

Gallery 4

April 8 – May 27
2007

The Embedded Body by CarianaCarianne



Image courtesy of the artists.

This exhibition coincides with programming at
Polvo
1458 W. 18th Street, 1R, Chicago, IL
www.polvo.org
from April 6 to 28 and May 4 to 26, 2007.

Hyde ParkARTCENTER

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

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 the Alphawood Foundation; The Chicago Community Trust, a City Arts III grant from the City of Chicago's Department of Cultural Affairs and the Illinois Arts Council; The Gaylord and Dorothy Donnelley Foundation; The Lucius and Eva Eastman Foundation; The Field Foundation of Illinois; Lloyd A. Fry Foundation; The Leo S. Guthman Fund; The Illinois Arts Council, a state agency; The Joyce Foundation; The Mayer & Morris Kaplan Family Foundation; Kraft Foods; The MacArthur Foundation; The MacArthur Fund for Arts and Culture at Prince; The National Endowment for the Arts; Polk Bros. Foundation; The Clinton Family Fund; South East Chicago Commission; and The Andy Warhol Foundation for the Visual Arts; and the generosity of its members and friends.

Performances begin in the gallery at
10 am on the following days unless otherwise
noted:

April: 9, 11, 13, 15*, 17, 19, 21, 23, & 25;

CREATIVE MOVE TOO performances: April 28, 3pm & April 29, 10am;

May: 1, 3, 5, 7, 9, 11, 13, 15*, 17, 19, 21, 23, 25, & 27*

*Sunday performances begin at noon

CarianaCarianne's artwork is both public and private. Working as a collaborative, CarianaCarianne comprises both Cariana and Carianne: two individuals in one body. For the past eight years, they have worked together to produce installation, performance, text and digital projects. In these projects they are interested in creating a collaborative body in space. In other words, they are interested in making art that records the experience of a shared body and mind. This complex and layered experience is made visible to the viewer through an arrangement of non-precious objects that the artists place and re-place, ponder and discuss throughout the run of the exhibition. Cardboard, standard light bulbs, cords, masking tape and marker are some of the tools that the artists prefer to use. These materials are chosen because they have the ability to be many things – a prop, a sculpture, a collage, a diagram - and create a multitude of lines, shades, textures and figures that allow CarianaCarianne to express their separate states of mind.

Not to be confused with schizophrenia, this process of acknowledging two selves in one is a conscious pursuit by CarianaCarianne that has been tested by several institutional systems. For example, for the artwork *Diplomas* (1999-2003) they each attended an institution of higher education, fulfilled the requirements for a degree, and received a diploma. In *Reconstitution* (2003) they appeared before a judge and legally changed their names, omitting a last name and combining two first names into one. In the project *Management of Expectations: How does one become what one is?* (2004), they worked with an estate attorney to prepare a legal double last will and testament for each self. And in the project *Witness to a Social Drawing* (2005), they legally became a Notary Public to witness each other's signatures as they prepared a legal peace accord and signed their names in contract. For CarianaCarianne, participating in the legal process allows them to experience the flesh in a deeply personal way. To recount the feminist phrase "the personal is political", their works aim to enter into the constant struggle for control over the decisions and choices that define an individual, while making transparent the political and social structures that equally determine how one identifies oneself.

Legal channels are not the only avenues in which the artists work. CarianaCarianne also create highly personal cumulative installations dealing with notions of self. In these installations they examine how the self is willing to negotiate personal beliefs and opinions by questioning what resides within the skin and what it means to exist in such a complex dwelling. Here, CarianaCarianne not only challenge notions concerning humanity, consciousness, and politics of the skin, but also confront their own personal misunderstanding of what it means to participate in the world.

For the Hyde Park Art Center, CarianaCarianne continue to create a new and evolving installation titled *The Embedded Body* that probes the protective emotional barrier associated with being intimate with one's thoughts and feelings. In the gallery a new installation grows from the center or belly of a previous installation, which extends along the periphery of the space. The artists reinstalled one of their cumulative installations in an effort to continue a prior dialogue. Upon entering the gallery, the viewer wanders a mental landscape drawn in three dimensions with electrical cords, scraps of fabric, cardboard tubes, pages of his-

toric events and other found objects. This previous installation, titled *She in Me/Where Our Eyes Meet*, was originally created for the artists' first solo-collaborative exhibition at Polvo Gallery in 2003.

In *She in Me/Where Our Eyes Meet*, CarianaCarianne entered the gallery each day and together transformed the space into a collaborative event. As a catalyst for action, they each considered, reconsidered, and responded to the posed question: How does one release their will? Their individual thoughts became preserved through gestural marks recorded on the walls and floor. Their collaborative conversation literally became physically present. Day-by-day and inch-by-inch, the gallery slowly emerged into a large-scale assemblage-installation. What resulted was an exhibition space transformed by their daily interactions. For CarianaCarianne, the exhibition was about searching the body, looking for the will, and listening deeply to seek its release. It was about finding and discovering the beauty in releasing one's will to another.

The Embedded Body challenges CarianaCarianne to participate in a 50-day collaborative work (25 performances in the gallery over a 7 week period) addressing intimacy and its link to notions of power and will. Armed with 50



CarianaCarianne,
She in Me/Where Our Eyes Meet,
2003, installation view, Polvo Gallery



CarianaCarianne, *The Embedded Body*, 2007,
Installation view, Hyde Park Art Center

recordable megaphones and surrounded by the elements of the previous visual dialogues created four years ago, CarianaCarianne will enter the gallery every other day and attempt to engage each other in intimacy through uncovering emotions that are usually hidden. Typically an activist's tool, the megaphone is used to get a message to a crowd, but in this installation, the megaphone serve as an audio journal and records the artists' utterances, confessions and deepest secrets. Once a recording is made on a megaphone, it is placed on a stand and plays that one recorded message from that day on until the end of the exhibition. The result will be 50 unique and separate recordings. For CarianaCarianne, the

next 50 days will be about recalling the past, traversing intimate territories, and celebrating the inner dialogue of an embedded body.