



Exhibition Reception

Sunday, April 19
3 - 5 pm

Meet the artists,
Diane Jaderberg and
Charles Heppner, and celebrate
Nature's Matrix, along with
concurrent exhibitions.

Installation image (left to right):
Charles Heppner, *Living*, 2013,
30 x 30 inches ; Diane Jaderberg,
01014, 2014, porcelain, 9 x 8 inches

Charles Heppner is a multidisciplinary artist living and working in Brooklyn and Chicago. His current body of work concerns spirituality and the human relationship to nature. He has a bachelor's degree in Mathematics from the University of Wisconsin-Madison and has extensively studied photography, drawing, and painting since 2003 at Hyde Park Art Center. In 2012, Heppner completed the Center Program, an intensive program at the Art Center dedicated to building critical dialogue for professional artists seeking to advance their work. Heppner's work is in many private and corporate collections throughout the United States, including Hyatt Regency Hotel on 151 East Wacker Drive, where it is currently on display. He continues to exhibit his work in galleries in Chicago and New York City.

Diane Jaderberg has been making vessels and sculptures in clay under the instruction of teaching artist Hardy Schlick at Hyde Park Art Center for nearly 10 years. Jaderberg, a native Chicagoan, is an avid sailor and horticulturist, and her stylized forms reflect her knowledge of aquatic and botanical elements. Jaderberg's work is in many private collections across the city. *Nature's Matrix* is the first public exhibition of her work.

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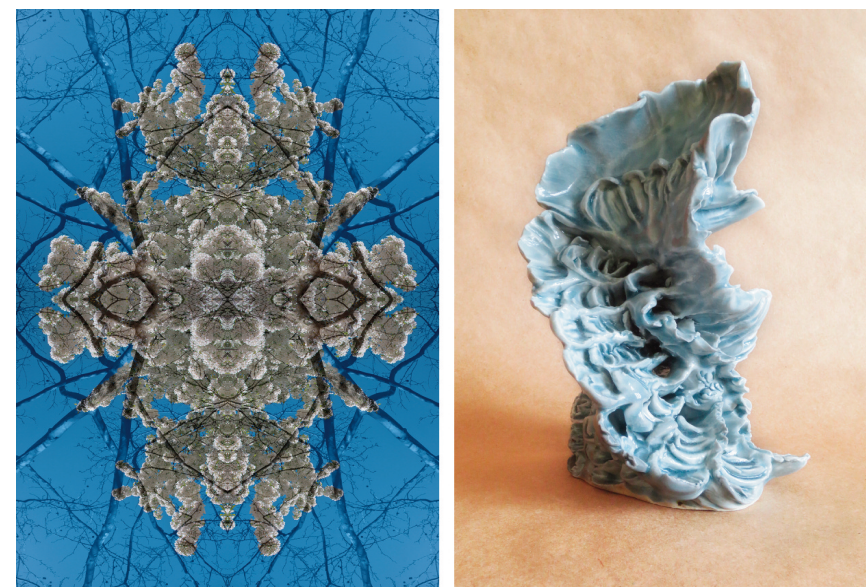
5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 www.hydeparkart.org

Hyde Park Art Center is a unique resource that advances contemporary visual art in Chicago by connecting artists and communities in unexpected ways. The Art Center is funded in part by the: Alphawood Foundation; Andy Warhol Foundation for Visual Arts; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and Special Events; Field Foundation of Illinois; Harpo Foundation; Harper Court Arts Council; Illinois Arts Council, a state agency; The Irving Harris Foundation; The Joyce Foundation; Leo S. Guthman Fund; Lloyd A. Fry Foundation; MacArthur Fund for Arts and Culture at Prince; Polk Bros. Foundation; Searle Funds at The Chicago Community Trust; and the generosity of people like you.

Nature's Matrix

Featuring Charles Heppner and Diane Jaderberg

Cleve E. Carney Gallery
April 5 - July 5, 2015



Left to right: Charles Heppner, *Reach Between*, 2014, digital c-print,
38 x 24 inches, edition 1/5; Diane Jaderberg, *Untitled 1113*, 2014, porcelain
and glaze, 12 x 4 x 4 inches.

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Diane Jaderberg, *0114*, 2014, porcelain and glaze, 8 x 5 inches

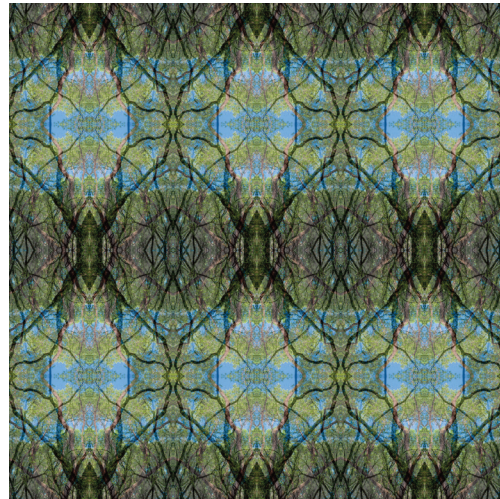
The sculpture and photography included in *Nature's Matrix* offer a closer look at the diverse ways in which artists Charles Heppner and Diane Jaderberg sample formal structures from nature and invent new patterns that reflect technology's influence on how we perceive the environment in a digital age. Technical glitches in a system present opportunities for spontaneous creation of new systems. The geometric repetition in both Jaderberg's and Heppner's work is reminiscent of these visual stutters in natural order, allowing the artists to abstract nature out of real forms and suggest other unexplored worlds.

Nature's Matrix places Charles Heppner's digital photography and Diane Jaderberg's clay sculptures in dialogue with each other for the first time.

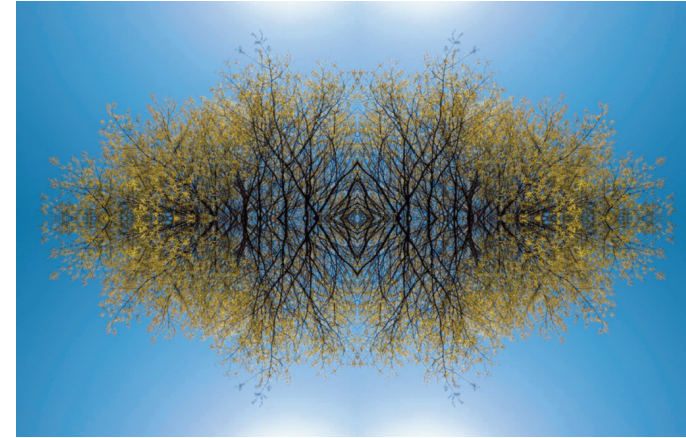
Heppner and Jaderberg have studied extensively at the Art Center, each cultivating a unique artistic style that continues to get stronger throughout their careers.

Jaderberg employs a reductive method to make her sculptures. She begins with a single, solid piece of porcelain or stoneware, which she then molds, pushes, and transforms into a feathery, twisting object pulsing with energy and movement. These hybrid structures simultaneously conflate land, sea, and sky in timeless fashion.

"The fluidity and motion of some organic shapes inspire and direct my creations. I enjoy bringing the clay to life in a form that appears recognizable, but in actuality does not exist. My process fosters a suppleness and flow to the sculpture," says Jaderberg.



Charles Heppner, *Gracefulness*, 2014, digital c-print mounted to plexiglass, 48 x 48 inches, edition 1/5



Charles Heppner, *Transport*, 2013, digital c-print mounted to plexiglass, 30 x 40 inches, edition 1/5

For Heppner, nature acts as an awe-inspiring network of systems. Trees present the ultimate well-ordered arrangement, as well as act as a personal, meditative icon. Using a single image of the sky through the vantage point of selected trees, Heppner mirrors and repeats the image in digital tiles to create an intricate circuitry of branches and blooms. His photographs contain saturated prisms of daylight that are both

natural and artificial. He refers to this series of photographs as "prayer rugs" because of their tapestry-like appearance.

Heppner explains, "I have always been attracted to the structure of the tree. I have an emotional connection to them, thinking of them as altruistic givers. But, I also think of them as a system. I think of the tree branches and limbs as the visual mappings of a space-filling curve shaped to maximize the tree's ability to engage in photosynthesis... In this body of work, I am praying in gratitude for all trees give us. I am focusing on the beauty I see in the structure of its habitat."

Nature's Matrix showcases the artistic ingenuity being cultivated through the Art Center's School & Studio Program. Complementing the support given to artists who create work in the school and studios, the exhibition program features artwork that is the result of a committed art practice like that of Diane Jaderberg and Charles Heppner.

Allison Peters Quinn
Curator and Director of Exhibition & Residency Programs



Diane Jaderberg (left to right): *A173*, 2013, brown stoneware, 5 x 13 inches; *A214*, 2014, white stoneware, 4 x 12 inches; *A314*, 2014, porcelain, 4 x 10 inches.