work perfect if he wanted; he obviously prefers cracks and slop. Any attempt to make the works seamless would tip the scales; Nudd’s forms would become nameable monsters, demons or substances. Too much attention to shading, modeling or skin tones and the forms would register as unacceptable variance, and simply repel. The work needs to touch on taxonomies in a comic and careless way, to force you into a position where you might reject the aesthetic outright. That is when the forms function as the dumb, dirty and disrespectful offspring of mainstream culture’s common decorum and American standards of material worth. Instead, this material is exactly what it is, cheap, and the form supremely what we cannot allow it to be, worldly.

Both Paul Nudd and Casey Ann Wasniewski are artists working in the Chicagoland area. Nudd received an MFA from University of Illinois at Chicago and a BFA from the University of Illinois at Urbana-Champaign. He exhibits regularly at Western Exhibitions and has been included in solo and group shows throughout the Midwest since 2001. Wasniewski received an MFA (2005) and a BFA (2003) from the School of the Art Institute of Chicago. Her work has been exhibited at the Lancaster Art Museum (PA), Atlantic Center for the Arts (FL), and she was one of the selected artists to participate in The Artist Project at Art Chicago 2008.

**Related Events:**

**Exhibition Reception**  
Sunday, May 11, 3 - 5 pm

**Art Thing:**  
Tuesday, July 1, 4-5 pm  
Wasniewski will speak about her work and answer questions.

All events are free and open to the public.
Dirty is a two-person exhibition of new paintings by Paul Nudd and soft sculptures by Casey Ann Wasniewski examining the uncanny similarities between geology and biology. Looking at the layered textures, rich earthy colors and sheer accumulation of materials in the works by these artists, we are reminded of the time before any such body as we know it existed. What if we could wipe the slate clean of religion and science and just “be” with nature’s raw material? What would we learn? What could come out of it? Mining the murky ambiguous matter where all three elements - animal, vegetable, mineral - meet provides fertile ground to cultivate imagery that is simultaneously subterranean and from within the human cavity. Both artists encourage scientific fantasy in these objects, and this time, no one is threatening a mouth-washing, so be as dirty as you want to be.

Allison Peters
Director of Exhibitions, HPAC

Casey Wasniewski

Casey Ann Wasniewski, Stout Cudge. 2006, wool and horse hair. 21 x 14 x 14 1/2 inches

According to Wasniewski, “Sometimes we think we know something, but we only know it in the most abstract way, which means we may not know it at all. I am interested in making objects that can be seen to have an immediate association with out bodies and nature. I would like to elicit contradictory feelings of repulsion, familiarity, and attraction...The sculptures are an accumulation of the unknown, a world far beneath the peripheral view we have become accustomed to. They can be seen as a conglomeration of the dirtiness hiding within everyday life and the abstract beauty lurking far beneath the ocean’s surface, forest’s bottom, or the outer layers of the human skin.”

Displayed like artifacts, these sculptures rarely reveal their structure or process in order to keep up the charade of spontaneous evolution. Each piece is hand-stitched using the French knot and wool yarn. Wasniewski first sews the yarn onto a panel of industrial felt and then builds up the surface knot after knot causing swells, pouches and crevices to form and shape the object. The most recent and largest piece in the show, Brobdignagian Caliginous Substratum Scarum, is the only work in the show that reveals this underbelly of material. The rest of the objects hide their insides and appear completely solid although they are hollow and made with patches in Nudd’s paintings and collages. The work induces giggles because you want to laugh. Likewise, getting lost in the small details, the delicate clumps, the careful coloration on the crust and obsessive lines and hairy patches in Nudd’s paintings and collages. The work induces giggles because you want to be disgusted. There is a difference between a desire for simple disgust and shock through a gross out, and revealing what is judged wrong in American society’s mores though caricatured nausea. Realism would ruin any effect.

...You don’t need to believe the clumps, just react. Bare-bones frothy transformation, and the surprise it enables, is the name of this game. Nudd could make the...