

About the Curator:



Claudine Isé is a writer, curator, and educator who is the owner and director of Goldfinch, a contemporary art gallery in Chicago. She began her career as an assistant curator at the Hammer Museum in Los Angeles, then moved to Columbus, OH, to become the associate curator of exhibitions at the Wexner Center for the Arts. In Chicago, Isé has written extensively on contemporary art and culture for publications such as artforum.com, Chicago magazine, the Chicago Tribune, Bad at Sports, New City; she was also the Editor of the Art21 Blog. She is a Lecturer in the Graduate Painting and Drawing Dept. at the School of the Art Institute of Chicago, and previously taught in the School of Art and Art History's Museum and Exhibition Studies Program (MUSE) at the University of Illinois-Chicago. She is the former Director of the Freemark Gallery + Sculpture Garden at the Riverside Arts Center and has a PH.D. in Film, Literature, and Culture from the University of Southern California.

Touch Points

Kanter McCormick Gallery
January 23 - March 5, 2022



Installation view of work by Haerim Lee in *Touch Points* at Hyde Park Art Center.

Partial support for the exhibition is provided by:



TheJoyceFoundation



Many of the artworks on view are available for purchase through the Hyde Park Art Center. Pricelists are available at the front desk. If interested, contact exhibitions@hydeparkart.org.

Hyde Park **ARTCENTER**

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Exhibiting Artists:

Christine Forni, J. Kent, Rita Koehler, Haerim Lee, Kathryn Trumbull Fimreite, Melissa Weber and Mark Yee.



Touch Points speaks to the role that physical touch and material handling play in much of the art before you, but the phrase also fittingly describes the Art Center's New Edition program, wherein artists apply new techniques learned over a ten week period to an extant methodology and an ongoing set of artistic concerns. In this way, New Edition is itself a touch point between the past, present, and future of an artist's studio practice.

Mark Yee's luminous paintings contain hundreds of layers of paint—a single painting can take up to a year to finish. Using new skills from his ceramics class, Yee took his affinity for layered surfaces into three dimensions by creating a mixed media sculpture that incorporates ceramic fragments, a Chinese coin from 1930, a gold tie clip, string, twine, gold silk and black velvet, all of which he's shaped into a bust and mounted on a wire armature that is itself made from found materials. Titled *Warrior*, this work is inspired by China's first Emperor Qin Shi Huang's Terracotta Army.

J. Kent's installation draws from the artist's multi-media practice, which encompasses live performance, public art, text, and sculptural arrangements of post-consumer waste to explore "that which was lost and that which we choose to forget." She proposed to mount a large patchwork quilt made from clothing scraps and refuse on a floral backdrop, and placed a stack of printed texts on a pedestal. Kent situates the quilt within a larger constellation of objects, each of which provides a potential entry point into the artist's work—a framework for understanding the whole through its parts.

Central to Christine Forni's process is her close scrutiny of the natural world. Her small white porcelain objects resemble bone fragments and plant fossils, while her glittering pyrite sculpture recalls the twining tendrils of climbing vines. Both were made in response to Forni's 2015 residency at the Muséum National d'Histoire Naturelle in Paris. To create her paintings, Forni daubed mixtures of paint skins, porcelain, and minerals onto clear glass sheets. They look like slide specimens enlarged to many times their normal size, and eloquently point to the role that observation and analysis play in this artist's practice.

Melissa Weber's ceramics speak a poetic language of line, volume, texture, and shadow. The addition of silkscreen and other print techniques to her practice enables Weber to incorporate two-dimensional prints into her visual lexicon as well as the ability to print directly onto three-dimensional objects. "Creative experimentation, along with surface, grain, and tactile quality, become the focus," says Weber. Printmaking opens up new possibilities of dynamic movement between two and three dimensions, enabling the artist to magnify and repeat motifs and to play with the expansion and contraction of scale and space.

The works in Kathryn Trumbull Fimreite's *GuardLife* series depict ocean and beach landscapes and weather-beaten, partially collapsed lifeguard chairs--the latter, Fimreite notes, are "typically associated with safety but metaphorically convey uncertainty." Water, deployed as both material and metaphor, is a touch point linking *GuardLife* to Fimreite's new tabletop installation of ceramic vessels. Here, water's symbolic resonance shifts from that of a vast unbound force to something that is vital, finite and contained. And yet, Fimreite's vessels contain spouts and lips for the water's release, allowing it to flow freely and potentially be shared.



Rita Koehler, *Glitch Mommy H*, 2021, mixed media on paper, 11 x 8 1/2 inches.

Rita Koehler's professional career has focused on documentary photography, including the photographic portraits of same-gendered couples displayed here in book form, but she is now interested in making work that subjectively "queers" documentary practices rather than upholds them. After Koehler and her wife's adoption efforts were stymied, Koehler came to view their profoundly disappointing experience as a "Glitch," a life disruption that, as she describes it, "is neither error nor mistake nor failure, but a powerful interface between seams." This informs Koehler's *Glitch Mommy* video as well as her new works on paper. While sorting through adoption paperwork, Koehler realized she had a document archive that could be used expressively. She took selections from these materials and transformed them into digital photographic prints and then, using water, paint, and ink, into paintings that lyrically evoke the complex emotional residue left in the wake of her parenthood quest.

Originally from South Korea and now based in Chicago's South Side, Haerim Lee's recent work focuses on the 1972 mural *All of Mankind* painted by William Walker on the Strangers Home Missionary Baptist Church; the building's owners white-washed the mural in 2015. Lee's relic-like paintings, made with oil paint mixed with sand, rock, and material scraped from the edifice of the white-washed mural, appear behind a new sculpture installation titled "Standing at the Margin." These concept-driven artworks critically examine the mural's past and present while asking open-ended questions about the choice to preserve or eradicate community-driven art.

Claudine Isé
Guest Curator and Instructor of New Edition 2021