

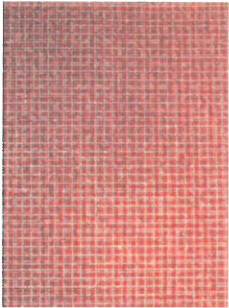
Hyde Park **ARTCENTER**

Gallery 4

May 12 – September 15, 2013

Abstracting the Seam

Work by Shannon Kerrigan
Christopher Michlig
Patrick McDonough
Sarah Nishiura
Andrew Rigsby
Hans Peter Sundquist
Stacia Yeapanis



Patrick McDonough,
*131004-michelle grabner
untitled red 2012, 2012*,
embroidery floss on plas-
tic, canvas, 12 x 9 inches

The final artist poses a unique case for the relationship between painting and textile and how it relates to the urban experience. **Patrick McDonough** references the city of Chicago through a selection of the emerging and established abstract painters he admires based in the metropolitan area. He uses a hobbyist computer program to convert JPEG images of the other artists' paintings taken from websites into a cross-stitch pattern for embroidery. Originally from Madison (WI), McDonough identifies Chicago as an accessible hub of culture and is transparent in his fandom by creating these pillow-sized reproductions of the paintings.

The artists included in *Abstracting the Seam* were selected by Hyde Park Art Center Director of Exhibitions **Allison Peters Quinn**. The selection process arose out of the various opportunities for interaction and engagement between artists and the Hyde Park Art Center. Metalworker **Shannon Kerrigan** and quilter/painter **Sarah Nishiura** are Chicago-based artists who are members of the teaching artist faculty at the Art Center. The open submission process at the Art Center encourages artists from all over the country to submit their work for consideration, as was the case with emerging painter **Hans Peter Sundquist** (Chicago) and interdisciplinary artist **Patrick McDonough** (Washington, DC). Additionally, Art Center staff actively research thought-provoking art in new formats to exhibit, as in the case of collage artist and sculptor **Christopher Michlig** (Los Angeles), **Andrew Rigsby** (Chicago), who works in painting and new media, and paper and installation artist, **Stacia Yeapanis** (Chicago).

Allison Peters Quinn
Director of Exhibitions

Hyde Park **ARTCENTER**

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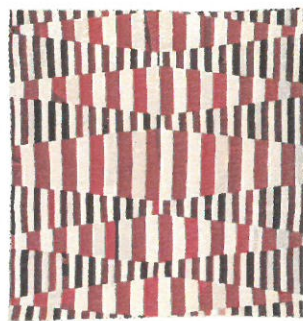
The Hyde Park Art Center is a not-for-profit organization that presents innovative exhibitions, primarily work by Chicago-area artists, and educational programs in the visual arts for children and adults of diverse backgrounds. The Center is funded in part by 3Arts, Alphawood Foundation; Boeing; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and the Illinois Arts Council; Creative New Zealand; Harper Court Arts Council; The Lloyd A. Fry Foundation; The Leo S. Guthman Fund; The Irving Harris Foundation; Illinois Arts Council, a state agency; JP-Morgan Chase Foundation; The Mayer & Morris Kaplan Family Foundation; The MacArthur Foundation; The MacArthur Fund for Arts and Culture at Prince; The Orbit Fund; Polk Bros. Foundation; The Clinton Family Fund; The Wallace Foundation; and the generosity of its members and friends.



Billboards, street posters, telephone poles, concrete mixers, skyscrapers, and burned out buildings weave themselves into the artwork presented in *Abstracting the Seam*. The group exhibition surveys the ways in which needle-working strategies permeate the painting, collage, video, textile, and installation art by seven contemporary artists whose work addresses the kaleidoscopic urban experience.

Through geometric abstraction, the exhibiting artists participate in a style of urban pattern-making that mimics traditional quilting structures passed down through generations. Using straightforward pattern, line, and repetition common in textiles, the artists featured combine hard-edged configurations with soft material in an attempt to define a physical, personal space within the sub/urban landscape.

The idea for the exhibition grew out of consideration of the work of artist **Sarah Nishiura**, and the seamless presentation of geometric strategies in her paintings, drawings, and quilts, which propel the textiles beyond the discussion of art vs. craft. "In many ways, my paintings looked very much like my quilts, with compositions based on structures we all recognize: grids, stripes, horizon lines, vanishing points. My paintings, however, were made for an audience of art appreciators. These works preached to the converted and never forced me to question the meaning...My interest in textiles began as I looked to them for inspiration for my abstract paintings." Nishiura harvests her palette of 100% cotton fabric mostly from second-hand clothing, because the range of tones and textures available is greater than that of store-bought options. The city's terrain inspires her colors and patterns, both through its citizens' apparel, and in the activity and architecture that define the city—including the red and white Ozinga concrete mixer trucks and the modernist architecture.



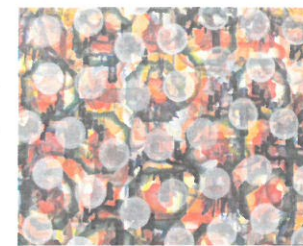
Sarah Nishiura, *Untitled #11 (Ozinga)*, 2012, 100% cotton, machine pieced, hand quilted, 91 1/2 x 82 inches



Hans Peter Sundquist, *Untitled #1301*, 2013, spray paint on fabric, 16 x 12 inches

Hans Peter Sundquist shares with Nishiura a formal interest in garment fabric and geometric abstraction. He applies commercial spray paint in red, yellow, and blue to pinstriped bed sheets, cashmere, linen, and chevron-printed wool blend. Materials are at the core of his experiments in pattern-making, which come out of ideas in fashion, science, and nature. Responding to the pattern provided in the fabric, Sundquist uses tape and paint to set up systems of lines. Then, he pushes the system until he finds the breaking point of the pattern. Sundquist's abstract paintings introduce a new and precarious space at the juncture of controlled repetition and fragment, which could be seen as a visual representation of the tensions that arise in urban planning.

Stenciled shapes extracted from the artist's snapshots are repeated to the point of abstraction in **Andrew Rigsby's** paintings and digital works. In each artwork, he maintains the same rigorous system of laying down eighteen icons with a built-in element of chance so that a unique pattern is created every time. Like a memory quilt, the paintings combine images that are particular to Rigsby's life experience. Rigsby states, "these shapes change in meaning for myself and hopefully others by how they interact with each other and their environment."



Andrew Rigsby, *Raw chance 2 (her world was raw like a click track never sleeping)*, 2011, acrylic on canvas, 42 x 54 inches

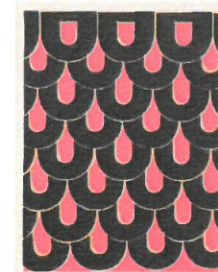
Sepia-toned circular shapes created by **Shannon Kerrigan**



Shannon Kerrigan, *For Juan*, 2012, branded and painted plywood, 19 X 10 inches

Kerrigan are seared into paper much like a thread is punched into fabric. Kerrigan is mostly known for her metal relief sculptures and installations, and has created the series of work shown here using her doily forms cut into steel to brand the patterns. The burn marks-turned-billowing-images appear frozen in a state of dissolve and mimic the slow decay of the post-industrial city's unused factory spaces.

Other incidental spaces of a city, like utility poles, boards that cover derelict buildings, and fences provide the content of **Christopher Michlig's** collages. Michlig cuts up the Day-Glo event posters that infuse the streets of Los Angeles with color to address the appearance of an urban fabric. His geometric patterns result from splicing the text and negative space of these posters and unleashing the visual reverberations that course through the city.



Christopher Michlig, *Patternesque X*, 2012, found poster collage, 14 x 11 inches



Stacia Yeapanis, *35 Hours Over Five Days* (Hyde Park Art Center, Chicago), 2013, collage installation: collected magazine imagery and T-pins, dimensions variable

Collage and quilting have a common process of piecing together bits of material to make a complete object. Fiber artist **Stacia Yeapanis'** large collaged installations directly reference quilting strategies—most literally through the visible use of "t" pins (used to assemble quilt pieces before they are attached) that hold together her swirling forms of magazine pictures in multiple. Interestingly, these pins double as tools for scientific dissection. As a tool for both the process of construction and deconstruction, the "t" pins highlight the fluid cognitive process we perform every day of adding and subtracting meaning in order to make sense of the surrounding urban environment.

(continues on the back)