

BIE *ABOUT*
NN *THE*
IAL *ARTISTS*
2021



Alan Hobscheid, Ravenswood #2, 2020

ALAN HOBSCHEID

Alan Hobscheid is a Chicago artist working in painting and digital imagery. Hobscheid's subject matter ranges from landscapes and still lifes to images inspired by Jewish themes and texts. He developed a series of digitally manipulated images based on the biblical story of Jonah, investigating the nature of faith and fate. Hobscheid has shown in numerous local and national exhibits. In addition, he is a trained cartographer and draftsman, and teaches geography at Roosevelt University in Chicago.

ARTIST STATEMENT

Under the El tracks, I experience a boyish fascination with trains while testifying to humanity's ingenuity tottering to decline. A meditation on the essence of urban infrastructure straining against its uncertain future. The light is ambiguous, the time of day is not fixed. I wait for the rumble and the rattle to return.

ALICE BECKER

Since retiring from my profession as a lawyer, I have turned my attention to creating art through photography. While born and raised in the Chicago area, I lived my entire professional and adult life in Seattle and then decided to relocate to the Chicago area. I have always wanted to be a photographer but had to abandon this interest while working and raising my family. I have taken numerous photography classes and have had my work displayed in exhibits, public art forums, and also published in literary/arts journals and the Seattle Times.

ARTIST STATEMENT

I use photography to identify and define the environment in ways viewers might not otherwise see or imagine. I am attracted to shapes, angles, patterns, textures and color contrasts. I am attracted to sites and locations that may have a daily reality but which I turn into an aesthetic reality as well. I focus naturally on these details for my work as I am drawn to them and their juxtaposition. I do not focus on any particular subject matter. I follow my instinct and interest or image at the moment and pursue my goal to take the reality of an image and highlight the image for the viewer to see in a different way.



Alice Becker, Foggy Day, 2020



Ann Blaas, The Last Kingdom, 2019

ANN BLAAS

Ann Blaas is a Chicago-born artist based in Chicago, IL. She received her MFA from Northern Illinois University 1996. (under Gordon Dorn) She is an abstract painter/ educator, stylistically the work incorporates a graffiti styled abstraction with a repetitive gestural mark making that incorporate areas of tension and release along with poetical referential elements. Recent exhibitions include Window installation at Two Mile Coffee Shop in Beverly, featured and interviewed for Chicago Tonight on WTTW, two person show Instincts at the (College of DuPage's Wings gallery CCMA), Joplin Marley, group exhibition (Beverly Chicago), Center on Halsted, (Chicago), Cleve Carney Gallery (IL). Recent Mural Commissions, Activate the Alley, Water Street Gallery (Batavia, IL), College of DuPage, Horticulture Department. Sanctuary Brewing Company, (Hendersonville NC). Blaas is also affiliated, Interior Design Houses, Fortunate Discoveries, And the Illinois Design Center (Rockford IL), State of the Art (Chicago). She has been the recipient of many awards, Beverly Art Center, Non-representational Award, (Gaspar & Akagawa jurors, Water Street Summer Show, Best of Show (Staci Boris juror), ARS Nova NIU exhibition, best of show, (jurors Mike Baur, & Paul Lamentia. And part of many private collections. Juror duties at Wabauensee College, Benedictine College, and Midwest Collage Society.

She teaches Painting, Drawing, Studio Art, & Contemporary Art at College of DuPage, Harper College, and Joliet Junior College.

ARTIST STATEMENT

I want my work to exhibit a sense of widened possibilities and connection through invention, and childlike exuberance.

Our lives are increasingly filled with pursuits that are leaving us feeling disconnected and isolated. We live evermore in an administered society one that is constrictive of our nature and our spirit. I want the work to portray a contrast to the restricted avenues of capitalistic exchange.

I like to play with space, enmeshed in a mixed language of painting and drawing, language that for the most part is abstract but contains elements of calligraphy, landscapes, building references and animal like indications. I am concerned with creating a sense of motion never quite obtaining equilibrium. I like to push the illogical through interesting spatial relationships, using biomorphic form that embraces intuition.



Anne Farley Gaines, Reaping the Whirlwind, 2020

Technology and architectural devices are hinted at in the work, but are soon contorted and sent into oblivion or a carefully balanced chaos.

Although I am currently working on Mylar, my work is unbound by medium and technique; the work alternates from the hand made to the digitally fabricated. I like to be able to collaborate on work with other artists, as well, pursuing my own projects seamlessly.

Ultimately I am exploring a kind of primordial innate knowing beyond the noise of the electronic clamor.

ANNE FARLEY GAINES

From an early age, I studied works of my great-uncle, Lynn Bogue Hunt, noted wildlife artist. My family lived in the country in South Haven, Michigan. I was continually exposed to nature. In 1976 I received a BA in Studio Art from Principia College, Elsah, Illinois and an MFA in Painting from Bowling Green State University, Ohio, 1980, the year I moved to Chicago's Pilsen neighborhood. I've never left.

My 'signature works' are nature-based folding screens, shaped wall pieces, ceramic plaques and murals. Several murals are collaborative. In 2011, the city of Palos Heights, IL commissioned me to produce a mural with tile border by students in 9 local schools. In 2012 I produced a collaborative 72'x26' mural in paint, mosaic and ceramic on the side of a women's shelter, San Jose Obrero Mission, in Chicago's Little Village. I received an NAP Grant from DCASE for this work. As Visiting Faculty at Principia College, 2014, my public art class produced a multi-sectioned mural with agrarian and political overtones on a building near the Mississippi River.

In 2016 and 2017 I designed and produced a mosaic /ceramic mural with participants in Wichita Falls, Texas, capitalizing on nature, landmarks, and symbolism of the region with a grant from the Priddy Foundation. My most recent mural was produced with 4 youth at the Maxwell Street Community Garden, Chicago. After the pandemic began, I curated an exhibition of 64 artists, "All in the Same Boat, or Are We?" Artists Respond to 2020. Years earlier, I'd curated "Chicago Artists Interpret Shakespeare, being a literature aficionado.

I have works in numerous collections throughout the U.S., including Valley



Anne Hayden Stevens, *The Philosopher Walks*, 2020

Hospital, Ridgewood, New Jersey, the Kalamazoo Institute of Art, the Rockford Art Museum in Rockford, IL, and the Wichita Falls Museum of Art in Texas.

ARTIST STATEMENT

Working 3-dimensionally in watercolor and mixed-media for several years has extended into mural work and ceramics in my production. Ceramic plaques have become 'alternative canvases,' bringing a playful, narrative element. Literature and landscape forms have inspired most of these ceramic plaques, reminiscent of the aesthetic of the Della Robbia brothers in the 1400's, yet not derivative.

Lately, I have drawn from political and social happenings in all of my various art media, beginning with the pandemic. "Reaping the Whirlwind," the title of one of favorite ceramic plaques, thus far, was inspired the Biblical passage from Hosea 8: 7 "For they have sown the wind, and they shall reap the whirlwind." This plaque with writing snakes emerging from a cyclone is meant to be tragio-comic as well as a little horrifying. It alludes to the consequences suffered from the coronavirus being brought into our world and seemingly sowing destruction in countless locations, such as Venice, Italy, one of my favorite travel destinations. The masked couple at the bottom, struggling to stay in the gondola, is assisted by a frantic masked gondolier. Years from now, there will be no question as to the time period in which this work was produced!

ANNE HAYDEN STEVENS

Anne Hayden Stevens is a painter and printmaker working outside Chicago, IL. Stevens has exhibited locally in the Terrain Biennial, at Governor's State University Art Gallery, the Rockford Art Museum, the Hyde Park Art Center, the Evanston Art Center, and the Bridgeport Art Center. Anne participated in the Hyde Park Art Center Center Program in 2018-19 (CP8) and the Spring 2020 Bridge program, and is a former member of Dialogue Chicago. She curates exhibitions in Evanston with artist Mat Rappaport as Side/Lot Curatorial. She holds a BFA in Drawing & Printmaking from California College of the Arts, and a MA in Visual Studies from UC Berkeley.



Annie Zirin, My Seditious Heart (after Arundhati Roy), 2020

ARTIST STATEMENT

My work looks at the unwritten histories of women through landscape painting and collage. I make oil paintings of invented landscapes, which I then photograph and re-purpose to create collages and prints. History and painting marginalize women. I study in these margins and make pictures of moments not collected in existing histories.

ANNIE ZIRIN

I am a practicing artist and a dedicated art teacher in the Chicago Public Schools. I received my MFA from the School of the Art Institute of Chicago, in the Department of Fiber and Material Studies in 2014, and completed a post-baccalaureate at SAIC in Painting and Drawing in 2012. I have been teaching art to people of all ages, from Pre-K to adult, for my entire professional career in different settings from public schools to community art centers.

In 2018, while running a textile arts program for blind weavers at Friedman Place in Chicago, I applied for, and won a grant from the National Endowment for the Arts, to carry out a year long project with over thirty blind weavers. The result was the incredible collective weaving project that our weavers produced about their experience interacting with color and texture as blind weavers, entitled, "My mind's eye sees what my regular eyes cannot." This project was one of the proudest accomplishments of my life and showed me that teaching can, at its best, become a form of social art practice that gives voice to those who often go unheard. I live in Evanston with my family and teach in Chicago.

ARTIST STATEMENT

My mixed media collages are made from handwoven cloth and/or hand dyed commercial cloth, embellished with paint and embroidery. As a weaver, I design and weave yardage on a floor loom. Most of that yardage is destined for life as functional objects, table runners, scarves etc. But for every clean piece that comes off the loom, there are the scraps that hit the floor, the "loom waste"-- and these are what interest me in my art practice.

To me, the leftovers have great poignancy. These are the misfits that had the threading errors, the bad edges, the mistakes. By forcing them into a

new context, into a dialogue with remnants from other projects, fragments and discarded things (children's clothing outgrown, cut up and dyed, old jeans etc) they undergo a transformation--from something abandoned into something worth listening to.

As the great quilt makers have shown us, cloth contains memory, and when reconfigured, those memories can be unlocked and reactivated. Age becomes strength, scars become marks of experience, stories to be told. Nothing ever really passes out of existence; neither can it stay locked in the old form. Nostalgia, melancholy, archiving, mending, these are themes in my work, as in my life.

ASHLEY BRADLEY

Ashley Bradley is an interdisciplinary artist and weaver, whose work whimsically and critically examines self, memory, and life through the use of personal memorabilia and her childhood perspective. Viewing the works as collaborations with her younger self, Bradley translates her childhood drawings into weavings that range from small post-it notes to larger-than-life declarations to interrogate her own mental health through the lens of innocence, naïveté, and self-proclaimed vows. Born in Colorado, Bradley lives in Chicago and recently completed her BFA with a focus in Fiber and Material Studies at the School of the Art Institute of Chicago. Her work was included in a group show, *For the Time Being: Conversations on the Familiar* at ACRE Projects in Chicago, as well as the Undergraduate Exhibition at the School of the Art Institute of Chicago in May of 2020. Her work was also included in *Serving the People's* online BFA Show 2020 and has been featured by *PAPER Magazine* and *Whitewall*. Her work is available to view at www.ashleybradleyart.com.

ARTIST STATEMENT

I am a collaborator with my childhood self, utilizing the medium of weaving as a means for rendering my former and current being. My childhood drawings are the departure point for my work, translated into woven paintings that humorously combat notions of macho-man-modernism and subvert the extant hierarchy of craft versus high art. The slow, methodical process of weaving embeds my energy, contemplative thoughts, and oaths to myself in the very structure and form as I navigate my lived experiences with mental health. My juvenescent drawings are repositioned as self-



Ashley Bradley, ...Whose Name was Writ in Crayon, 2020

proclaimed vows and grandiose expressions of my childhood hand and adult psyche. The loom serves as a device for the creation of forms and experiences that are both unique and ubiquitous. Repetitive motifs are amplified through the tedious weaving process, so as to drill these ideas and beliefs into my head and to challenge the authenticity of their messages. Named after Willem de Kooning's '...Whose Name Was Writ in Water', this piece humorously references ephemerality and impermanence of a state of mind or being.

BARBARA GOLDSMITH

My artwork is an abstraction of reality. It is either figurative or organic in form. The media is usually cast concrete, stoneware clay with steel or mixed media. I create large scale commission work and have exhibited through out the midwest in galleries, museums and private collections. I am also on the faculty of the Evanston Art Center.

I have been a practicing artist for over 40 years. I have worked as an art curator for over 30 Years. I have co-curated the Noyes Cultural Art Gallery in Evanston as well as other venues. I have been honored with the Mayors Art Award for the Arts and the City of Evanston Community Service Award for the Arts and also the Evanston Arts Council for curatorial expertise, I am also a board member of the Skokie Northshore Sculpture Park.

ARTIST STATEMENT

The world has changed swiftly and dramatically with the onset of the pandemic. There is also more racial unrest and injustice and a huge amount of unemployment! Our nation is receiving decreasing respect from our allies due to our inept leadership. Many times I feel despair and loneliness. I want to be a strong woman and so I don my virtual armor. It protects me and strengthens me. My armor is getting more worn and torn from the battles I have fought, but I soldier on!



Barbara Goldsmith, Virtual Armor, 2018



Ben Bates, ZEMI, 2020

BEN BATES

Ben Bates was born and raised in Southern California, earned his BFA at Kansas City Art Institute and his MFA at Southern Illinois University Edwardsville. His work has been widely exhibited and is part of numerous museum, gallery and private collections. Ben has over 27 years of experience in the arts. He has been an artist, teacher and curator in the Chicago Land area since 1998. Ben lives in Libertyville and is currently a Studio Artist and Ceramics Instructor at the College of Lake County in Grayslake, Illinois.

ARTIST STATEMENT

I make process infused hollowware with an emphasis on form. The way my work activates the space surrounding it is more important to me than how it functions in the hand. Traditional vessel architecture is at the heart of my designs but I really strive for my work to embody the essence of artifacts without just reproducing them. I want my work to induce subliminal relationships to historic influences. My hope is to make pieces that are able to communicate feelings and ideas without recalling specific objects. I intend for these compositions to be mysterious and open-ended enough to evoke multiple interpretations. Artist, material, form, surface and firing are all part of the collaboration in my process.

BORUCH LEV

20 years ago structural engineer from behind the “iron curtain” immigrated to United States and uncovered his passion for creating in clay and other medium. He continues to uncover brilliance and capture movement of universe in form, line, texture and contrast. In the process he has created a body of work containing many critically acclaimed pieces that have shown in international competitions in US and Asia. He has also found a career that has allowed him to live and create full time out of his home studio in Chicago.

Teaching.

sculpture studio at Little City Foundation (a facility for people with disabilities) Presbyterian Homes, Evanston; North Shore Senior Center, in Northfield, “The Ark”, Chicago. Private class in his studio in Skokie.



Boruch Lev, An Egg, 2020

Exhibits.

The latest are SOFA Chicago 2019, The Other Art Fair at Mana Contemporary, Chicago, 2019; Beijing Biennales 2015 and 2019; "A Relief", solo exhibit at Terra Sounds School of Music and Arts, Des Plaines, 2018; "Nude Winter", a two artist exhibit at "Palette an Chisel", Chicago, 2017; "Clay Grounds" , a two artist exhibit at Chicago Cultural Center, Chicago, 2016; many group exhibits

ARTIST STATEMENT

I love clay.

I do not know if I was born with this love. But from the time I can remember, I remember myself playing with clay. As a kid I worked in modeling clay of different colors. 50 books of the encyclopedia were marked with this sticky substance making my dad angry. I was working on my sculpture garden making landscapes, planting trees and filling that environment with lots of animals. The Encyclopedia had great pictures of existing and extinguished species. All that clay jungle was built on 30"x30" piece of plywood in a corner of the room. Once my little brother who was not walking very well back then awkwardly sat on a top of my garden destroying everything... Now think, why the dinosaur era ended so abruptly...

I kept this love dormant most of my life but never lost it entirely. It sort of gives me a connection to the original source.

My language in sculpture uses line, shape and texture and minimum colors. I'm fluent in this language, it gives me a power to make an observation, to speak to myself and talk to others. Those composition of masses, darkness and light create a pavement to the essence or, at least show the direction.

Clay is a medium that energize my creativity, channels my thoughts. For somebody it's a pen and piece of paper. For me it's a clay in my hand.

I love clay.



Brian Divis, Shroud, 2020

BRIAN DIVIS

Brian Divis is a Chicago area interdisciplinary artist working primarily in painting, sculpture and mixed media. His current work addresses individual notions of knowledge and socially constructed reality by combining materials with gendered histories in ways that question their relation to each other, their role in art history, and to ourselves.

Brian has exhibited work in the greater Chicago area since 2000, including gallery representations at Artcetera Gallery, Grayslake. Gusfield Glimmer Galleries, Northbrook. Josef Glimmer Gallery, Chicago and Millennium Gallery, Libertyville. He has affiliated and exhibited with the Chicago Artists Coalition, Friends of the Arts and DIALOGUE Chicago. Recent exhibitions included "IN DIALOGUE" at Governors State University curated by Sarah Krepp and "TOGETHER" virtual exhibition curated by Nadia Martinez in coordination with Now About Art and the Connecticut Office of the Arts. Brian holds a B.A. in Art from Eastern Illinois University, an M.Ed. from Loyola University Chicago and is currently an MFA candidate at Vermont College of Fine Arts.

ARTIST STATEMENT

Taken as Gospel

My primary material choices of yarns and metal powders are motivated by a rural midwestern background which included a profoundly influential matriarch, skilled in the craft of sewing and working with textiles; along-side a labor driven patriarch whos' identity was formed by a career working at the local steel and wire mill.

The conceptual and physical recontextualization of materials is part of my conscious process. Their constitutional parameters are intentionally brought into question. Yarns are layered with metal to question our orientation to the material, indicate a temporal dimension to the method and construct a tactile reflective surface reminiscent of sacred gilded altarpieces. The materials are forced into a seemingly abnormal conversation. Sometimes initiated from the perspective of the textiles, other times from the perspective of the metal. Both being reborn into a fresh place of disorientation, with the opportunity for individual discovery through reorientation and awareness.

The essence of the materials is no longer what they are known to be, and their gendered histories are reimagined. I intend for the object to emerge

carrying a thick presence, with sufficient power to foster the curiosity to explore individual notions of socially constructed reality regarding gender and the like.

BRYAN NORTHUP

Bryan Northup is a California native, living and working in Oak Park, Illinois since 2008. Bryan graduated from California College of the Arts in Oakland, California with a BFA in Fine Art Photography in 1998 but works in several media including cold and warm glass, painting, mixed media sculpture and photography. Until recently, Bryan has focused on working with glass, from traditional stained glass and mosaics to experiments with recycled bottles, creating kiln-formed, functional tableware, lighting and sculptural works including a line of bowls made from the hail damaged glass of the Garfield Park Conservatory. As an environmental artist Bryan has turned his attention to the problem of single-use plastics. Since 2015, Bryan has used these plastics and foam that litter our daily lives to create wall relief and sculpture works that mimic and abstract food. His current work forces an interaction with the ubiquitous plastics of modern life, manipulating the viewer's appetites while recording a material fingerprint that alludes to contemporary social values.

Bryan's artwork has been exhibited both nationally and abroad in galleries including Czong Institute for Contemporary Art (CICA), South Korea, Chelsea's Gallery 524, Bortolami, Gallery MC, South Bend Museum of Art, ArtPrize, St. Louis Artist's Guild, Art Center of Burlington, Iowa, Beloit College's Wright Museum of Art, International Museum of Surgical Science, Chicago, Zhou B Art Center, Bridgeport Art Center, Evanston Art Center, Highland Park Art Center.

ARTIST STATEMENT

This work responds to human dependence on a uniquely modern material: plastic.

Using collected single-use plastic, environmental artist Bryan Northup attempts to blur the lines between appetizing consumables, biological dissection and everyday waste to explore layers of meaning in an age where plastics have saturated our environment and penetrated our species—both biologically and culturally—to the cellular level.



Bryan Northup, *You Can't Put It Back In The Box*, 2020

'You Can't Put it Back in the Box' is an ever-growing installation. Created intuitively, these dioramas are made of found plastic and styrofoam material, depicting abstracted glimpses of microscopic cell interactions, in an attempt to imagine how these very plastics are interacting with living systems at the deepest level. The work strives to render organic forms and textures that allude to perishables likely to decay, but will never decompose.

With this work, Northup hopes to record a material fingerprint, a time capsule, that implicates contemporary social values and attitudes surrounding environmental conservation, consumption, waste and how these affect our own bodies.



Catherine Forster, Longing for a Shadow, 2020

CATHERINE FORSTER

Catherine Forster is an artist, writer, filmmaker, and independent curator based in Chicago. She received an M.F.A from the School of the Art Institute of Chicago. Her artwork has been shown at the Notebaert Museum (Chicago), Flint Institute of Art, Carnegie Art Museum, Grand Rapids Art Museum, Brownsville Museum of Fine Art, South Bend Regional Art Museum, Rockport Art Museum MA, Indianapolis Art Center, The Rymer Gallery (Nashville), Contemporary Art Centre (Vilnius, Lithuania), Brick City Gallery, Missouri State University, Merwin Gallery Wesleyan University IL, Central Michigan University, Evanston Art Center, Nazareth College Art Center, Rochester, NY, Freewaves (LA), San Diego Art Institute, Llewellyn Gallery, Alfred State College NY, City of Louisville Colorado Sculpture Garden, Orange County Contemporary Art Center, Exit Art (NY), and the Hyde Park Art Center Chicago, to name a few. Films have been screened at the Sao Paul Intl Short Film Festival, Krakow Intl Short Film Festival, Prague Independent Film Festival, European cinema Festival, Currents Santa Fe Intl New Media Festival, Magmart Film Festival Casoria Intl Contemporary Art Museum (Italy), Seattle Film Institute, East LA Intl Film Festival, the Great Lakes Intl Film Festival, Experiments in Cinema NM, Chicago REEL Short Film Festival, the Other Venice Film Festival (CA), Echotrope New Media Arts Festival (Omaha), Simultan Media Arts Festival (Romania), Echo Park Film Center (LA), Directors Lounge (Berlin), Prague and San Diego Intl Women Film Festival. Her writings have been published by Write City Magazine, and several works have attained finalist status in literary competitions. Forster was the founder and director of LiveBox, a roving gallery focused on new-media art and is currently a member of the curatorial committee for the Experiments in Cinema Festival Albuquerque, NM.



Christine Forni, Migration Imprint (Fig. 14a), 2019

Forster's trajectory as an artist began with careers in microbiology and business, each experience presented a pathway to her current practice. As a microbiologist, her preferred medium was a microscope; today it is a camera, a paintbrush, and a pen. Forster's fascination with the world beneath the microscope transformed to the extraordinary arena played out beyond the lens. She is forever fascinated by the capacity of the "third eye" to capture what is missed or denied. Today Forster is most challenged by the relationship between identity and mass media. Her work covers themes of cultural constructs of the feminine, gender non-conformity, and our interactions with nature as a mediated resource.

ARTIST STATEMENT

Longing for A Shadow explores isolation and social distancing during COVID-19. The project was inspired by my mother's struggle with the sudden and now long-term reality of day after day in her home, unable to hug her children, see her grandchildren, or gather with her friends. The piece is dedicated to all who are coping, alone, during COVID-19. And to those we've lost, passing without loved ones near.

Zootrope footage and sound was deployed to underscore a sense of entrapment. Hadar Ahuvia (woman in the film) is a professional dancer living and working in New York city.

CHRISTINE FORNI

Christine Forni is a multidisciplinary artist working in painting, drawing, alternative photography, and installation. She examines links between human behavior and the natural world. Her work focuses on environmental compassion through poetic connections of habitat, alchemy, anthropology, and memory. Forni has exhibited at venues such as Ueno Royal Japanese Art Museum, DeCordova Sculpture Museum, Piedmont's Museo di Scienze Naturali, Awagami Paper Museum, Museo Franz Mayer to Ukrainian Institute of Modern Art.

Forni, a midwestern artist, currently works and lives in Chicago. In 2015, she uprooted her life for artist residencies and to study abroad. While overseas she was invited to exhibit and speak at an international physicists conference on the phenomena of design and evolution in nature at Academia Romania. During her artist residency at École du Breuil



Christopher Cosnowski, Lava Honey, 2020

d'Horticulture she researched Parisian gardener's organization of native and non-native plants collected from around the world. Concurrently she had a residency at Muséum National d'Histoire Naturelle there she documented and drew details of bones specimen similarities amassed by naturalist during the colonial exploration period.

Born in Cleveland, Forni spent her younger years in the industrial cities of Pittsburgh and Detroit while growing up in an apartment complex next to a small forest preserve. Forni experienced the dichotomy of industrial backdrops along with time spent in nature — the effects of these layered alternate environments inform her practice today.

ARTIST STATEMENT

The series of porcelain botanical photograms reference displacement of memory and place. They are imprints through a migration of light bending around and through forms of loss and metamorphosis. This visual metaphor reflects nuanced political landscapes of human fragility. Through an alternative photographic process and painting, these pieces are poetic reflections leaving traces of light on paper like a faded memory and an echo of what once existed.

CHRISTOPHER COSNOWSKI

Chris Cosnowski is artist and educator living and working in Chicago. He received his B.F.A. from the Columbus College of Art and Design in 1992 and his M.F.A. from Northwestern University in 2000. He has been teaching at the American Academy of Art since 2003. He has exhibited his artwork extensively throughout the United States as well as London. In 2013, he had a 10-year retrospective at the South Shore Arts Association in Munster, IN. His work has been reviewed in numerous publications including The Chicago Tribune, The Chicago Sun Times, The New Art Examiner and the New York Observer. Publications include Manifest Gallery's International Painting Annual 4 and twice being featured on the cover of New American Paintings in 2001 and 2013. He received a finalist award from the Illinois Arts Council in 2001. In 2017, he was awarded a commission to design artwork for the Blue Line Montrose Station by the Chicago Transit Authority which was installed in May, 2020.



Cindy Bernhard, Ladylike, 2020

ARTIST STATEMENT

My work consists of still life paintings of bars of soap. I begin by carefully stacking and balancing the soaps into a harmonious composition, obsessing over millimeters during the process. The variety of geometric shapes in the soaps is an intriguing design challenge. Working with a combination of observation, photographs and imagination, I strive to create hyper-smooth, pristine forms with subtle chiaroscuro. I alter the original colors of the soap to refine color harmonies within the painting. These pastel, smooth forms provide an excellent opportunity to explore subtleties of color with oil paint. The final result is a play on ideal form. The soaps themselves are designed to evoke a sense of cleanliness and purity. By putting them through this painting process, these notions are heightened. Occasionally, I play with these soap meanings to address political issues. Ultimately, the creation of beautiful color and form is the primary goal of these images. However, the underlying consumerism and superficiality of the subject matter adds a touch of the cynical.

CINDY BERNHARD

Cindy Bernhard is a painter living and working in Chicago. Her work has been exhibited nationally at the Bridgeport Art Center, Baby Blue Gallery, One After 909, Co-Prosperity Sphere, Axis Gallery, Basement Projects, Manifest Gallery, Laguna Art Museum and the Museum of American Illustration in New York. She has exhibited internationally at Quinto Piso in Mexico, the Bruit Art Fair in Lebanon, Galerie Boicos in Paxos, Greece, and Paris, France. Her work has been featured at Bad At Sports, Newcity, The COMP Magazine, and The Gathered Gallery. Cindy is currently a full time faculty member at The American Academy of Art in Chicago, and a studio assistant for Phyllis Bramson.

ARTIST STATEMENT

While reveling in the materiality of paint, I playfully explore how illusions of femininity are performed in an image driven culture. In my recent paintings, I use dogs as a stand-in for the human figure. This structure allows me to access viewers through empathy and humor while simultaneously eliminating problematic representations of the female figure. I utilize humor not merely as relief, but also as a political response and act of resistance to pop-cultures demanding aesthetics.



Darius Airo, fastest way to the sun, 2020

DARIUS AIRO

Darius Airo was born and raised in Chicago where he currently lives and works. Airo worked as a studio assistant and printmaker for Tony Fitzpatrick while he received his BFA from The School of the Art Institute of Chicago in 2017. Airo has shown in group exhibitions in Chicago, Los Angeles and New York City.

ARTIST STATEMENT

Airo is invested in renegotiating a dialogue with some of the work that charged Chicago throughout the 20th century. Airo's work employs a drawing-centric formal toolbox in which the graphic, charmingly designed aesthetic of early 2000's cartoons entertains a means of navigating art historical discourse. The works of the Chicago Imagists and Funk artists are referenced formally. Airo's work attempts to reflect the psychology of urban scapes by individualizing the passerby. portrait style paintings rendered with hard opaque forms and graphic lines ask playful, often loud imagery to offer a reconsideration of the stranger.

DOUG HAIGHT

Photography is usually a reason for me to be places I would not be otherwise, and while I'm there I am fortunate to meet people, relate to their lives and see how they interact with the patterns and rhythms of their circumstances. On a good day my work tells stories of vitality, emotion and beauty through images that people can relate to and return to.

Although I've always taken pictures, I spent half my life as a hobbyist before getting serious about my photography as an artist. In my mid-twenties I went to school for my MFA in Film and Video because I realized I wanted to tell stories. I was drawn to the power of the medium to affect an audience with narratives about uniquely human experiences through the immediacy and power of moving images.

As a filmmaker I started by own company, Fortune Fish Films, producing mostly documentary styled projects for corporate and educational clients such as The Field Museum, Northwestern University and American Hospital Association. As a producer, I conducted all interviews and hired crews to shoot, light, art direct, etc. I also edited each piece. I was telling very diverse stories about everyone from doctors, scientists, corporate executives and

musicians to hospital patients, the homeless, caregivers, faith leaders, teachers, etc. It has always been tremendously rewarding for me to learn people's stories and craft video versions of those narratives for my client's specific audiences.

Based on the success of these videos, by 2013 a handful of my clients had also asked me to also photograph for them, which I took on somewhat reluctantly. Over the years I had never stopped photographing, but it still hadn't been much more than a hobby. Friends and family always had been very complimentary, but I never considered entering any of my work in juried contests or seeing my work on a gallery wall. Photographing for clients changed this. I found that I enjoyed the challenge of creating images that illustrated written pieces and portrayed people and programs. To be successful, each photo had to tell a story.

Not surprisingly, about that same time I began to get very serious about my personal photography work and I worked hard to develop my voice and sharpen my technical skills. I found that I was again telling stories, but now I was telling those stories in a single frame, or even a dozen frames. I entered work into group shows and local and national open calls where I had some success. I joined Evanston's Perspective Gallery, a local photography gallery collective, where I have the opportunity to show work and be involved in a vibrant community of working artists. Along the way I am always looking for stories to tell.

I'm interested in the human experience. I'm interested in how each of us sees themselves and how each of us chooses to spend their precious hours on this planet. Although much of my work is street photography, I've been increasingly working in environmental portraiture, editorial and documentary. I am returning to my roots and training as a video producer, telling stories such as with See My Story, about the homeless community.

ARTIST STATEMENT

Rod, Standing in an Alley from See My Story

I began the See My Story project in the Fall of 2017 to raise awareness for homelessness in Evanston through photographic portraits of homeless individuals. With this project I saw the opportunity to make an impact by creating honest, truthful images that had the potential to move people to reach out and help others. I feel strongly that everyone has a story to tell about themselves and we all have a profound need to be heard. This is especially true of those who feel their lives have been overlooked, invisible or disregarded. The See My Story exhibition was set to open in April of

2020 at Evanston's Perspective Gallery but has been postponed due to the COVID19 pandemic.

While working on this project I have spent countless hours in drop in centers, shelters, coffee shops, on city streets, etc. talking to people and listening to tales of lives lived very differently from my own, each with the shared experience of not having a place of one's own to call home. These were stories of lives without a set of keys, a lease, a deed, a bed of one's own or a place to call home.

Based on mutual respect and trust, over time I developed relationships with people met. With their consent I recorded audio interviews to preserve each person's unique story and so that some of their story could accompany their portrait in the gallery show. Only after getting to know each other in this way did we set up portrait sessions. Most of the time I only had a single short session with each person. My goal was always to make as honest and natural of a portrait as possible that was true to how I saw each person, but also to give each person input about how they saw themselves. I chose to shoot on location with minimal lighting rather than in a studio so that each person felt comfortable and at ease, but also because the locations all connect with their stories.

I hope that the portraits and stories in this series encourage people to see someone experiencing homelessness as a person deserving to be recognized as part of this community - a person worthy of a moment of your time and attention, a person you'd buy cup of coffee and share some conversation, a person in need of some understanding and empathy.

Rod, Standing in an Alley

Rod, 59, grew up in Evanston. His struggles with mental health issues and drug addiction have contributed to his homelessness. After serving some time in jail, he spent 15 years in Elgin Mental Health Center. He has lived on the streets on and off for much of his life but now he is currently housed in an subsidized apartment in Chicago.

"I got hit by a car when I was about five and a half and I was in a coma for three days. And I went up to heaven and saw Jesus and walked around. And then he didn't want to take my life and he sent me back down. And says, 'I'm going to send you back down to serve mankind.' And that's what I've been doing ever since."

For more on See My Story, visit www.seemystory.org.



Doug Haight, Rod Standing in the Alley, 2020



Ellen Holtzblatt, Love Is As Fierce As Death, 2019

ELLEN HOLTZBLATT

Ellen Holtzblatt, a Chicago-based artist, creates paintings and drawings to explore connections between the physical and the spiritual - the memories of the body that reside in the soul. Her work becomes an allegory for psyche and emotion, evolution and decay. Holtzblatt's paintings of landscapes and portraits embody the power and vulnerability of mind, soul, and spirit and the ever-present passage of time.

Holtzblatt exhibits her work across the United States and internationally. Recent group exhibits include the Jerusalem Biennale, Museum of Biblical Art in New York, and Inselgalerie in Berlin, with recent solo exhibits at Josef Glimer Gallery, Fermilab Gallery and the Chicago Cultural Center. Holtzblatt has been awarded artist residencies in the U.S. and Iceland, and is a current artist resident with the Chicago Artists Coalition. Her work is held in public and private collections including the Joan Flasch Artists' Book Collection in Chicago and The Center for Book Arts in New York. Holtzblatt's projects have been funded by grants from the Illinois Arts Council and City of Chicago Community Arts Assistance. Holtzblatt earned degrees in visual art and art therapy from the School of the Art Institute of Chicago.

ARTIST STATEMENT

Since the beginning of the pandemic, my 97 year old mother has been living with me intermittently, bringing our relationship into sharp focus.

My mother defies mortality. She lives in memories of her past and clings to her earthly belongings. She seems afraid and sad much of the time; maybe fearing the unknown, losing control, death or the intensity of her emotions buried under years of practice. I cannot know for sure what she does not tell me. At this late stage of our relationship, I am seeking an authenticity with my mother that is not essentially a part of our history. One day I will only have memories of her that she does not help me form. It is in my art that I strive to create my own auspicious reality: one in which my mother allows herself to trust in those who love her most and to find her peace. This is my defiance.

GORDON WOOD

I started my "formal" education at the Dupage Art League in Wheaton, Illinois. Beginning with basic oil painting and then moving in to more advanced efforts in "open studio" classes. I won a Best of Show for one of my landscapes, "Birch Alley", at a show at the art league. From there I have taken painting and drawing classes at the adult classes at the School of the Art Institute of Chicago and the Palette and Chisel Art Academy in Chicago. For the past three years I have been taking studio classes with Janis Pozzi-Johnson at the Evanston Art Center.

ARTIST STATEMENT

When I first started my artistic journey, I began as many; classes in basic technique and skills, working with composed still lives. I soon found a keen interest and joy in painting representational landscapes, my medium always being oil. Loving as much color as I could possibly incorporate, never enough! I pushed this into cityscapes, playing on the edges of the school of the Illuminist. Still not being able to satisfy my thirst for color and a growing urge for spontaneity and a freer expression of "my eye", frustrated to tears, I jumped feet first, whole heartedly into where I am now, as expressed in this paintings, abstraction. I have always had an overwhelming love for the beauty that our kind has created over the centuries in painting, drawing, sculpture, music, fashion film and the innumerable ways we have expressed our deepest visions of the world around us. The beauty of all art has always brought me to tears. Every time I listen to Jesse Norman's recording of, "Strauss's Last Four Songs", I envision God quieting all of the heavenly hosts so that he can hear her sing them one more time.



Gordon Wood, Garden at Alhambra, 2020



James Eli Bowden, Take-A-Peek, 2019

JAMES ELI BOWDEN

James Bowden, born in Kankakee, Illinois in 1938, is a retired art professor and former teacher (Chicago State University, Murray State University, Chicago Public Schools). He currently owns and operates a graphic arts/signage business, which he started in 1973. In 1980 he decided to put down his artist's brushes in order to concentrate on growing his sign business and restoring his 1917 craftsman-style home. After a 25-year hiatus, Bowden resumed his painting in 2005. He works primarily in the medium of painting, focusing on linear and graphic elements.

Bowden has won awards for his artwork from Western Michigan University (1966) and the Gretchen Charlton Art Gallery in Kankakee, Illinois (2015). He has also received numerous mural commissions from major companies in the Chicagoland area, including Northern Trust Corporation, Turtle Wax Corporation, Amphenol North America, Continental Can Company, and Kean Brothers, Inc.

His artwork has been featured in special exhibitions at Chicago State University, Northern Illinois University, Chicago's Art Institute and Cultural Center, as well as included in group exhibitions at museums and universities in Illinois, Tennessee, Ohio, Kentucky, Indiana and Michigan.

Bowden lives and works in Peotone, Illinois.

ARTIST STATEMENT

My approach to fabricating a painting is a very straight forward process that is conceptual and controlled. The paintings are preconceived. They are based on detailed small-scale studies which may employ drawing, painting and collage. The forms are subconsciously assimilated from the world of things and sometimes an earlier painting. They represent themselves, rather than being representational. The forms don't symbolize or describe anything outside of the painting. It is all visual. These sources are intuitively assimilated with concern to develop a visual tension between the shapes and the colors. I set out to create a painting that has two contradictory qualities. First, the painting communicates its energy instantly. Second, it has elements that only become apparent after the viewer has looked at the painting for a while. I feel layers of vision in the same painting raise questions that leave meaning up in the air.

By closely adhering to the small-scale studies, upon which the painting is based to a large degree, the composition is predetermined before it goes on



Jan Christopher-Berkson, Water Tells Our Truths, 2020

the canvas, but sometimes sections are not right on the canvas and must be changed. Because I want an unspoiled surface, areas that are to be changed must be scraped flat before making the changes so that ridges from the previous image are not visible under the new surface.

The use of the small-scale studies implies modularity and enables the production of nearly identical paintings in different scales. A single study might lead to more than one painting.

JAN CHRISTOPHER-BERKSON

Jan Christopher-Berkson has an MFA in Painting and Drawing from The School of the Art Institute of Chicago and a Bachelor of Science degree in Occupational Therapy from the University of Illinois. She has taught at The School of the Art Institute of Chicago in the Painting and Drawing Department and in the Continuing Studies Program. Jan's work has recently been exhibited at The Evanston Art Center, Evanston, IL, Heaven Gallery, and The Wing, both in Chicago, IL, Mana Contemporary in Miami, FL and Jersey City New Jersey, The Clemente in NYC, Highland Park Art Center in Highland Park, IL and The James R Thompson Center in Chicago; also at The School of The Art Institute of Chicago, including The Sullivan Center and The Betty Rymer Gallery; The Marshall J Gardner Center for the Arts in Gary, IN, and the Lucky Street Gallery in Key West, FL. Her work can be found in corporate collections including the Kemper Group and JX Nippon Oil and Energy, USA, Inc. and in numerous private collections. Jan was awarded artist residencies at Vermont Studio Workshop (postponed until Spring 2021), Mana Miami Artist Exchange Residency in Miami, Florida in 2018, OxBow in 2016 in Saugatuck, MI; and at Ragdale, Lake Forest, IL in 2015 and 2016. She currently serves as Board President for Mitchell Museum of the American Indian in Evanston, IL.

ARTIST STATEMENT

My practice is anchored in the image-making process and invested in generating relationships with and between images. Using basic materials like canvas, wood and paint, my work often takes on a distinct spatiality as a point of departure to bring into focus sharp edge geometric shapes, and occasional representational images, interplayed with color.

My works of the past year or so contain the sense that they are creating



Janis Pozzi-Johnson, Offering, 2020

another existence within their boundaries. Painting titles may allude to current political fear and regret or reference nebulous collections of shapes that portray fragmentary or enigmatic objects. Against an atmospheric background, the shapes depict a sense of floating and disequilibrium speaking to an ever-changing landscape.

Recently, my work has shifted a bit. While still addressing disequilibrium, it is also pointing to a sense of change environmentally. Objects and life, whether plant, animal, or inanimate objects are reacting to their ever changing environs and either breaking down or changing in structure to adapt to their newer environs. It is the question of how man's impact on the environment is forcing objects and nature to evolve, whether it is visible or invisible; positive or negative: what the ultimate outcome is what interests me most.

Whether my work has representational aspects or is purely abstracted, the viewer may attempt to order the imagery into a relevant scene that reflects perceptive reality, or the possibility of fantasy. In this way it is my goal to create synthetic structures to deal with the everyday sense of chaos and lack of control over real structures that exist in daily life; thus having a place to reorganize and compartmentalize the new reality we all face.

JANIS POZZI-JOHNSON

My life and my life as a painter are inseparable. I have been painting since I was a young child. Painting is my life's work and how I make sense of the world. All that I have lived and lost are found within my paintings. My motto, as seen in my studio, is "Just do the work". No matter what is happening around me or within me, I show up to the studio and then the magic begins - the pushing and pulling of the paint, the building up of the surface, layer upon layer upon layer, the suffusion of color, the exploration of light and space - and then, the grand surprise of what emerges. This process of showing up with finely-tuned attention flows over into my life just as what is showing up in my life flows into my painting, back and forth, again and again.

ARTIST STATEMENT

In these paintings, I translate my life's experience with loss and unexpected regeneration into visual poetry.



Belief and re-imagining, ambiguity and certainty, grief and grace, loss and spiritual tenacity are the highly personal yet universal realities which compel my paintings.

Through a language of undulating, nuanced surfaces, intimate interaction with the physicality of the paint, and hundreds of layers of color, my response to life's mysteries takes form. The paintings are suffused with a strong sense of human presence and the inherent engagement of spirit.

Abstract references to water, sky, earth and air rise to the surface within viscous color fields as visual metaphors for the often ineffable experiences of the human heart.

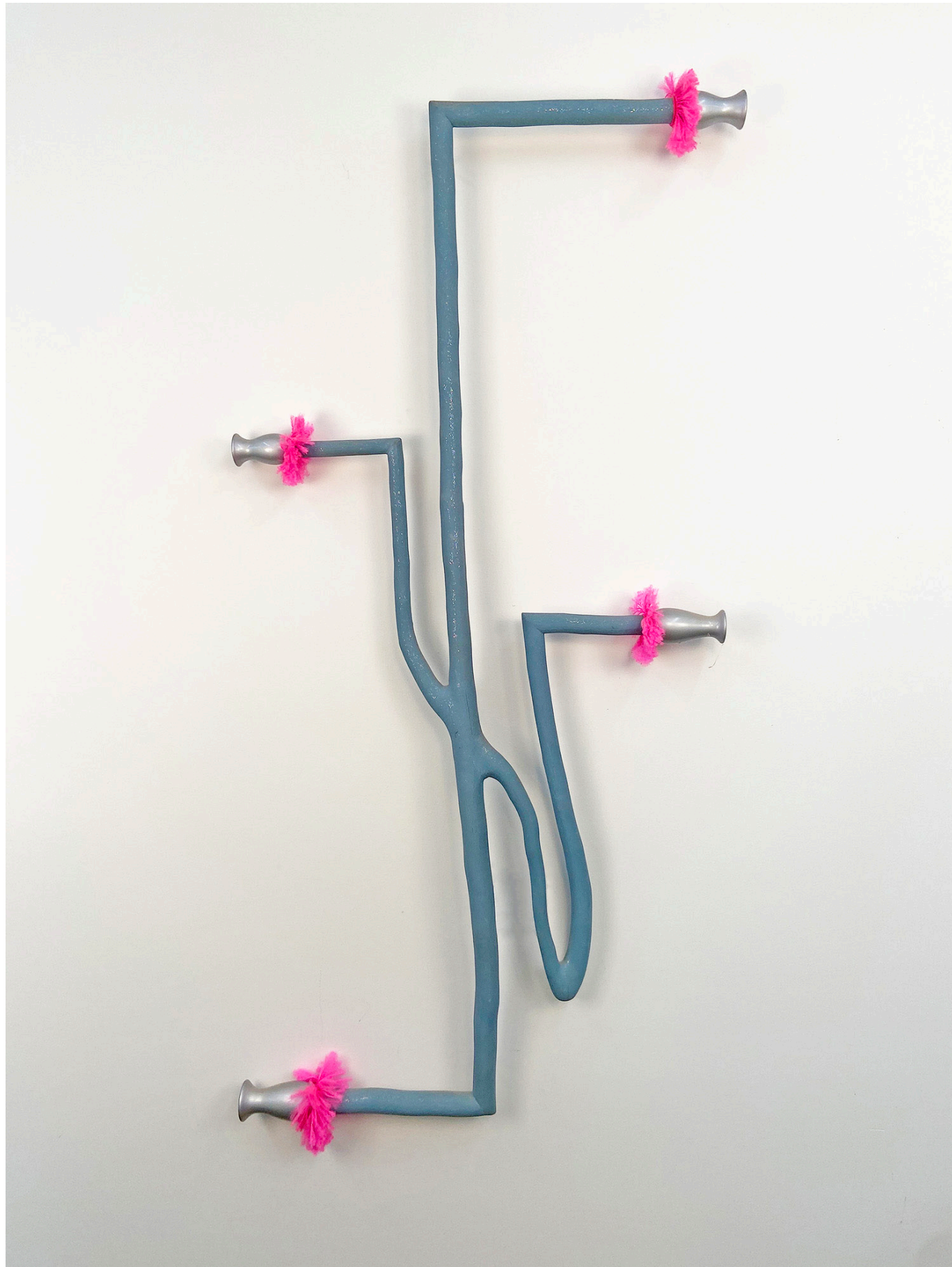
JENI EMERY

Jeni Emery is from Los Angeles, and is currently based in Chicago. She holds a BFA in Illustration from Art Center College of Design, and received her MFA in Painting and Drawing from The Art Institute of Chicago in 2019. Working to enhance the seductive visual interest of her surfaces, Emery uses unconventional media like sand, wax and chalk to add texture to her paint. The supports for these paintings range from canvas to drop cloths to bedsheets to silkscreen mesh; all lending a sublime materiality to the work. With their valleys, peaks, nooks, and crannies of color and form, her work often weaves in and out of abstraction and landscape. Since graduating last Spring, Emery has had solo exhibitions with SalonLB and SYTSY in Chicago, and has shown in group exhibitions with Elmhurst Art Museum, The Research House for Asian Art, Ground Level Platform, 062, and JAW Gallery.

ARTIST STATEMENT

Beneath every surface, painted or not, is everything that has ever happened to it. I am struck by how time and matter interact, folding in on themselves and creating such rich patterns in nature. Resting forms and layers are key to my compositions. My work communicates a sense of space that's influenced by the spatial complexity of the geology that surrounds me; the passage of time, piling up of forms, the push/pull of earth's surface, related to the push/pull and layering of my painted surfaces. My paintings reflect not just how they're made, but the bad decisions, the well meant decisions, the incidental markings- which are kept as an ode to the phenomena that surrounds us in nature. I want the planned parts and the unplanned parts to interrupt one

Jeni Emery, Basically A Split Jump With A Turn In Between, 2020



Jerry Monteith, Pale Blue Espalier, 2020

another. I'm never more excited with a painting than when I've drawn out some moves, and an unplanned mark takes me in a whole new direction. It's like waiting to read the last few pages of a good book because I'm not ready to be done. I will find ways to prolong the experience until I'm ready to let go, sit down, and finish it. I use my "interior landscape" as much as nature to influence my color choices. I don't try to make any sort of obvious color scheme. I'm fascinated by the tension between organic and inorganic material, and want my color choices to disrupt one another the way color oddities sometimes show up in nature, throwing a wrench in to the natural landscape. My paintings mimic the idea of earth colliding with itself, but bring it into a human realm- my ideas and reactions to color and form building on one another, pulling apart, and fighting it out. I am not precious about my surfaces, and when I am unsure of a painting's completeness, I will leave it on the floor or facing out toward other paintings I'm working on, so that paint might splatter over, or the work may get scuffed or scratched. Then I'll prop that painting back up and see what new changes I have to work with. Just as the Earth grows, shrinks, compresses, spreads, disintegrates and disappears, my painting process is ever changing. Every scene is temporary.

JERRY MONTEITH

Much of my practice includes collecting and preparing wood from local trees. When I began this process years ago, the material came from friends or neighbors who cut down trees and offered the wood to me. Now I have many trees on my property that may drop large, heavy branches. Most require careful and regular pruning. Recently I was forced to take down a sugar maple that was rotting from the inside out. This provided me with a considerable amount of material that is dense and quite excellent. Espalier is made with wood from that tree, as well as wood I saved after pruning a pear tree some years ago.

I'd like to think that my work functions like poetry, except it uses forms instead of words to evoke thoughts and feelings that lie deep and barely realized.



John Hatlestad, Lantern, 2020

JOHN HATLESTAD

I moved to Grayslake in 1985 and immediately felt synchronicity: living on a lake makes me feel at home. I spent my early childhood in Minnesota, which provided me with a reverence for the outdoors. This led me to my explorations in sculpture and woodworking.

My artwork is made from salvaged pieces from the immediate locale: wood, metal, and a variety of farm implements.

I have worked as a designer and builder of custom furniture, as well as a sculptor. I also worked for many years in advertising as a professional model and actor.

ARTIST STATEMENT

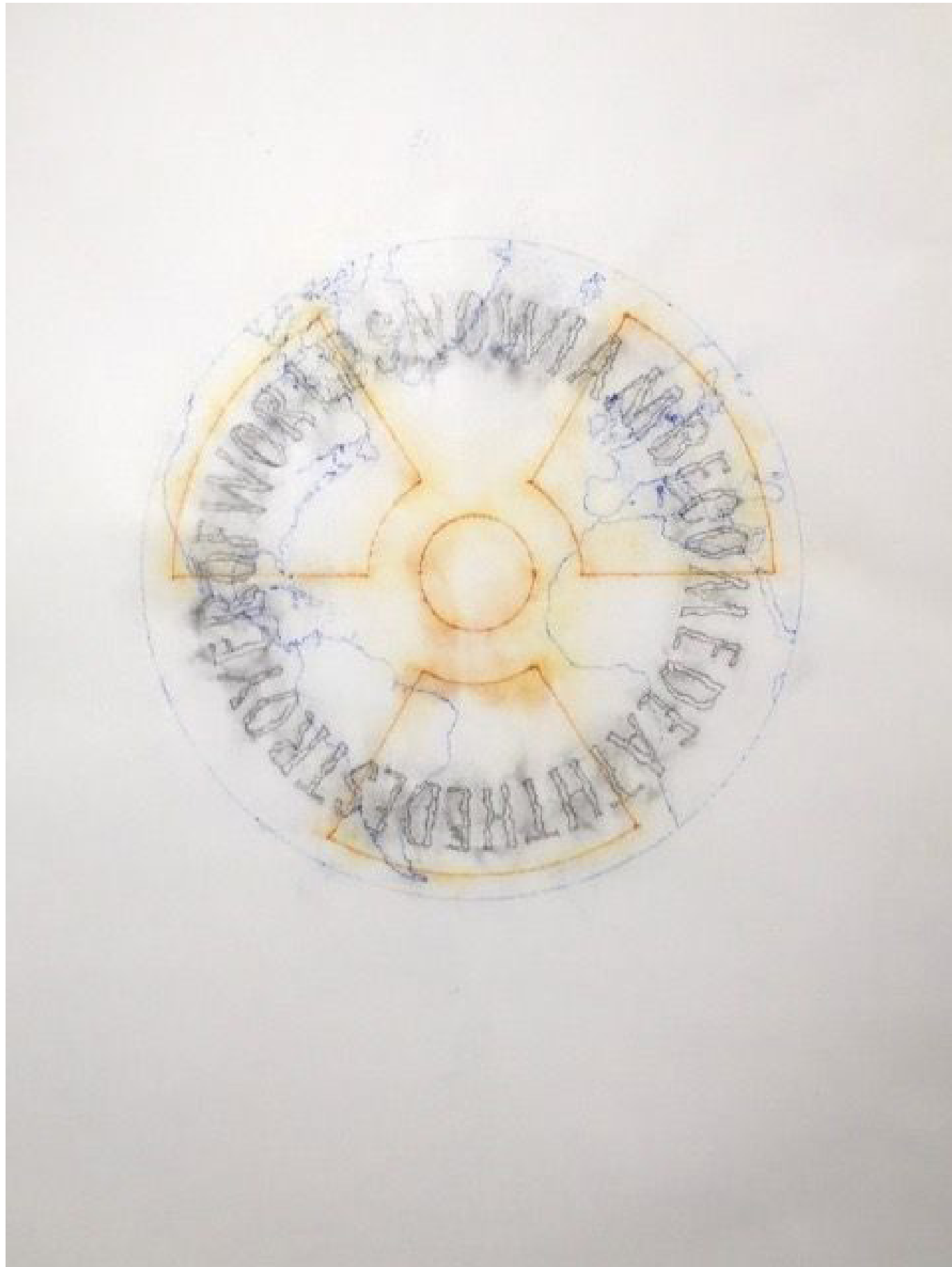
I moved to Grayslake in 1985 and immediately felt synchronicity: living on a lake makes me feel at home.

My artwork is made from salvaged pieces from the immediate locale: wood, metal, and a variety of farm implements. These represent to me the movement of Grayslake from prairie to village: the hardware that tilled the land, fed the families, and built the town. This is a community of proud, hardworking and visionary individuals.

Throughout history man has made everything he has needed to survive. Today there is scarcely anything that has not been prepared for us. I continue to make my own objects, not out of need but out of a desire for work. I often incorporate objects whose time and utility and beauty was thought to have come and gone. All were once admired for their simple elegance, but discarded when something newer came along. By reusing these items, I hope to honor and revive the images of their original beauty and creators. In combining them with my own designs, I seek to celebrate and unify the accomplishment of man.

Ours is a world of various and expanding chasms. By taking what is in my head and heart and expressing it through my hands, I hope to bridge the gap between my descendants and myself and offer to my children a model to emulate, if not in form, then in spirit.

Know that we are standing on the shoulders of our grandparents.



John Terdich, Homage to Robert Oppenheimer - "Now I Am Become," 2020

JOHN TERDICH

I work primarily in two-dimensional media, drawing and painting, although I have also explored printmaking, sculpture and installation.

I began a university degree in engineering in 1968; however, I eventually changed my major to the fine arts, but deferred the completion of my BFA. I became a sign painter apprentice in 1974 and continued in that trade with the same company for 26 years: Foster and Kleiser Outdoor/Patrick Media/ Eller Media/ClearChannel Outdoor. I completed my BFA and MFA at UIC while continuing commercial work. I moved into management in 2001 and became supervisor for the Rotate Department, which installs billboards in the Chicago metro area. Later I worked as supervisor for the Transit Department, which deals with advertising on the Chicago Metra rail system and stations. I retired from commercial work in 2010.

ARTIST STATEMENT

The Pounce Pattern Series

I began this collection of work in 2015. This series uses pounce patterns (also called cartoons), a traditional technique used by muralists, sign painters, and artisans in which a design is drawn on paper and then perforated by various methods. Once perforated, the pattern on this paper can be transferred to another surface by dusting charcoal powder or powdered pigments through the perforations. This pattern can be used multiple times.

In The Pounce Pattern Series project I use superimposed pounce patterns of text and/or images to create the final image on paper, rather than as a means to transfer an image to be completed in another medium. This series explores political, religious, scientific, or philosophical questions as well as cultural homages.

JUDITH ROSTON FREILICH

Judith Roston Freilich's works on paper and textiles were inspired at a young age by a family that encouraged creativity and by the cycle of the seasons and living things. Their home was filled with passion for horticulture, fine fabrics, baking, and cooking. There was always something



Judith Roston Freilich, *Billowing With No Casing*, 2018

to learn and explore. These early passions are reflected in her work.

A Chicago native, Roston Freilich has been represented by Chicago galleries for forty- five years with solo shows. She has exhibited at the Art Institute of Chicago and has shown nationally. Her work has been selected for the Rockford Midwestern Biennial at the Rockford Art Museum, the Evanston and Vicinity Biennial at the Evanston Art Center, and the Bradley International Print and Drawing Show. Roston Freilich looks forward to a 2021 two-person exhibition at the Ukrainian Museum of Modern Art. Her work is in multiple permanent collections including the Library of Congress. She is currently a member of Dialogue Chicago's artists' discussions and Space 900, a cooperative gallery where she shows frequently.

Roston Freilich has always advocated integrating the arts into everyday life, bringing art into classrooms, and blending visual arts and music. She made music with her husband and four children and brought visual arts to Suzuki festivals. For many years, she organized volunteers for the New Trier Jazz Festival. Roston Freilich has led creativity workshops and taught visual arts at weekend retreats for high school students, helping them integrate their passion for visual arts into their lives.

Roston Freilich earned a BFA and merit-based scholarship award from Washington University in St. Louis. While working at Landfall Press as a printing assistant and curator, she earned a graduate degree in printmaking with Misch Kohn from the Illinois Institute of Technology.

ARTIST STATEMENT

My art making began as far back as I can remember. Without a beginning or end, each piece comes from inside of me leading continuously into the next one. It's a lifelong, spontaneous evolution and gives a voice to whatever is within me at a given moment in time. In the same way, it reflects the unique journey inside each of us and is represented by intuitive organisms that have unique characteristics collected from life's experiences. These organisms reveal both devastating, fierce, uncontrolled energy and overwhelming swells of serenely floating calm that is inside each of us. My work asks of us to find that place in ourselves. In some pieces, the process seems unfinished, with traces of past journeys and pathways for future exploration. When visiting the acidic, boiling springs at Yellowstone, I was overwhelmed realizing that all living things on earth, including humans, share elements of life. The experience heightened my sense of our relationship inside ourselves, to each other, and to all life on our planet. It's this exploration of the future that is becoming more and more vital. The drawings remind us of

where we've been. And they remind us that we need to bring the past with us—and release any hesitation to work with the present truths—towards a more promising future.

JULIANE VON KUNHARDT

In her newest topic, Pollinators, Juliane von Kunhardt explores the phenomenon of the mysterious vanishing of the bees as much as the loss of diversity among pollinating insects, in general. Typical for her style, the paintings are informative and colorful eye-catchers all the same. “My pollinators are genius creatures, and they need all the attention they deserve. Pollinating insects are responsible for the rich, diverse food choice. They make sure our world is sweet and fruity, full of colors and delicious tastes and smells. Therefore we better take a closer look at our given creatures and appreciate that they have provided free pollination for our crops for millennia.”

What started as a yearlong examination of honey bees and The Colony Collapse Disorder led to a compilation of insects, emphasizing those that play a role in the pollination ecosystem.

The artist introduces 30 pollinators on 8 x10 inches large wood panels. There are honey bees and singular bees, bumblebees, and wasps. Hummingbirds, bats, butterflies, moths, and even flies (To name just one, the so-called chocolate midge, responsible for pollinating the cacao flower.) Without bees, our diets will look depressingly poor in the future. We will be forced to survive on wind-pollinated crops: wheat, barley, and corn. Imagine shops without raspberries, apples, strawberries, pears, peas, beans, melons, tomatoes, blueberries, pumpkins, and much more.

Fact is, worldwide, pollinators are declining mainly due to excessive agricultural chemicals, intensive farming practices, mono-cropping, exposure to parasites and pesticides, loss of floral diversity due to the loss of habitat. The shadowbox-like configuration strikes in its' edgy appearance. The colors are too neon for a realistic depiction and too playful to match an entomologists' collection of dead insects. Juxtaposing colors of back-and-foreground create a vibrant feel of energy.



Juliane von Kunhardt, Pollinators, 2020

KATHY WEAVER

Weaver has exhibited both nationally and internationally including at the International Triennial, Poland, SuperMarket Independent Art Fair, Stockholm, Sweden, Platforms Art Fair, Athens, Greece Dubuque Museum, Rockford Museum, Vision Museum, San Diego, Ukrainian Museum of Contemporary Art, Chicago, Museum of Art and Design, NYC. Solo shows include The Art Center of Highland Park, Illinois, Vision Art Museum, Women Made Gallery, Chicago, Chicago State University, Gordon Center for Integrative Art, University of Chicago, Concordia College, Olympia Centre, Chicago and Goshen College, Indiana. Honors include an Illinois Arts Grant, National Endowment for the Arts studio grant, Quilt National Emerging Artist Award, Juror's Award at the Evanston and Vicinity show, Dubuque Museum acquisition award, Rockford Museum Juror's Award, Mayor Award for the Arts, Highland Park, IL. Weaver worked as an art educator in the public schools. She received an MA from Bowling Green State University, Ohio.

ARTIST STATEMENT

My latest paintings are a series of figures I titled "Avatars", gouache on handmade Twinrocker paper, 40" x 14". The intent of the Avatar series is to focus attention on particular behaviors we see around us in this time of racial inequality, cultural upheaval, climate change, pandemic, and the deepening economic divide. It is up to the viewer to examine the various behaviors the Avatars embody and then to identify with the avatar they choose. The Avatars' poses indicate latent activity, the tall narrow format of the paper emphasizing the corporality of the figure. These characters are ready to act, challenge, and persevere. I draw the viewer into the picture plane by my time consuming, but loving, application of pattern and by my use of bright color and hard edges. These factors help to break down the barrier between the viewer and the work. There is a crystallization of character and each Avatar is stripped down to its essence. This emphasis on shots of color, dynamic composition and pattern have been with me since I can remember drawing and painting as a child.

In Avatar 2: Komuso Sidekick, the Avatar's face is hidden under a basket, a tradition of a Japanese Zen Buddhist sect where ego is downplayed in service to others. In true Avatar fashion, my characters demonstrate qualities found in all of us. They are an embodiment of how we perceive ourselves. The different emotional and behavioral qualities we possess are personified in these characters and projected to the world. These Avatars are the characters we set loose in our imaginations.. A parallel can be made between ourselves and how the world perceives us and the avatars and how they project our vision of us onto the world. In the end, the Avatars serve as more elaborate extensions of ourselves.



Kathy Weaver, Avatar 2: Komuso Sidekick, 2020



Kenneth Avick, Futurecast - Glaciers Melt, Fires Burn, 2020

KENNETH AVICK

Born in Brooklyn, New York, in 1947, Ken has been drawing and painting from an early age. He took art classes at the University of Miami while in elementary school. He received his BFA in Painting from Carnegie-Mellon University, Pittsburgh, PA , in 1969 and his MFA in Painting from the University of Chicago , studying under Vera Klement, in 1970. He taught painting at the Hyde Park Art Center for a number of years.

Ken's work has been included in numerous shows in the Chicago area, including: The Hyde Park Art Center, Bergman Gallery- University of Chicago, the Bridgeport Art Center, The Art Center-Highland Park, Noyes Cultural Art Center, and The Evanston Art Center. Ken is currently a member of Space 900 Gallery, an artist cooperative gallery, In Evanston.

Ken has two children with autism. This has obviously affected his life; his children and "autism" have often been the subjects in his paintings. His current series: "Futurecast- Glaciers Melt, Fires Burn ", deals with climate change. Through surreal imagery, shaped canvases, and the use of texture and color, he attempts to convey the metaphorical worlds of the mind and the future. Ken's medium is acrylic and collage on canvas and paper.

ARTIST STATEMENT

Futurecast - Glaciers Melt, Fires Burn

In my current series, " Futurecast- Glaciers melt, Fires Burn ", I am exploring the issue of Climate Change. The frames are notched, slightly cut in on both ends. I've employed this before, but here I use the irregular canvas shape to convey how climate change corrodes the shape of everything. I use a collage of cut and torn pieces of canvas to create the texture of broken stones, sharp tree limbs, edges of ice.

The paintings display two distinct planes. The planes are separate, but also interact in places. The outer plane, in whites, greys and purples, has images that attack, drip, bite, shout, connect, obscure, hammer and infiltrate. We are not safe here. There are intimations of arms, hands, mouths, legs, mechanical objects and animals. The white color and drip like forms convey the melting and movement of glaciers and how this may overwhelm our world.

The inside landscape shows a world on fire. Trees are burnt, broken

and leafless. The images suggest architectural objects, sculptures, rocks. Everything seems to be falling apart. There are large holes, gouges, and sharp slices. This is all that is left. The forms can also seem anthropomorphic, stand-ins for us. Above all is the sky- red, orange, and intense.

These paintings are my portrayal of the dystopia we face unless we start changing now. Glaciers will continue to melt; fires will continue to burn. The works hopefully will remind viewers -this is what our future may look like.

LAUREN SULLIVAN

Lauren Sullivan is an Artist based in Chicago, IL. Her paintings and sculptures explore subjects relating to commodities, popular culture and humor. Her work often ranges from popularized consumer products to cartoon and media figures which she distorts and abstracts to investigate their meaning. She has shown in Milwaukee, WI, Chicago IL, and has worked on various curatorial projects in Chicago. Lauren graduated with a Bachelor in Fine Arts from the School of the Art Institute of Chicago in 2020.

MARIAN CAROW

Marian Carow's practice has included both drawing and sculpture addressing spatial relationships and abstract forms, within the spirit of post minimalism. Her work has always been process oriented in dialogue with an emerging image and responsive to the characteristics of chosen media. Most recently she has been utilizing common materials such as wood scraps and salvaged corrugated cartons, starting pieces without a specific plan, so that the result is open ended and unanticipated. Her work focuses on considerations of fragmentation and destruction, rebuilding, isolation and abandonment, the embrace of temporality and the unexpected. She attributes these themes in part to having been a witness to the dynamics of urban change in her Chicago neighborhood, which has experienced constant, dramatic transformation within the past decade, including erasure of prairie-like acreage by looming high-rise developments.

A native of the Texas Panhandle, she has spent most of her life in the Chicago area. She received her BFA from the School of the Art Institute



Lauren Sullivan, Red Bull Can, 2019



Marian Carow, Untitled (K3), 2019

in 1979. Her work has been included in numerous regional juried shows and exhibited at Rockford Art Museum, Hyde Park Art Center, Adds Donna Gallery, Evanston Art Center, as well as included in private collections.

ARTIST STATEMENT

A focus of my recent practice has been development of wall-mounted objects, often utilizing found, cast-off common materials. This arises out of an interest in reuse and renewal as intervention, and in fragmentation and rebuilding as an existential metaphor. I discovered a favorite material through experimentation with repurposing discarded cardboard boxes fished from recycling dumpsters.

Corrugated is lightweight, yet sturdy, bendable and easily cut. I challenge myself to interrupt its original purpose, using the box shape as point of departure, preserving materiality while negating its utility. However, I intentionally incorporate evidences of its first use: labels, printed codes, tape, cuts and dings, which enliven the surfaces. With no specific idea in mind, each piece is uncharted territory and emerges from an investigative process of playful engagement with the material. I keep working until a form resonates. Monochrome surfaces result from scantily applied white house paint, which may get sanded over to create a raw effect as well as to emphasize structural ridges, edges, shadows and voids. The work is about process, of transforming material, incorporation of accidents, dismantling and reconfiguring structure, things taken apart and reimagined.

MICHELE THRANE

Michele Thrane is a printmaker and mixed-media artist. Her work often features gestural abstractions, a kind of invented calligraphy—sometimes called “asemic writing”—that invites the viewer to see her seeming-symbols as words, musical notation, and, sometimes, scientific equations. Michele likes to explore the potentialities of various media for artistic expression. And she sometimes cuts her work into pieces and reconfigures the puzzle-like pieces with staples into a new, sculptural object.

Thrane’s work is abstract and reflects important aspects of her experience. She worked for many years as a psychotherapist. In-depth analyses reveal that virtually anything can be a symbol and take on surprising meanings. Abstract works of art can invite the free-floating thinking that reveals



Michele Thrane, Axion Clouds #21, 2020

meanings and emotions not normally experienced.

Thrane has also been influenced by the work of her son who is a professor of astrophysics. He studies gravitational waves and black holes, and his descriptions of equations as “beautiful” reflect his understanding of the realities they portray. But the equations, seen simply as marks on paper, have a mysterious beauty of their own, and Thrane’s longstanding interest in the evocative power of written symbols has been widened by embracing the beauty of scientific equations.

Thrane received a B.F.A from Ohio State University. She has participated in juried, curated, and invitational exhibits across the United States. Her studio is in the northwest Chicago suburbs. She is represented by Atelier Newport in Newport, Rhode Island. Her work is in private collections.

ARTIST STATEMENT

I am a printmaker and mixed media artist. My work is abstract and begins with encaustic monotypes. The monotypes feature gestural inscriptions, a kind of invented calligraphy—sometimes called “asemic writing”—that invites the viewer to see my seeming-symbols as letters, musical notation, and, sometimes, scientific equations. After creating the monotypes, I cut them into small pieces. The puzzle-like pieces are then reconfigured, and ‘stitched’ together with staples, resulting in a paper sculpture that is screwed to wooden strips and hangs off the wall.

I often feel that my works tells a story to which the viewer contributes.

My work has been influenced by such abstract expressionists as Lee Krasner and Willem de Kooning as well as the contemporary artists, Mark Bradford and Julie Mehretu.

MICHELLE WASSON

Michelle Wasson is an internationally exhibiting artist based in Chicago, IL. Her work has most recently been included in exhibitions at the Hyde Park Art Center, Aspect/Ratio Projects Chicago and Brand Library Art Center in Glendale, CA.

An independent artist, she has served as faculty at The School of the Art



Michelle Wasson, Mirage, 2018

Institute of Chicago, Columbia College Chicago and The University of Illinois at Urbana-Champaign. In 2016 she co-founded the artist run exhibition space Tiger Strikes Asteroid Chicago. Wasson received her MFA from Washington University in 2001.

ARTIST STATEMENT

I toy with the deaths, limitations and history of Painting. Working intuitively toward variety and possibility, delighting in experimental processes, and unencumbered by expectations, I value at-will movement between materials and ideas. These color-driven paintings are meditations on the process of art making—a duel between the natural interplay of materials and the temptation to remain in control.

The process of creation requires an urgent and direct physical engagement with raw materials. Often on my knees, the body becomes a tool overseeing the brush, pours, and drips. I often launder large canvases and work back into them if the uncertain outcome requires a certain resolution of fear or desire.

They are cautions as much as they are chronicles. Where figures emerge they represent forces of nature—fires, floods, volcanoes. The remains of which may be a city in ruins, remnants of past civilizations, or a seductive dystopia.

NICHOLAS ZEPEDA

Nicholas Zepeda is an artist born and raised in Chicago's southwest neighborhoods. He is currently a senior pursuing his BFA in Studio at the School of the Art Institute of Chicago, where he received a nomination for the Yale at Norfolk Summer 2020 residency. After completing a residency last winter at the Oxbow School of Art and a work trip to New York City, Zepeda decided to confront his conveniently ignored themes of repression and doubt. Nicholas Zepeda is making drawings and paintings that see a new weight to self-discovery after achieving his childhood dream: moving into his own apartment.

ARTIST STATEMENT

My work uses designed scenes of domestic and habitual spaces to discuss



Nicholas Zepeda, Mid-Century Modern, 2020

repression, fear, and hope. This results in dramatic, isolated environments (usually my living room) where references to culture and identity are caught in glimpses. Though the presence of figures is not guaranteed, the potential for participation is the idea that informs my work the most.

Mid-Century Modern, was inspired by the freedom of moving into my first apartment, which quickly became overbearing after realizing I had to furnish it.

I knew having something that feels like your grandmother's house is important, but I never knew her and found the colors of trendier couches to be more exciting.

There's something to be said about committing to the shitty ink from a red-ball point pen only to get upset when it starts to fade. I assume it's similar to why you buy the old carpet.

NIKKI RENEE ANDERSON

Nikki Renee Anderson creates sculptures and installations that explore the feminine experience based on her personal history.

Anderson has exhibited extensively including recent exhibitions at the Chicago Cultural Center, Hyde Park Art Center, The Gaylord and Dorothy Donnelly Foundation and Glass Curtain Gallery. Her work has also been exhibited at the 59th and 56th Premio Faenza Competition at the International Museum of Ceramics, Faenza, Italy; The Grounds for Sculpture, Hamilton, NJ; The Ukrainian Institute of Modern Art, Chicago, IL; The Urban Institute for Contemporary Art, Grand Rapids, MI; the 2009 NCECA Biennial at the Arizona State University Museum Ceramics Research Center, Tempe, AZ; The 18th San Angelo National Ceramic Competition at the San Angelo Museum of Fine Arts, San Angelo, TX; The Koehnline Museum of Art, Oakton Community College, Skokie, IL; Visualizing TRANS at the University of Wisconsin-Madison Visual Culture Conference; Chicago Sculpture International Biennale at FLATFILE Galleries; SOFA Chicago 2004 with Dubhe Carreño Gallery; The Hillwood Art Museum, Long Island University, Brookville, NY; Art Chicago 2003, Special Project Space, Zolla/Lieberman Gallery, Chicago, IL; Istanbul Museum of Contemporary Art (online exhibition), Istanbul, Turkey and The Painted Bride Art Center, Philadelphia,

PA.

She has been an artist-in-residence at Watershed Center for the Ceramic Arts, Newcastle, ME, Takt Residency Program, Berlin, Germany, the Icelandic Association of Visual Artists (SÍM), Reykjavík, Iceland, La Macina di San Cresci, Greve, Italy, A.I.R. Vallauris, France and the Vermont Studio Center, Johnson, VT.

Anderson's work has been reviewed by Helen Harrison in the New York Times, Victor Cassidy in Sculpture Magazine and Ceramics Art and Perception, Lori Waxman and Lauren Viera in the Chicago Tribune. Her work has also been included in American Craft Magazine, Ceramics Monthly, Time Out Chicago, Chicago Artists' News and the Chicago Sun-Times.

Her awards include an Artist Project Grant in Visual Arts from the Illinois Arts Council, two International Arts Exchange Grants from the Illinois Arts Council, three CAAP grants from the City of Chicago, full funding to the Watershed Center for the Ceramic Arts, a full fellowship to the Vermont Studio Center; Best Faculty Presentation, Voices, Visions and Visionaries Gender Conference, College of Lake County; and the Maurice Goldberger Graduate Fellowship, Stony Brook University.

She regularly lectures about her work and has presented at the Elmhurst Art Museum in Elmhurst, IL; the International Museum of Ceramic Arts in Faenza, Italy; La Macina di San Cresci Artist Residency in Greve, Italy; the 2007 College Art Association Conference in New York, NY, New School University in New York, NY and Long Island University in Brookville, NY.

She received an MFA from Stony Brook University and a BFA from Drake University. She runs the Ceramics program at Harper College. Anderson lives and works in Chicago.

ARTIST STATEMENT

My sculptures are fantasy objects that explore cultural stereotypes about beauty, desire and femininity. The forms have reference to the female body and also other associations to sweets, fruit and flowers. I both participate in traditional roles and re-imagine them to create new roles. The forms present ideas of temptation and beauty. Many of my sculptures incorporate the shape of a breast or a nipple, which doubles as ice cream or candy and can be equated to the bud. The shape functions to be beautiful, desirable and immediately recognizable as feminine. They are intended to draw a viewer

to get closer to the forms and look as though they could be squeezed or licked.

My sculptures are forms that flow, bubble, grow, explode, drip and ooze. Some of the pieces reference the form of teardrops or fluid. These pieces explore blood being squeezed from a wound or milk from a breast. Also, they relate to the idea of growth, multiplication and expansion.

Ultimately, with my work, my goal is to open up the definitions and terms by which we define ourselves and create a fantasy about what is possible. By using familiar associations, I hope to create sculptures that have a universal meaning. While I start with my own memories as a point of inspiration, I am striving to create many openings for viewers.

NOAH KASHIANI

Noah Kashiani (b.1992 Cleveland, Ohio) lives in Chicago Illinois after recently receiving his MFA from Northern Illinois University (2019). Kashiani's work carefully balances harmony and discord. Nods to late capitalism are often represented which explore the idea of exclusivity, value, and the translucent validation that comes with material items. Recent exhibitions include Parlor and Ramp (Chicago), The Front (New Orleans), Gluon Gallery (Milwaukee), Casa Lu (Mexico City), Arc Gallery (Chicago) Pentimenti Gallery (Philadelphia).

ARTIST STATEMENT

I go to multiple thrift stores each day, I can't miss the opportunity for an amazing find. In my most recent made objects relatively simple color schemes were employed to unify the original up-cycled materials. The body of work that I am submitting are works of art all made from objects found at thrift stores around Chicago.

My work is a testament to high fashion, not only aesthetically but also by placing emphasis on materialism and late capitalism. Adding a subtle yet seductive finish to my sculptures fuels our humanistic desire for a seemingly lavish object. In several works I pay homage to symbols in society that are associated with religion and restriction, both commenting on the irony of societal obligations. Overindulgence, hoarding, and lack of domestic organization are represented in the sometimes-chaotic cluster of objects.



Nikki Renee Anderson, Dreamy Pop, 2019



Noah Kashiani, Chocolate Truffle Dreams, 2020



Pam Sloan, Rusty-Patched Bumble Bee, 2019

PAM SLOAN

At first glance, Pam Sloan's studio can seem a mysterious place. The walls are adorned with skulls and animal bones of all sizes, from rodents to reptiles and sea creatures to land mammals. The animal kingdom is an ongoing fascination for Pam. She has meshed her experience as an architect and high school art teacher with her interest in endangered animals. Animal extinction is a natural biological process but its speed has increased dramatically due to environmental forces, many of them created by humans. Some scientists now believe that we are in the midst of a "Sixth Mass Extinction." Pam's art focuses on animals who are being protected and preserved through conservation efforts. Her images are tributes to the work of those who are laboring for the survival of these species.

Pam Sloan grew up on the South Side of Chicago. After earning a BFA from the University of Illinois, Urbana, she moved back to the city, where along with two fellow artists founded the Omega Intermedia Center, a "pre-digital" electronic art performance space and school. In 1983 she received an MFA in Architecture from the University of Illinois Chicago. After beginning a family, she returned to school to earn a teaching certificate. She was fortunate to land a full-time teaching position at Evanston Township High School in 1998, where she taught art for 20 years and served for four years as Fine Arts Department Chair. Currently, she is dedicating her time exclusively to her art. Thirty percent of all money received from the sale of her art is donated to targeted conservation non-profits.

SANDRA ULLMANN

From childhood on, Sandra Ullmann was torn between making art and doing what others (and sometimes she herself) considered "useful." Having grown up playing with found materials and creating clothing and objects, she wanted to be an artist. She graduated from college with majors in both art and French, allowing her to teach French language and literature, which she did for a decade at Lake Forest College and Lake Forest and Barrington high schools. Returning to her art whenever time permitted, Ullmann studied fiber sculpture (School of the Art Institute of Chicago) and created sculptural pieces both on- and off-loom, wall hung and free-standing. Many of these works were exhibited nationally in juried shows



Sandra Ullmann, IMG_4566, 2017

and in the contemporary fiber sculpture show she curated for exhibition at Lawrence University, Appleton, Wisconsin. In photographing her fiber work for submissions to shows, Ullmann discovered the camera, which led her to photography classes at the School of the Art Institute of Chicago with Barbara Crane and Joyce Neimanas.

Ullmann next earned a doctorate in clinical psychology and a certificate in psychoanalysis and devoted herself for the next twenty-five years, until 2018, to a clinical private practice in Evanston and Chicago. However, when time permitted, Ullmann continued to photograph, using the darkroom she built in her home and taking classes. She began to understand the complementary value of her two loves, photography and clinical psychology, and began showing and speaking about art and psychoanalysis in juried conferences in Chicago, New York, San Diego, and Santa Fe.

Ullmann closed her practice in 2018 and devoted herself full time to photography. Her entry in Perspective's Vicinity 2018 show was awarded second runner-up. In 2019, Ullmann had a show at Perspective Gallery, Evanston, Illinois, where she became a member. She will have a second show at Perspective in February, 2021.

ARTIST STATEMENT

Having worked for 25 years as a clinical psychologist while taking and developing photographs, I have come to appreciate the similarity between making art and making sense of who one is. Both involve finding voice and form from layers that reveal themselves slowly, over time, and both involve the process of uncovering what is often deeply hidden and difficult to perceive,

My subject matter usually finds me. Something captures my attention and I reach for the camera, often without knowing why. I am frequently attracted to an idea or a potential image that presents itself less clearly, perhaps because that lack of clarity allows me to define it for myself - or to find within it what is of interest to me. When my work is good, viewers also struggle to understand, bringing something of themselves to the search for meaning in what they see.

The inspiration for my series, Route 22, appeared quite suddenly through the freezing rain on the windshield as I drove to the hospital for the birth of our second grandchild. The shapeless forms on the side of the road spoke to me, compelling me to return, although I didn't know why. During



Sarah Barnhart Fields, A Square Wants a Circle, 2020

the ensuing months, as I went back again and again, I watched their transformation through my lens from silent, shapeless forms to individual “figures” and finally to “my people.” I made their portraits at different times of day, fascinated by the ways in which they stood against the sky at dawn, at sunset, bloated by strong winds, frozen by rain and snow. When spring came, “my people” were uncovered and revealed to be what they were: a line of evergreen trees, arbor vitae, along a highway, Route 22.

I think now that a better title for this project might be: Route 22: On the Edge of Time, for the images are indeed unbound by time and of all time. Viewers see them as mythic beings, epic heroes, legendary figures. To me, they also represent my fears for our future, for our civilization and our country. Without eyes or mouths, they are blind to the problems of life around them, unable to speak or to cry out in protest. Yet they seem to know that there is danger.

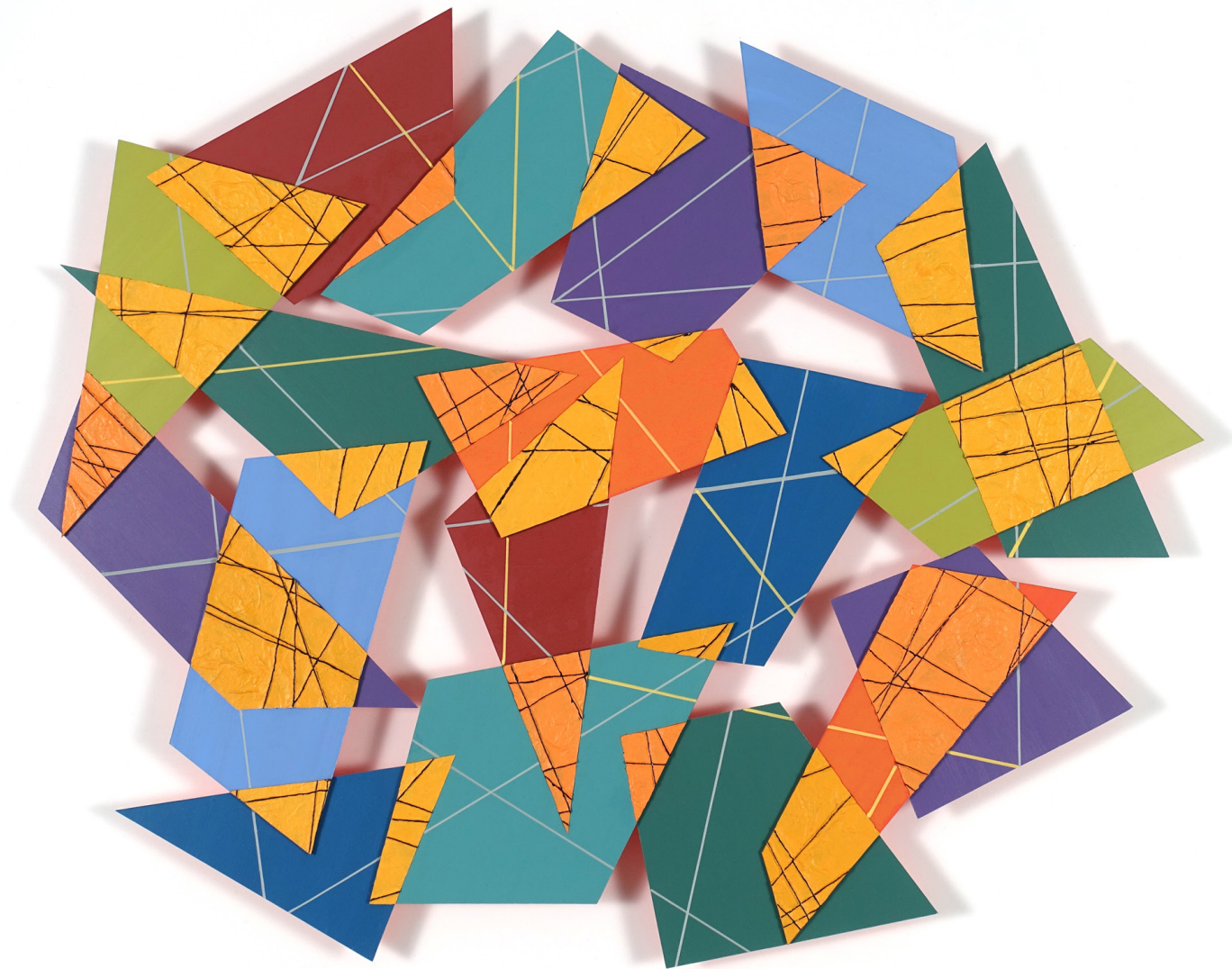
I am fascinated by the idea that they are and are not what they what they seem to be. Yes, they are trees wrapped in burlap winter coats, but they are also “figures” worthy of a portrait, revealing the deepest of human emotions, sadness, anger, and desire.

In my work, I play with what we think we see but might not have really seen. I try to catch the struggle to see differently, to see more, to make another sense of what is before us. I take to heart this statement by French Symbolist poet Paul Valéry: “Seeing is forgetting the name of what one sees.” Much of photography, I believe, like life, requires that we do so.

SARAH BARNHART FIELDS

I have been an artist all my life. As a kid it was my refuge and my therapy. When my children were young I had my weekends relatively free so I started going to art and craft fairs and doing portrait sketches on the spot. People would line up. I had cards printed up and soon began getting photos through the mail requesting pastels of people or pets. It was a way to earn extra money and get my hand back into doing art.

In the early 80’s I was able to rent studio space and start painting again. I joined Artemisia and started showing around various places. By the late 90’s I moved to some family property where there was an old barn full of metal scraps, parts of farm machinery. I decided to take an extended



Shelley Gilchrist, How Did We Get Here?, 2020

metalsmithing course and loved it. I began working with the scrap metal. With my welder, plasma cutter and torch I could transform the metal – it was like magic. I started to show my pieces in and around Chicago.

Then in the late 90's for various reasons I sold all my property and moved to an apartment in Chicago. It was a major downsizing. I also sold all my metal working equipment. I now have a new studio with my paint, the wood working equipment and small tools. Once again, I was intrigued by all the cardboard I saw in the alleys. I began to pick it up take it to the studio and work with it. My last several pieces have been cardboard and paint.

Making art is lot like life. It's about taking what's there and making something magical with it.

ARTIST STATEMENT

I work to reach that magic place I knew as a child, where “reality” disappears, and all things are possible.

My work is a way of finding out who I am. To quote Kurt Vonnegut “I make art to experience becoming – to find out what's inside me – to make my soul grow.” Each piece tells me more about myself. It's a more honest statement about who I am and my relationship to the world than I can make in any other way. Whether I'm working with paint, pencil or found materials I push the envelope, look for the bigger picture or the smaller picture, renewal or death. Currently all my work is with cardboard which I find in the alleys of Chicago

Being an artist for me is a process of lifelong learning, you are never done. Each piece is perpetual renewal; it is always for the first time.

SHELLEY GILCHRIST

When I moved to the Chicago area in 1995, I was a figure painter working in the feminist narrative. Since 2005, I have worked abstractly, creating shaped paintings in encaustic, and sculptural paintings in acrylic. Both bodies of work have received numerous awards at exhibits on the East Coast and in the Midwest, including the Rockford Midwestern Biennial. The recent book *Encaustic Art in the 21st Century* includes my work. I have been



Stephen Murphy, Fear of Drowning, 2020

inspired by residencies at Ragdale and the American Academy in Rome. As well as being a member of Chicago Sculpture International, I founded the professional group FUSEDChicago, of which I am president emerita.

ARTIST STATEMENT

In my abstract sculptural paintings, I explore line, shape and color. Saturated colors lend visual vibration to the works while patterns disrupt and create energy. In the most recent work, a series of painted constructions, shapes and patterns are pieced together, often in irregular formations. Some designs achieve balance, while those in irregular formations have skewed angles that resist equilibrium and create tension. A pointed struggle against disintegration is emblematic of work I created in late 2020, in response to the health and political crises in our society.

STEPHEN MURPHY

Stephen Murphy is a graduate of the Pratt Institute and the University of Chicago, and is ABT from the Massachusetts Institute of Technology. Until the pandemic he was a visiting artist at Walter Payton College Prep in Chicago for three years (widely considered the nation's best public high school).

Murphy has exhibited his work nationally and internationally. Some of the venues include the SE Center for Photography in Greenville, SC, the Overture Center for the Arts in Madison, WI, the Center for Photographic Arts in Carmel, CA, SOHO PHOTO in NYC, The Perspective Gallery in Evanston, and currently at The International Center for Photography in NYC. His work can be found in several private collections.

His artist book, Memento Mori, was juried into the 8th International Artists Book Triennial and was exhibited in many venues throughout Europe. In cooperation with the Evanston Art Center, Murphy helped facilitate the Triennial crossing the Atlantic for the first time in its 25 year history. And so artist books from all over the globe were on exhibit at the EAC in late summer of 2019.

ARTIST STATEMENT

The Washboard Series evolved out of the creative process of making 6 unique artist books over the past 7 years - some burgeoning with 3D



Steve Turner, more alone, 2019

elements to the point of rendering them interactive sculptural pieces. I was drawn to the washboards for their inherent presence of the past, their quiet blankness, and practically, the rectangular 'framing' insert at the top of each.

A few months earlier I had purchased an old photograph at a second hand store that appeared to be solarizing as it aged. In the studio by chance I discovered how the photograph of the large format photographer fit perfectly in the rectangular wooden space for what became the first piece, **Optical**.

For the series, I refer to these as 'anchor photographs'. Riffing off the anchor, I gathered material & created assemblages or what I think of as visual stories. Surrendering myself to the process, I allowed myself to be taken in unexpected directions along the rippled surfaces and wooden frames of the washboards.

Then I discovered that standard stereoscopic viewing cards also fit well into this space. In **Fear of Drowning** I utilized the 'framing space' for a stereoscopic view of a stormy seascape with a dinghy in perilous waters. A fragment of a broken Japanese porcelain scene became a three-dimensional 'pop-up' of the black and white turbid sea scene while echoing the symmetry of the twin scene above. Circling below, on the body of the washboard, an old & ominous fishing lure lurks below its hopeful prey.

At the base of the work, seashells and other ephemera of the ebb tide reveal a washed-up hand. Hanging below this scene is part of a Victorian photograph staged in a boat—only the hand of one of the sitters can be seen, along with an oar, echoing the scene above in the stereoscope card. Finally, the beachcombing found jawbone of a sea creature is affixed onto the bottom of the card.

STEVE TURNER

As a young boy, I remember following my dad into the basement of our small apartment, In a tiny, converted coal room, my father kept his wooden tool box. He would open this archaic, black box where it kept his tools - his stuff. He would lovingly pick up an item and try to explain to me what it was used for. I can still smell the contents - drills, drill bits, hammers, vices, sharpening stones, oil. It was a magical box. I still have it along with my



Tanner Woodford, Time Works Wonder, 2018

dad's memory. It was here that I began my love for sculpture.

While much of my career was spent as a writer and art director for a large advertising agency, I still created sculpture. In fact, I earned best of show amongst many fine artists at that agency. I quit that world twice, both times to attend the Art Institute of Chicago. Once undergrad and once accepted into their graduate program, but had to return to a corporate life to raise a family. There is certainly something romantic about the notion of a starving artist. Living it, not so much.

For the last 6 years, I have been renting a studio space on Ravenswood, where sawdust and fumes surround me.

ARTIST STATEMENT

I see the world through a sometimes disturbing lens of chaos, and by my own inability to easily and effortlessly live within this universe. I strive for order in my life - although not necessarily attainable - and in my work.

An extreme purpose of design, craftsmanship and integrity allows me to look at problems and then discover an artistic solution. My sculpture is often intricate, complex, complicated. But it is also seamless and sensual. Profoundly simple and accessible. It is this combination of tension and release that gives the viewer a context in which to experience my work.

Wood has been my medium of choice. It is the one I know and feel most comfortable with. However, in many cases, the use of wood isn't supposed to do what I ask it to do - which, of course, is part of the idea. And the problem. Again, you can almost feel the discomfort. Yet wood makes the sculpture very approachable. An elegant expression of the resolution.

The combination of tension and release, chaos and organization are of particular importance for me and thus my work. I enjoy how people interact with the work. At first glance it may appear serene, and easy. Even simple. And then as viewers look deeper, they can see the interplay between the different forces - the smooth, seamless craftsmanship and tension inherent in the sculpture.

In the last number of years, I have explored the ideas of love, love lost, acceptance and dissociation.

TANNER WOODFORD

Tanner Woodford is founder and executive director of the Design Museum of Chicago, where he leads strategy, partnerships, and special projects. As an artist, he paints optimistic, typographic, and larger-than-life murals. His work has appeared at the WNDR Museum, Soho House Chicago, and is permanently installed at Weber Shandwick in the John Hancock Building. In 2020, Tanner was appointed by Mayor Lori Lightfoot to the City of Chicago's Cultural Advisory Council. As a designer, educator, and entrepreneur, he has taught, lectured, and led workshops on design issues, social change, and design history in classrooms and at conferences. Tanner received a Bachelor of Science in Design from Arizona State University in 2009, and returned to teach in 2010. More recently, he teaches Design Thinking For Social Change at the School of the Art Institute of Chicago. He is happy to be scrappy, irrepressibly optimistic, and believes design has the capacity to fundamentally improve the human condition.

ARTIST STATEMENT

Drawing from a professional career in graphic, interaction, and exhibition design, Tanner's artistic career is centered on a series of experiential, typographic, larger-than-life murals. While in quarantine, he has turned to his home studio, creating a series of companion canvases for each. This mural for the WNDR Museum encourages its visitors to step into a space that reveals the wonder of the natural world around us. Black-and-white letterforms extend across a custom staircase on the exterior structure of a Yayoi Kusama Infinity Mirror Room, and serve as the final photo opportunity in the immersive museum. This companion piece captures this momentum and reinterprets it into a 2D representational form.



Ted Glasoe, Racing Tips, 2018

TED GLASOE

Ted Glasoe is a native Minnesotan who grew up in and around inland lakes. He is now an award-winning nature and landscape photographer living on the shores of Lake Michigan. He has found his artistic niche and built his reputation focusing on imagery showcasing the beauty of water. In the process, he has become more passionate about conservation and protection of Lake Michigan, in particular, and water and our natural world in general.

ARTIST STATEMENT



Tracy Ostmann Haschke, *Outsider*, 2020

I am inspired to photograph Lake Michigan in every way I can — from sweeping seascapes to macro shots of its shoreline. I aim to capture as many of the lake's moods as possible. I want each image to convey a quality of the lake that resonates with a viewer, helping them appreciate the lake as a magnificent natural wonder.

My goal is for the entire body of work to form a mosaic that shows how beautiful the lake is, how important it is to our community, and how essential it is that we cherish and protect it.

TRACY OSTMANN-HASCHKE

Ms. Ostmann-Haschke is a seasoned interdisciplinary artist with a focus on painting. Her work is most associated with representing an every-day genre, from exploring the mundane aspects of daily life to the extraordinary events that we all can identify with. Her work is displayed by private collectors in the United States and abroad as well as corporate and public spaces. She and her family currently reside and work on the West Side of Chicago in the East Garfield Park neighborhood, a newly budding area for the arts in Chicago.

ARTIST STATEMENT

My work is about people. Not through creations of formal portraiture but rather imagery that depicts and narrates moments in time. Glimpses of figures moving about hurriedly, stopped to greet an acquaintance, or paused to acknowledge a disruption. Leaving gender, race, and age hazy and uncertain. I abandon my subjects drawing my attention to the negative spaces, cutting in with my fan brush, I make quick decisions, sculpting with paint. Patterns, blocks of color, noting current styles, finally the last moments consciously I forget about a focal point. Standing back I evaluate the work as a whole. I find inspiration through observations of my surroundings; community members, friends, especially the women in my family. Throughout my process I am documenting recollected moments that in turn happen to parallel a provoked, yet unexplained emotion.

Over time I've strayed a bit from preliminary sketches, this prevents over thinking my subjects. Instead I develop them when I see opportunity. I introduce characters through rigorous drawings, an approach that begins with broad movements of my arms, brush in hand.

I work in oils, acrylics, charcoal and graphite. Thin layers of color are overlapped, paint is drawn and sketched vigorously across and up and down as I manipulate the images I see coming through the paint. I dive right in, the next mark steering my next decision. Only sometimes does my work require rough compositional sketches and at times photo references. A large mirror is an essential tool throughout my process, allowing me to reference my own features when working with the figure.

VERONICA CLEMENTS

Veronica Clements lives and paints out of her Chicago apartment. She earned her BFA in Painting and Art History from University of Illinois Champaign-Urbana. Clements is also the Videography and Visual Arts teacher for Middle and Upper school at Elgin Academy. Her work has been featured across Illinois and in publications such as NewCity Magazine and Capulet Mag. She was named one of Vacant Museum's Next Generation Artists in October of 2020. Her oil paintings center around themes of girlhood, brevity of life, and consumption.

ARTIST STATEMENT

I see my work as both a critique and a celebration of modern culture. My work deals with the theme of vanitas, which is a 17th century Dutch genre of painting that uses symbols of transience and impending death to warn against earthly vanity and pleasure. I see my paintings as curiosity cabinets of pop culture and girlhood, and I focus on brevity of life as a symbol of childhood. I don't want to warn anyone against earthly pleasures in exchange for piety, I see it more as a true reflection of what it means to be an artist. The trivial pursuits of man become the plight of the artist as they strive to make a name for themselves. Just like everyone is constantly trying to relive their childhood, I am attempting to collapse my past into my future. Displaying my female identity through investigative collections, I reveal and critique the notions and expectations that gender biases have perpetuated throughout history. Serving my audience with researched concepts and ideas on a hot pink platter, I deal with the theme of validity through violent femininity. I see my work as an expression of a justified autonomy, it's an illustration of coming of age with the notion of agency.



Veronica Clements, Vanitas Film Still #1, 2020



Victoria Fuller, 2015 - 2019, Going Nuts

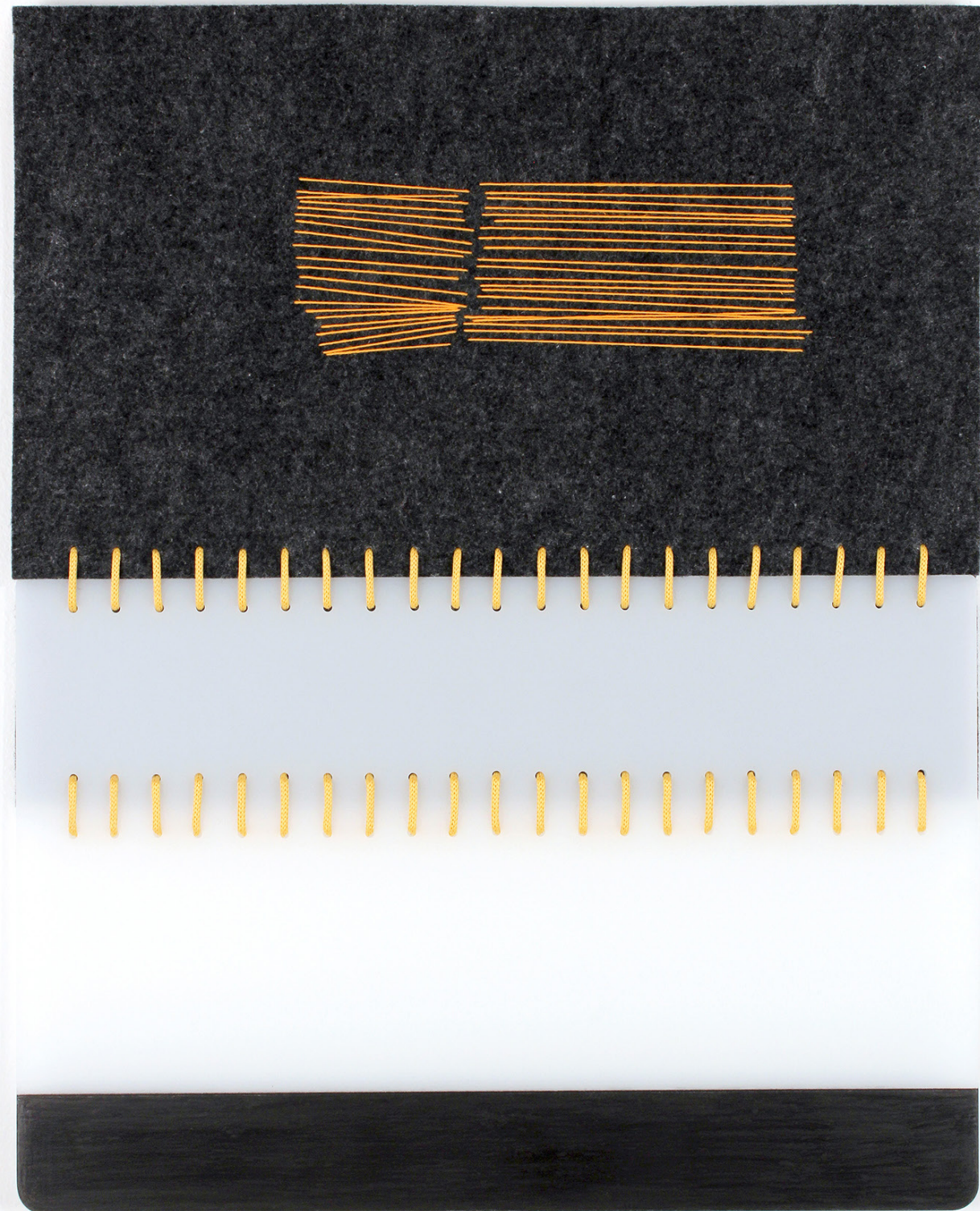
VICTORIA FULLER

Chicago artist Victoria Fuller has an MFA from the School of the Art Institute of Chicago and fellowship awards from the Colorado Council on the Arts and Humanities and the Illinois Arts Council. She received an individual artist grant from the City of Chicago's Department of Cultural Affairs and Special Events (DCASE) in 2019 and an Illinois Arts Council CAAP Grant in 2009. She has been a resident artist at Sculpture Space in Utica, NY and Ragdale Foundation in Lake Forest, IL. Her sculpture "Peanut Plant" is in the collection of the Rockford Art Museum, purchased through the Dean Alan Olson Purchase Award. Her large-scale public sculpture "Shoe of Shoes" is in the collection of Caleres Shoes in St. Louis. Her sculptures have been commissioned by Sound Transit in Seattle, Comed in Chicago, and Arts in Transit in St. Louis. She has been featured in Sculpture Magazine, Bad at Sports, Hyperallergic, American Scientific Blog, The Seattle Times, The Chicago Tribune, Chicago Tribune Magazine, Hello Magazine, TWA Inflight Magazine, and Western Art and Architecture Magazine, and her work is featured in the book, "Star Spangled", Featherweight Press. In 2016 she was featured in Sculpture Magazine's May issue, as part of the show "Disruption" at Grounds for Sculpture in Hamilton, NJ. Her most recent large-scale public sculpture, titled, "Canoe Fan" has been purchased by the city of Ann Arbor, MI, installed along the Huron River.

ARTIST STATEMENT

I love science and natural history displays in museums. Going nuts revolves around and is influenced by science, nature, surrealism, science fiction, 60's pop art, kitsch Americana and gigantism. I chose to make several artworks with peanuts because I love the shape and texture of peanut shells, with a protruding and indented waffle like pattern on the shell and the hourglass, figure 8 shape. These interconnecting shapes, usually contain two peanuts, like twins. I also see a similar form, when looking at illustrations of a cell dividing.

The concept of my installation, with multiple peanuts, relates to plants as product and manufactured commodity in our consumerist society. My pile of giant peanuts has some similarities to Pop Art from the 60's where everyday common objects, seen in advertising, were used to represent our society, like Claes Oldenberg's many enlarged food items in his giant common object sculptures. Gigantism has also been used in kitsch Americana, from the Oscar Myer wiener mobile, giant Paul Bunyons, to roadside stores in the shape of giant ice cream cones, and the mode of gigantism is a conveyance used in Natural History Museum displays to show what something small



Yvette Kaiser Smith, *Oddment: Phantom Distinction*, 2020

looks like blown up to a larger scale. It also contains aspects of surrealism, where peanuts cracked open reveal something unexpected and incongruous - human baby heads as peanuts inside the shell, which is also about industries creating genetically modified organisms, combining things that shouldn't be, in this case a hybrid of human (heads) and peanut plants. It also gives a nod to Sci-Fi movies with aliens growing in pods, like in the 1956 science fiction movie "The Invasion of the Body Snatchers."

YVETTE KAISER SMITH

Yvette Kaiser Smith creates geometric abstractions by devising systems for mapping and visualizing numerical values of sequences from the numbers pi and e. Currently a resident of Chicago, Yvette was born in Communist occupied Prague, Czechoslovakia in 1958, and immigrated with family to Dallas, Texas in 1969. Her 1990 BFA from Southern Methodist University focused on sculpture and photography and included a fellowship to Yale Summer School of Art in Norfolk, Connecticut which was anchored in painting. Since receiving an MFA in Sculpture from University of Chicago in 1994, Yvette has exhibited extensively at regional museums, art centers, and university galleries throughout the United States. Exhibitions abroad include U.S. Embassies in Moscow, Ankara, and Abuja; National Art Museum of China in Beijing; alternative galleries in London, Rome, Berlin, Jena Germany, and Veliko Tarnovo Bulgaria; also Bridges Mathematical Art Exhibitions in Linz, Austria and Stockholm, Sweden. In 2005 she began working with art consulting firms, galleries, and individual clients to create site-specific commissions which include Facebook Chicago, University of Illinois Urbana Champaign, San Diego Manchester Hyatt, Eaton Corporation in Cleveland, and Rosewood Hotel Abu Dhabi. Yvette's first international residency, at ARV.International in Vishovgrad, Bulgaria during the summer of 2019, has significantly influenced her current studio practice.

ARTIST STATEMENT

I am an artist who uses numbers. I create wall-based geometric abstractions, where numbers are the direct source of abstraction. I invent systems for visualizing numerical values of sequences from the numbers pi and e, and Pascal's Triangle. Values of digits create the structural foundation.

I spent over 20 years creating large works, based on identity narratives, by crocheting fiberglass that was formed by adding polyester resin, a



Zach Wirsum, Last of the Last Name, Last Chance to Make a First Impression or Make Something Lasting, 2019

labor-intensive process that engaged my hands at every stage. Number sequences entered my work as part of an expanding identity dialogue. In 2016, I began developing a body of wall-based works, using laser-cut acrylic sheets separated by vinyl spacers.

All the 2016, 2017, and 2018 work with acrylic sheet was designed in Photoshop, plotted in Illustrator, was created almost entirely on a laser cutter, and was purely driven by the math. The laser cut work has almost completely removed my hand or the sense of my hand from the final product. I started to explore different ways to directly engage the material with my hand, to make my hand visible in the work, and bring identity dialogues back into the work.

In summer of 2019 during my ARV.I residency in Vishovgrad, a village in central Bulgaria, math mapping systems and forms were influenced by my experience of nearby Veliko Tarnovo, Bulgaria's historical capital. I continue my exploration of creating geometric expressions based on numerical values and combining acrylic sheet with various manual techniques. During COVID-19 closures, with no access to the maker space where I use a laser cutter, I began using hand tools and materials left over from previous projects. At first by combining scrap acrylic pieces with paper bags and embroidery. Currently, I am exploring various relationships between acrylic scraps, industrial felt, and stitching.

ZACK WIRSUM

Born in Chicago in 1979 into a family of artists, Zack Wirsum still lives and paints in Chicago, where he is represented by the Jean Albano Gallery. Wirsum received a BFA from the School of the Art Institute of Chicago in 2002 after briefly studying art at Carnegie Mellon University in Pittsburgh. Over the last two decades, Wirsum has exhibited his paintings locally, nationally and occasionally internationally. When he is not working in the studio, Wirsum curates the Post War and Contemporary Art auction at Hindman Auctions.

ARTIST STATEMENT

Zack Wirsum's current paintings combine nostalgic vignettes with tangential references to a personally specific pop culture catalogue. A sort of soft Surrealism, that mines the superficial subconscious for content with the associative quality of thought trains or daydreams for remembered

representational paintings. This this shift to more narrative, at times, refines the visual noise that has accumulated throughout his past painting practice. An acoustic, unplugged departure from his previously preferred electric improvisational approach. The tending toward obsessive linear layering and intense attention to detail along with vivid coloring remains, but with restraint and sparing strategic application.

Last of the Last Name, Last Chance to Make a First Impression or Make Something Lasting, 2019 has the captured qualities of a blurry polaroid, a strange distant memory, slight déjà vu, depicting a lone figure in transition, unloading a painting about departure off a generic rental truck in an isolated industrial area, arriving and leaving in one motion. Mundane, yet mysterious this static wistful moment explores experienced movement, moves and moving on, the common grief of loss, tempered by the hopeful endurance of an object made, leaving a legacy. This translation of potential instances of memory from the cerebrally retained imagery into obscurely familiar generalized spaces, realized in paint, the paintings in this body of work reach towards territories of unexpectedly accessible and interpretably evocative.