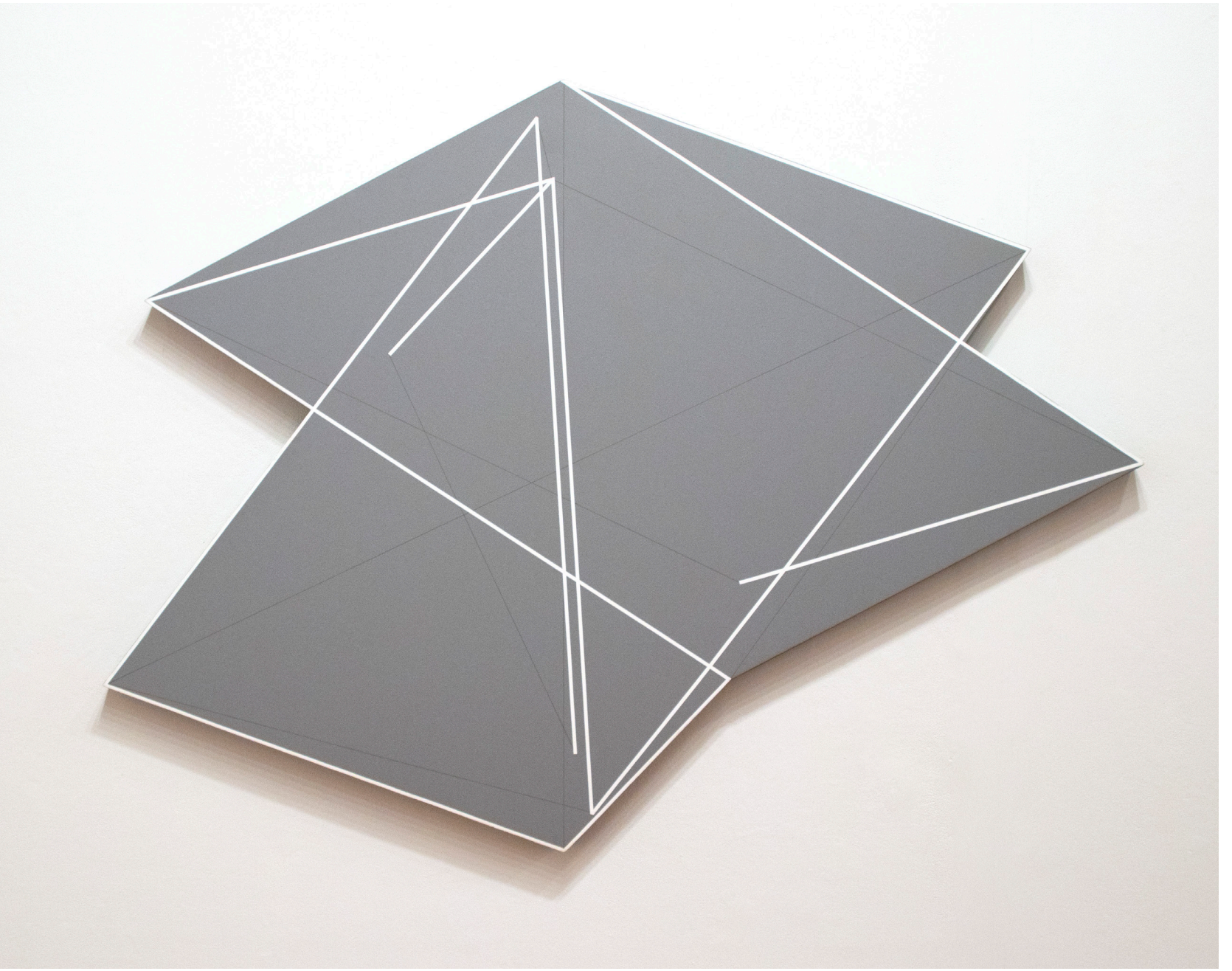
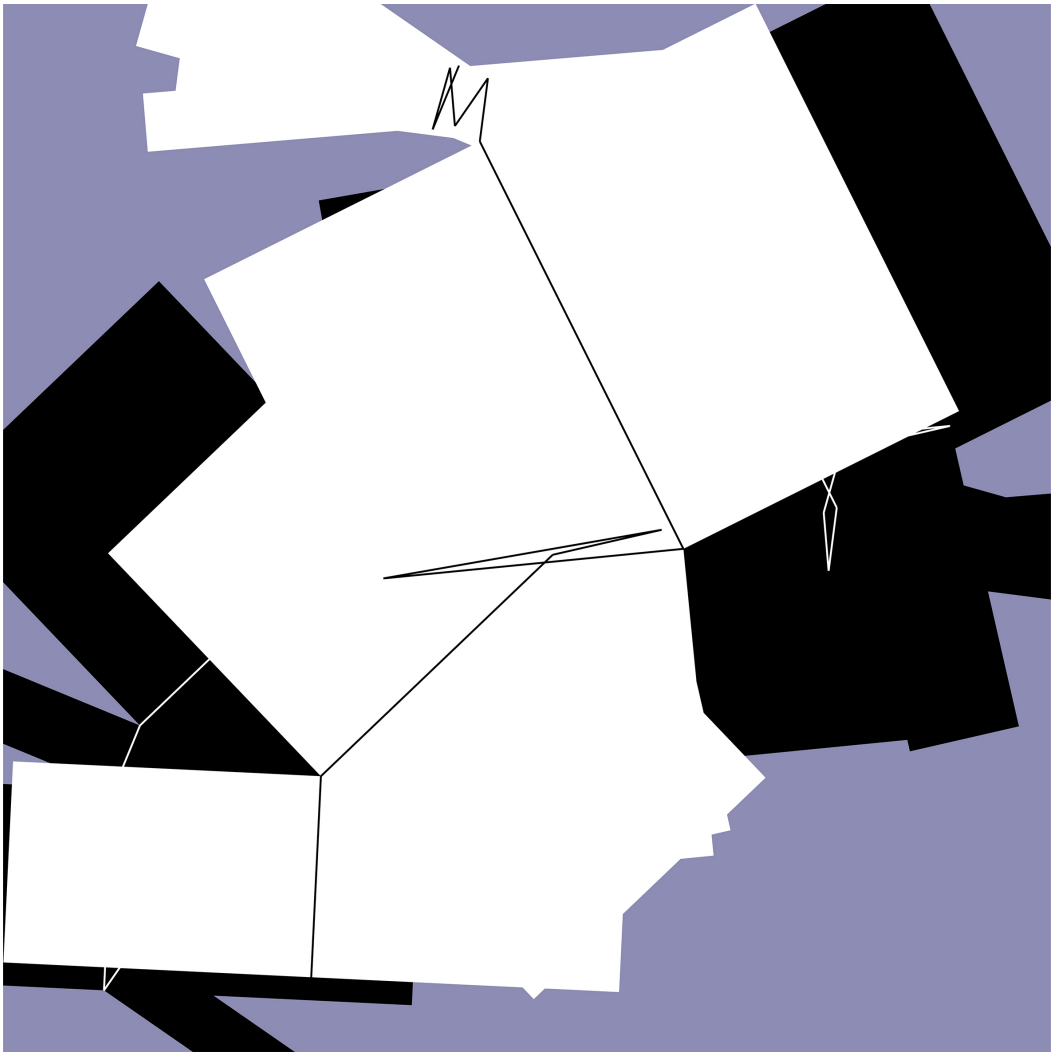


image from *P-2210-B*, 2015, iMac, — metal case, 17 x 25.25 x 4 inches





left: *P-511-O*, 1995-97, acrylic on canvas, 56 x 74 inches
right: image from *P1411-A*, 2010, LCD screen + Mac Mini, 17 x 17 x 4 inches

ARTISTS' VITAE

JOSEF ALBERS

Josef Albers (1888-1976), one of the most influential artist-educators of the twentieth century, began his career as a member of the Bauhaus group in Germany during the 1920s. First working in stained glass, he began teaching design in 1923. As one of the first of the Bauhaus instructors he left the school in 1933 to accept a teaching position in America at the Black Mountain College near Asheville, North Carolina. There, for sixteen years, he taught with his wife, the well-known and innovative Bauhaus weaver, Anni Albers, where they developed a curriculum that had a profound influence and revolutionized art education in America.

In 1950 Albers joined the faculty at Yale University as chairman of the Department of Design and embarked on what is possibly one of his most recognized signature series, *Homage to the Square*, a tightly focused investigation of color in context and chromatic behavior such as effects of transparencies, afterimages and luminous color shifts. It was to occupy him until his death. His 1963 book, *Interaction of Color*, became a groundbreaking publication that investigates the nature of color perception with examples of stunning color plates, often produced by his students. Albers proposed that color rather than form is the primary medium of the pictorial language. He emphasized critical thinking, close looking and stressed the viewer's role in creating meaning. Reissued in 2013, *Interaction of Color* is still in use in classrooms all over Europe and America.

In 1964, the Museum of Modern Art mounted a major exhibition of his work that traveled to 22 venues in the United States and Latin America. The recipient of numerous awards and honorary degrees, Albers was elected to the National Institute of Arts and Letters in 1968. In 1971 Albers became the first living artist to be the subject of a career-spanning solo exhibition at the Metropolitan Museum of Art. Many outstanding exhibitions followed in America and Europe, devoted to the wide range of his interests concerning not only painting but also many different mediums such as photography, printmaking, collage, design, architectural installations and even some poetry. Initially better known in Europe as color painter and in America as instructor and theoretician, Albers is the quintessential Modernist practitioner of art. Over the years, his work has been seen in countless exhibitions throughout the world and inspired generations.

Two upcoming shows are of note: An exhibition, *Josef Albers in Latin America*, currently being prepared by The Solomon R. Guggenheim Museum, will be on view from November 3, 2017 through February 18, 2018. Further, the Musee d'Art Moderne de la Ville de Paris is planning a major survey exhibition of the work of both Josef and Anni Albers for 2019.

MATTHEW DELEGET

EDUCATION

1997 MFA in Painting, M.S. in Theory, Criticism and History of Art, Design and Architecture, Pratt Institute, Brooklyn, NY
1994 Studied at Università Internazionale dell'Arte, Venice, Italy
BA in Art and German, Wabash College, Crawfordsville, IN

SOLO+TWO PERSON EXHIBITIONS

2017 *Dr. Julius* / AP, Berlin, Germany
2016 *Vanitas*, Philip Slein Gallery, St. Louis, MO
2015 *Matthew Deleget & Rossana Martinez: With You in Constant Conversation*, Schneider Museum of Art, Southern Oregon University, Ashland, OR
2014 *Vanitas*, Peter Blake Gallery, Laguna Beach, CA
False Positive, Outlet, Brooklyn, NY
Matthew Deleget & Hartmut Böhm: Related Lines, Dr. Julius / AP, Berlin, Germany
2013 *Ponte Duro/Get Hard*, Temporary Contemporary, Bass Museum of Art, Miami Beach, FL
2012 *Pictures at an Exhibition*, Cress Gallery of Art, University of Tennessee at Chattanooga, Chattanooga, TN
Ceremony, Alejandra von Hartz Gallery, Miami, FL

GROUP EXHIBITIONS

2017 *100 Years After De Stijl*, Museum De Lakenhal, Leiden, The Netherlands
Painting Black, Raum Schroth, Museum Wilhelm Morgner, Soest, Germany
2016 T*he Black & White Project*, Transmitter, Brooklyn, NY
Russell Maltz & Some American Friends, Schauraum Multipleart, Zurich, Switzerland
Accrochage, Dr. Julius AP, Berlin, Germany
Julian Dashper and Friends, PS, Amsterdam, Netherlands
2015 *Concrete Post 3*, raum2810, Bonn, Germany
Concrete Post 2, Project Space Spare Room, RMIT University, Melbourne, Australia
This Color Is You, Blackburn 20|20 Gallery / EFA Center, New York, NY
Object'hood, Lesley Heller Workspace, New York, NY

COLLECTIONS

Brown Rudnick, New York, NY
Cohen Brothers Realty, Ft. Lauderdale, FL
Fidelity Investments, New York, NY
Hoggard Wagner Art Collection, New York, NY
Newmark Knight Frank, New York, NY
Pratt Institute Library, Brooklyn, NY
Saint Louis Art Museum, Saint Louis, MO
University of Tennessee, Chattanooga, TN
Williamsburg Art and Historical Center, Brooklyn, NY

PETER DUDEK

EDUCATION

1983 MA, Hunter College, New York, NY
1978 Skowhegan School of Painting and Sculpture, Skowhegan, ME
1978 BFA, School of Visual Arts, New York, NY

SOLO+TWO PERSON EXHIBITIONS

2015 *Some Thoughts (not necessarily random)*, LABspace, Hillsdale, NY
2013 *The North Adams Murals*, North Adams, MA
2012 Herter Gallery, UMass, Amherst, MA
2009 Kolok Gallery, North Adams, MA
2007 Smack Mellon, Brooklyn, NY

GROUP EXHIBITIONS

2016 *Space, Light and Disorder*, Markel Fine Arts, New York, NY
2015 *Object'hood*, Lesley Heller Workspace, New York, NY
2014 *Blueprint*, Union College, Schenectady, NY
Real Estate, Ventana 244, Brooklyn, NY
2013 *Clouds*, Leslie Heller Gallery, New York, NY
Old School Art Fair, New York, NY
2012 *Dudek & Soriani*, Ventana 244, Brooklyn, NY
A Few of My Favorite Things, The End, Brooklyn, NY
Range II, APE Gallery, Northampton, MA

FELLOWSHIPS+AWARDS+RESIDENCIES

2007 NYFA Fellowship in Sculpture
1992 Marie Walsh Sharpe Art Foundation Fellowship
1990 Residency, Centrum Rzezby Polskiej, Oronsko, Poland
1982 Creative Artists Program Service Fellowship
1980 Artist-in-Residence, Nethers Colony, Woodville, VA

MICHELLE GRABNER

EDUCATION

1990 MFA, Art Theory and Practice, Northwestern University
1987 MA, Art History, University of Wisconsin-Milwaukee
1984 BFA, Painting and Drawing, University of Wisconsin-Milwaukee

SOLO+TWO PERSON EXHIBITIONS

2016 Gallery 16, San Francisco, CA
On the Wall, Monique Meloche Gallery, Chicago, IL
2015 Indianapolis Museum of Art, Indianapolis, IN
Rocket Gallery, London
Green Gallery, Milwaukee, WI
2014 James Cohan Gallery, New York, NY
Anne Mosseri-Marlio Galerie, Basel, Switzerland
Brett Shaheen: Modern and Contemporary Art, Cleveland, OH

GROUP EXHIBITIONS

2016 *Living Rooms*, John Michael Kohler Art Center, WI
An Unnamed Need: Pattern and Beauty in Contemporary Art, Leech, Hoffmaster & Kohler Galleries, Lawrence University, Appleton, WI
Strange Abstraction, Featuring Joanne Greenbaum, Arlene Shechet, Chris Martin, Cary Smith and Others, Fredericks & Freiser, New York, NY
Expanded Fields, Nymphius Projekte, Berlin, Germany
Physical Painting, SUNY, Purchase, NY
Condensed Matter Community, Synchrotron Radiation Center: Home of Aladdin, Stoughton, WI
Radical Plastic, CUE Foundation, NY
Julian Dashper and Friends, PS, Amsterdam, Holland
2015 *The Works: Artists in and From Chicago*, CAM, Brussels, Belgium
L'Ordre Cache, Saison 1, FRAC Bourgogne, Dijon, France
Pathmakers: Women in Art, Craft and Design, Midcentury and Today, Museum of Art and Design, New York and The National museum of Woman in the Arts, Washington, DC
Fiber Optics, MINUS SPACE, NY

COLLECTIONS

Walker Art Center, Minneapolis, MN
Museum of Contemporary Art, Chicago, IL
MUDAM - Musée d'Art Moderne Luxembourg
Milwaukee Art Museum, Milwaukee, WI
Madison Museum of Contemporary Art, Madison, WI
Daimler Contemporary, Berlin, Germany
Smithsonian American Art Museum, Washington D.C.
Victoria and Albert Museum, London, England
Museum of Fine Arts, Boston, MA
Allen Memorial Art Museum, Oberlin College, OH
Indianapolis Museum of Art, Indianapolis, IN

CRIS GIANAKOS

EDUCATION

1955 School of Visual Arts, New York, NY

SOLO+TWO PERSON EXHIBITIONS

2017 *975*, Galleri Andersson/Sandstrom, Stockholm, Sweden
Graphic Art from Atelje Larsen: Cris Gianakos – Geometrics, Dunkers Kulturhus, Helsingbord, Sweden
2016 *Spira Didimo*, Fortetza, Museum of Contemporary Art of Crete, Rethymnon, Crete
Meta, Minus Space, Brooklyn, NY
2013 *Dialogues with Time: Cris Gianakos at the Archeological Museum*, Poros, Greece

GROUP EXHIBITIONS

2016 *Russell Maltz and some American Friends*, schauraum multipleart, Zurich, Switzerland
On Paper, Minus Space, Brooklyn, NY
2015 *40: The Anniversary Exhibition*, Hal Bromm Gallery, New York. NY
Accíones en la Calle: Street Works in New York and Latin America circa 1970, Amelie A. Wallace Art Gallery at the State University of New York (SUNY), Old Westbury, NY
Welcome Walkway, Welcome: The European Hospitality and its Borders, The Contemporary Art Museum, OlivePress, Chania, Crete
10 Summers, Citronne Gallery, Poros, Greece
Beauty Is the Method, American College of Greece, Athens, Greece
Elements, MINUS SPACE, Brooklyn, NY

SELECTED COLLECTIONS

Brooklyn Museum of Art, Brooklyn, NY
Fogg Art Museum, Harvard University, Cambridge, MA
Reading Public Museum, Reading, PA
San Diego Museum of Art, San Diego, CA
UCLA Hammer Museum, Los Angeles, CA
University Art Gallery at Carnegie-Mellon, Pittsburgh, PA
University Gallery, University of Massachusetts, Amherst, MA
Wakita Museum of Art, Tokyo, Japan
Macedonian Museum of Contemporary Art, Thessaloniki, Greece
The American College of Greece, Athens, Greece
American Express, Minneapolis, MN
American Express Company, New York, NY
Archive Museum, Lund, Sweden
Art Museum, Göteborg, Sweden
Art Museum, University of Michigan, Ann Arbor, MI
Bank of America, San Francisco, CA

LYNNE HARLOW

EDUCATION

2000 MFA, Hunter College, The City University of New York; New York, NY, printmaking
1990 BA, Framingham State College, Framingham, MA studio art and art history

SOLO+TWO PERSON EXHIBITIONS

2017 *44*, Carole Calo Gallery, Stonehill College, Easton, MA
Resonance, Woonsocket, RI; city-wide, public art event
2016 *Sweetheart of the Rodeo*, The Annex, Boston University, Boston, MA
Ask the Sky: Baker Bridge Road, MINUS SPACE, Brooklyn, NY
Hey Sunshine, Liliana Bloch Gallery, Dallas, TX
SONG, Saint-Gaudens National Historic Site, Cornish, NH
Sources, Mazmanian Gallery, Framingham State University, Framingham, MA
Rocket, RAYGUN Projects, Toowoomba, Australia
2015 *Pink*, Drive-By Projects, Watertown, MA
A Kind of Body-Heaven, The Cliff Gallery, Mountain View College, Dallas, TX
Winter King Hawthorn, Providence International Arts Festival, Providence, RI; Presented by The Providence Biennial for Contemporary Art

GROUP EXHIBITIONS

2017 *The Architecture of Limitless Delusion*, Texas A&M Commerce University Gallery, Dallas, TX
2016 The Onward of Art, 1285 Avenue of the Americas Gallery, New York, NY
Plastic Imagination, Fitchburg Art Museum, Fitchburg, MA
Chromatic Spaces, BMCC, New York, NY
Ten Ways, RCM Galerie, Paris, France
2015 *Minimax*, Bullet Space, New York, NY
Fiber Optic, MINUS SPACE, Brooklyn, NY
On & On: Art Without End, Mark Miller Gallery, New York, NY
Endless, Entire, FiveMyles, Brooklyn, NY
10 Ways, Derbylius Libreria Galleria d'arte, Milan, Italy
And They Papered the Walls, Liliana Bloch Gallery, Dallas, TX

COLLECTIONS

MoMA, New York, NY; MoMA Library Special Collections
The Metropolitan Museum of Art, New York, NY
RISD Museum of Art, Providence, RI
The Phillips Collection, Washington, D.C.
New York Public Library, New York, NY
Art in Embassies, U.S. Department of State, Washington, D.C.

CHANGHA HWANG

EDUCATION

2002 MFA Hunter College, New York, NY
2001 Frank Mohr Institute, Groningen, The Netherlands
1998 BFA, Painting, Parsons School of Design, New York, NY

SOLO+TWO PERSON EXHIBITIONS

2011 *Three Fold*, Benrimon Contemporary, New York, NY
Untitled, Sun Contemporay, Seoul, South Korea
2010 *Untitled*, Galerie Charlotte Moser, Geneva, Switzerland
One Way Only, Galeria Marta Cervera, Madrid, Spain
2009 *Untitled*, Galerie Anne de Villepoix, Paris, France
Seventh Seven, Massimo Audiello, New York, NY
2008 *Untitled Sun Contemporary*, Seoul, South Korea

GROUP EXHIBITIONS

2015 *Whomsoever or Wheresoever May Rest the Present*, The Royal, Brooklyn, NY
The Lillian Orlowsky and William Freed Foundation Grant Exhibition, Hofmann Gallery PAAM, Provincetown, MA
2014 *Shades of Time*, Korean Cultural Service/Queens Museum of Art, New York
TEN, Cindy Rucker Gallery, New York
2012 *Operating System*, Sylvia Wald and Po Kim Gallery, New York, NY
Between Forms, Yace Gallery, Long Island City, NY
2011 *Children of Grid*, Jamaica Center for Arts and Learning, Queens, NY
Quiet Places, ... in a Bronx Venue, Bronx Art Space, Bronx, NY

AWARDS

2015 Smack Mellon Hot Picks
2014 The Lillian Orlowsky and William Freed Foundation Grant

RUSSELL MALTZ

EDUCATION

1980 MFA, C.W. Post College, Long Island University, Greenvale, NY

SOLO+TWO PERSON EXHIBITIONS

2017 Stadtgalerie Saarbrucken, Saarbrucken, Germany
Galerie Michael Sturm, Stuttgart, Germany
Minus Space, Brooklyn, NY
2016 Galerie Wenger, Zurich, Switzerland
2014 Alejandra von Hartz Gallery, Miami, FL
2012 Minus Space, Brooklyn, NY
Museo de los Pintores –(MUPO), Oaxaca, Mexico
Alejandra von Hartz Gallery –Painted/Stacked Miami 2012
2011 Galerie Michael Sturm, Stuttgart, Germany
Galleri Weinberger, Copenhagen, Denmark
2008 Atlanta Contemporary Art Center, Atlanta, GA

GROUP EXHIBITIONS

2016 *Russell Maltz and Some American Friends*, Multiple Art, Zurich, Switzerland
Works on Paper, Minus Space, Brooklyn, NY
2015 *Plywood: Russell Maltz and Melissa Kretchmer*, Minus Space, Brooklyn, NY
A Conversation with Victria Munro, The Suburban, Oak Park, IL
Same Difference Michelle Grabner-Simone Leigh-Russell Maltz, The Art Museum at the University of Kentucky, Lexington, KY
01/15, Multiple Art, Zurich, Switzerland
2014 *Group Show*, Arte-Contemporaneo, Mexico City, Mexico
Drawing on Habit: Difference, Studio Vendome, New York, NY
Shelf Show, Galleri Tom Chrostoffersen, Copenhagen, Denmark
Raw Materials-Vom Baumarkt ins Museum, Stadische Galerie Bietigheim-Bissingen, Germany

COLLECTIONS

Museum for Konkrete Kunst, Ingolstadt, Germany
Yale University Art Museum, Yale, New Haven, CT
Fogg Art Museum, Harvard University Art Museums, Boston, MA
Kunstraum-Alexander Burkle, Freiburg, Germany
San Jose Museum of Art, San Jose, CA
Arkansas Art Center, Little Rock, AR
Museum Moderner Kunst, Otterndorf, Germany
Saarland Museum, Saarbrucken, Germany
Stiftung fur Konkrete Kunst, Reutlingen, Germany
Wilhelm-Hack Museum, Ludwigshafen, Germany
Gallery of Western Australia, Perth, Australia
The Brooklyn Museum, Brooklyn, NY
The Chase Manhattan Bank, New York, NY
The Prudential Life Insurance Company of America, Boston, MA

ROSSANA MARTINEZ

EDUCATION

1996 MFA, in Sculpture and Printmaking, Pratt Institute, Brooklyn, NY
1991 BA, Liberal Arts, University of Puerto Rico, Rio Piedras, Puerto Rico

SOLO+TWO PERSON EXHIBITIONS

2010 *Present,* The Engine Room, Massey University, Wellington, New Zealand
2009 *Present*, Project Space Spare Room, RMIT University, Melbourne, Australia
2008 *Sequence*, Gallery Sonja Roesch, Houston, TX
2007 *Present*, SNO, Sydney, Australia
2006 *Heart on Fire*, H29, Brussels, Belgium
Mind Games, PS, Amsterdam, The Netherlands
Greetings from Brooklyn, Hebel_121, Basel, Switzerland
2004 *Home*, David Allen Art & Design Gallery, Brooklyn, NY
2000 *Recent Works*, Wabash College, Crawfordsville, IN

GROUP EXHIBITIONS

2014 *Making Space*, Gibney Dance, New York, NY
Triangles, Ventana 244, Brooklyn, NY
2013 *Material Histories*, Key Projects, Long Island City, NY
2012 *Voces y Visiones: Gran Caribe*, El Museo de Barrio, New York, NY
2011 *Telefone Sem Fio*, EFA Project Space, New York, NY
The Weight of Jupiter, Enjoy Public Art Gallery, Wellington, New Zealand
Fluid, Center of the Arts Gallery, Towson University, Towson, MD
Fluid, Delaware Center for the Contemporary Arts, Wilmington, DE
2010 *Constructed Painting*, Kudos Gallery, Sydney, Australia
No fue un mal entendido, Museo de Arte de Caguas (MUAC), Caguas, Puerto Rico.
Informal Relations, Indianapolis Museum of Contemporary Art, Indianapolis, IN
M5, Philip Feldman Gallery, Pacific Northwest College of Art, Portland, OR

COLLECTIONS

El Museo del Barrio, New York, NY
Museo de Arte de Caguas (MUAC), Caguas, Puerto Rico
UBS, San Juan, Puerto Rico
Wabash College Collection of Contemporary Art, Crawfordsville, IN

KRISTINE MARX

EDUCATION

1999 MFA, Hunter College of the City of New York, New York, NY
1991 BA, Sarah Lawrence College, Bronxville, New York
1990 Oxford University, Wadham College, Oxford, England

SOLO+TWO PERSON EXHIBITIONS

2015 *Discontinuous Space Continuous*, Station Independent, New York, NY
2014 *Interior Spaces*, Studio Kura, Fukuoka, Japan
2013 *Floating Room (Station Independent)*, Station Independent, New York, NY
Projections, The Shed, Brooklyn, NY
2011 *Floating Room (Berlin Studio)*, MNP Projects, Berlin, Germany

GROUP EXHIBITIONS

2017 *Nasty Women*, ABD Photography, Philadelphia, PA
2016 *Artists Co-op III*, William P. Miller Jr. Gallery, Jamaica Center for Arts, Queens, NY
Bailey House Gala & Auction, Bailey House, New York, NY
2014 *Women: Experimental Films*, The Shed Space screening at Barbès, Brooklyn, NY
2013 *MoMA PopRally: Abstract Currents*, MoMA, New York, NY
Summer Break, Station Independent, New York, NY
2012 *Floating Rooms*, Quiet Cue, Berlin, Germany
Big Queens Drawing Show, Jamaica Center for Arts & Learning
Anonyme Zeichner, Bar Babette, Berlin, Germany

GRANTS+RESIDENCIES

2017 Arc, Residency & Grant, Romainmotier, Switzerland
2014 Studio Kura, Residency, Fukuoka, Japan
Faculty and Academic Development Fund, University of the Arts, Philadelphia, PA
2007 NYSCA, Individual Artist Grant, sponsored by Experimental Television Center, New York, NY
Experimental Television Center, Artist-in-Residence, Owego, NY
2006 Mattress Factory, Residency, Pittsburgh, PA
Kolin Ryynänen Centre for Arts and Culture, Artist-in-Residence, Koli, Finland

MANFRED MOHR

EDUCATION

1957-61 Painting, Tenor-Sax, Oboe**,** Kunst + Werkschule, Pforzheim, Germany

SOLO+TWO PERSON EXHIBITIONS

2017 *Manfred Mohr / From Rhythm to Algorithm*, Museum Pforzheim Galerie, Pforzheim, Germany
2016 *Manfred Mohr | Artificiata - Sonata Visuelle*, Galerie Charlot, Paris, France
Manfred Mohr | Visuell, Musikalisch, DAM Gallery, Berlin, Germany
Manfred Mohr | Artificiata II, Carroll/Fletcher Gallery, London, UK
2015 *Manfred Mohr*, galerie mueller-roth, Stuttgart, German
Manfred Mohr | Pioneer of Algorithmic Art, Simons Center Gallery, Simons Center for Geometry and Physics, Stony Brook University, Stony Brook, NY
Manfred Mohr | Works from 2013 - 2015, Galerie Wack, Kaiserslautern, Germany

GROUP EXHIBITIONS

2017 *The Ticklich Structure (Nepolapitelná struktura)*, works from the collection of Miroslav Velfl, Karlesbad Art Gallery, Czech Republic
Auto Vision: Media Art from Nam June Paik to Pipilotti Rist, Kunsthalle Bremen, Bremen, Germany
Modus Operandi, Société d'électricité, Brussels, Belgium
Werke aus dem Bestand der Galerie, galerie linde hollinger, Ladenburg, Germany
Konkrete Anliegen, Sammlung Teufel, KunstMuseum Stuttgart, Stuttgart Germany
2016 *bitforms gallery: Fifteen-Year Anniversary Exhibition*, Minnesota Street Project, San Francisco, CA
Shadow & Space, Thoma Art Foundation, Orange Door, Chicago, IL
Yasit / Script, Borusan Contemporary, Istanbul, Turkey

SELECTED COLLECTIONS

Bibliothèque Nationale, Paris
Centre Pompidou - Musée National d'Art Moderne, Paris
Metropolitan Museum of Art, New York, NY
The Tel Aviv Museum of Art, Tel Aviv
Fine Arts Museums of San Francisco, CA
Victoria & Albert Museum - V&A, London
Yale University Art Gallery, New Haven, CT
Phillips Collection, Washington D.C.
Biblioteca Nacional de Portugal, Lisbon
Musée d'Art Contemporain de Montréal

INSTALLATION IMAGES





top: work by Peter Dudek and Manfred Mohr
bottom: work by Rossana Martinez, Michelle Grabner, and Changha Hwang



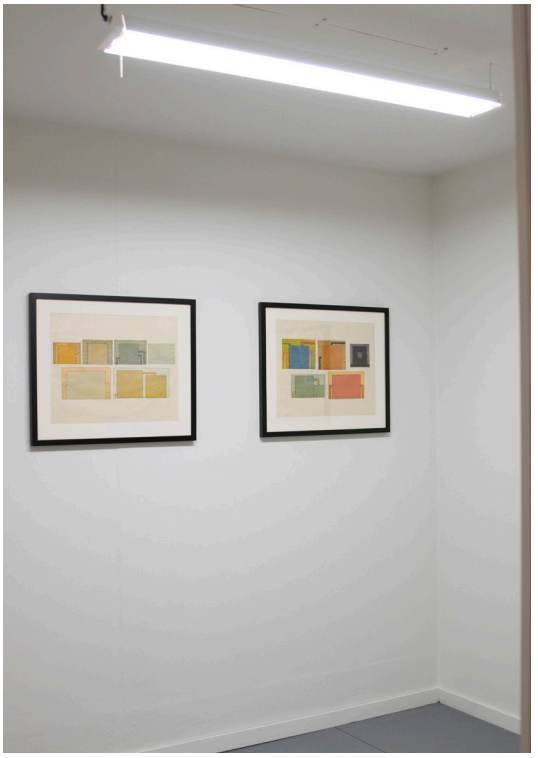


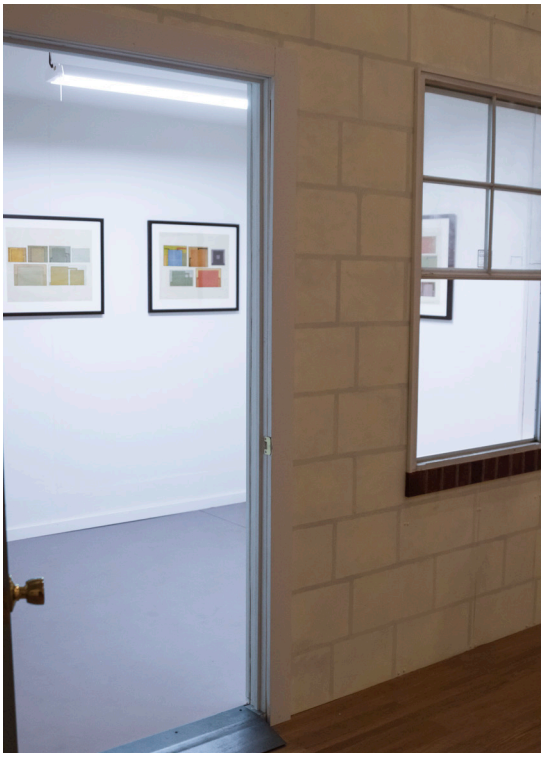
top: work by Russell Maltz, Kristine Marx, and Cris Gianakos
bottom: foreground, Cris Gianakos and Matthew Deleget; middleground, Michelle Grabner, Rossana Martinez, and Lynne Harlow; background, Peter Dudek and Manfred Mohr



In 1999, Michelle Grabner and her husband Brad Killam founded The Suburban, an independently run artist exhibition space in Oak Park, Illinois. In 2015, the Oak Park location closed upon Grabner and Killam's relocation to Milwaukee, Wisconsin. There, they re-established The Suburban in an old laundromat.The Suburban has hosted a diverse collection of up-and-coming to established artists.

The recreation of The Suburban in the Ewing Gallery hosts a portfolio of prints by Peter Halley from the collection of Michelle Grabner. Printed in 1989 in collaboration with Pace Editions and the Spring Street Studios, *A Tour of The Monuments of Passaic New Jersey* was selected by Grabner to complement the curatorial premise of *Dual Current*.





Recreation of Michelle Grabner's Suburban Gallery in the Ewing Gallery





Installation of *Dual Current* at the UT Downtown Gallery, Knoxville, Tennessee

EXHIBITION CHECKLIST

EXHIBITION CHECKLIST

all works courtesy of the artist unless otherwise noted

JOSEF ALBERS
Variant, 1970
Silkscreen print, ed. 19/100
25.5 x 27.6 inches
Courtesy of Neil K. Rector

MATTHEW DELEGET
Heathen, 2006
acrylic on linen
48 x 48 inches
Courtesy of Andrew R. Wojtas

Shuffle (for Le Corbusier) # 68, 2014
acrylic on panel
8 x 8 inches

Shuffle (for Blinky Palmero) # 65, 2014
acrylic on panel
8 x 8 inches

Shuffle (for Weegee) #66, 2014
acrylic on panel
8 x 8 inches

Shuffle (for James Kalm) # 71, 2014
acrylic on panel
8 x 8 inches

Shuffle (for Rrose Sélavy), 2017
acrylic on panel
8 x 8 inches

Shuffle (for Claude Cahun), 2017
acrylic on panel
8 x 8 inches

PETER DUDEK
Somewhere Between Wisconsin and…, 2009
cardboard, wood
55 x 89 x 55 inches

How the West was Won, 2015
plaster, aluminum, paint
21 x 29 x 42 inches

Domino Dreaming, 2016
print on metal
16 x 16 inches

Pogo Dreaming, 2015
lenticular print
6.5 x 8 inches

Missil of Love, 2016
ink and collage on paper
11 x 8.5 inches

CRIS GIANAKOS
Ramp Prototype, 1982
wood
22 x 8 x 25 inches

Ramp Prototype, 1980
painted wood
30 x 7 x 35 inches

Eve, 2017
cedar wood, galvanized bolts, nuts, washers
83 x 27.5 x 27.5 inches

Apostasy (A), 2010
Gesso, Oil and modeling paste
on canvas over wood
13.25 x 13.25 x 1.5 inches

Element I, 2016
gesso, oil, modeling paste
on masonite and wood
24 x 18 x .5 inches

Element III, 2017
gesso, oil, modeling paste and black gesso
on Masonite and wood
24 x 18 x .5 inches

Element XIII, 2017
gesso, oil, modeling paste on masonite and wood
24 x 18 x .5 inches
All works courtesy of MINUS SPACE GALLERY

MICHELLE GRABNER
recreation of *The Suburban*, 2014–2017*
Installation, dimensions vary

Weavings
Color Aid and Arches paper
12 feet x 12 feet installed
each weaving 30 x 22 inches

3 paintings from the *Gingham* series, 2017
oil on burlap
16 x 12 inches

LYNNE HARLOW
Yema, 2004 - 2017
silk chiffon, acrylic paint
10 x 7 feet

Baker Bridge Road 1, 2015
acrylic paint on Plexiglas
4 x 4 x 1 inches
Courtesy of MINUS SPACE GALLERY

Baker Bridge Road 9, 2015-2017
acrylic on wall
70 x 70 inches

515 Chalkstone, Providence, Rhode Island, 2009
photodocumentation of latex paint on house,
20 x 16 inches

CHANGHA HWANG
Reality Series #11, 2005
acrylic on canvas
37.25 x 57.25 inches

Untitled, 2005
Acrylic on canvas
16 x 16 inches
All works courtesy of Andrew R. Wojtas

RUSSELL MALTZ
S.P. /SCR-17 #115, 2015
Day-Glo enamel on three plywood plates
suspended from a steel post bracket
67.5 x 67.5 x 6 inches

Ball Park Diamond XXVII-D, 2006
Polyurethane and enamel on glass plate, metal pin
24 x 24 inches

S.P./SCR – 17 #315N, 2015
Day-Glo enamel on 3 wood pieces
suspended from a galvanized nail
73 x 2 x 6 inches

S.P./SCR – 17 #415N, 2015
Day-Glo enamel on 3 wood pieces
suspended from a galvanized nail
48 x 2 x 6 inches
All works courtesy of MINUS SPACE gallery

ROSSANA MARTINEZ
Follow the River, 2014 - ongoing
Sketchbooks, paper, stained blue pigment
5.5 x 7 inches each
5.5 inches by 31 feet installed

See the World in Orange and Blue, 2011
color photograph
11 x 14 inches

Body Geometry (Take Me To That Other Place), 2014
color photograph
11 x 14 inches

Body Geometry (Triangles), 2014
color photograph
11 x 14 inches

Body Geometry (Fabric), 2011
color photograph
11 x 14 inches

KRISTINE MARX
Floating Room, 2013 – 2017
two video projections, wood, Plexiglas
dimensions variable

Gallery back no.3, 2013
watercolor
4 x 6 inches

Gallery front no.3, 2013
watercolor
4 x 6 inches

Gallery back no.4, 2013
watercolor
4 x 6 inches

Gallery front no.4, 2013
watercolor
4 x 6 inches

Untitled (Approximation), 2003
graphite on paper
13 x 22.5 inches

MANFRED MOHR
P-499-AM, 1993
Steel/painted medium
Version 15 parts
40 inches x 17 feet, installed

P-511-N, 1995 – 1997
Acrylic on canvas
40 x 67 inches

P-511-O, 1995 – 1997
Acrylic on canvas
56 x 74 inches

P1411-A, 2010
LCD screen + Mac Mini
Screen: 17 x 17 x 4 inches

P1622-D, 2012
LCD screen + Mac Mini
Screen: 17 x 17 x 4 inches

P2210-B, 2015
iMac – metal case
17 x 25.25 x 4 inches

*PETER HALLEY
A Tour of the Monuments of Passaic, New Jersey 1-5, 1989
Line engraving on Kitikata paper
Courtesy of Michelle Grabner