Educator Guide

The Regional

December 10, 2021 - March 20, 2022

Not For Public Use or Dissemination
Welcome!

Dear Educators,

We are delighted for you to join us, at the Contemporary Arts Center (CAC). We are happy to bring to you, The Regional. This group exhibition will be on view on the 4th and 5th floor galleries from December 10, 2021–March 20, 2022.

This exhibition includes 23 artists from all around the Midwest. Together they bring an array of techniques and mediums such as painting, photography, installation, and performance. These artists present us with diverse perspective on themes of identity, storytelling, popular culture, home, labor, immigrant experience, and history. The Regional is a celebration of the artistic and cultural complexity of the region, providing a platform for a generation of artists who are shaping the current and future discourses of contemporary art and culture.

We invite you to explore, create, and immerse yourselves in the stories and lessons that can be found within this exhibition.

Enjoy!
## CONTENTS

### 3 – 35
Introduction to *The Regional*
- About the artists
- About the works
- Quotes
- About the exhibition

### 35
Vocabulary and Themes

### 36 – 38
Pre-visit Discussions
- About the CAC
- About the building
- Rules and Guidelines

### 38
Accessibility Information

### 38 – 39
Artwork Discussions

### 39
Lesson Plan Ideas

### 40-41
Resources and Learning standards
Hellen Ascolli

*Touch Over Fear, 2020*
Handwoven cotton, wool, handstitched on found fabric

About the artwork

Hellen Ascoli’s multi-disciplinary approach to art making derives from an active engagement with weaving, movement, listening, and writing to explore the inherently political relationship between body, object, and environment. Working primarily with the back-strap loom—a tool that attaches to the body of its user and to the space in which they are working—Ascoli generates ideas and experiences that are rooted in place and are therefore contextual and relational.

About the Artist

- Born 1984, Guatemala City
- Lives and works in Madison, WI
- MFA in sculpture from the Art Institute of Chicago (2012)
- Exhibitions, Proyectos Ultravioleta, Concepcion 41, Sotano 1, and Galeria Sol del Rio, Lawndale Art Center, Houston, TX, and Conduit Gallery in Dallad, TX
- Currently teaching at The Milwaukee Institute of Art and Design

Quote

“Weaving is a tool for creating both material and metaphor. The decision to use the back-strap loom as a main medium comes to break the rigid dichotomy of mind—body and connect tool, body, and site.”

Additional Resources

- [https://artishockrevista.com/2021/09/19/hellen-ascoli-cien-tierras/](https://artishockrevista.com/2021/09/19/hellen-ascoli-cien-tierras/)
- [https://www.youtube.com/watch?v=8xhuGEXG_b1](https://www.youtube.com/watch?v=8xhuGEXG_b1)
Barrois Jr., Lynndon

Brown Paper Flag Test, 2017
Ink, butcher paper, laser print, enamel pin, shaped chipboard and cedar frame

Generative Quotient (Table of Contents), 2019
Acrylic on jacquard-woven cotton

Selective Focus, 2017
Magazine clippings, linen, canvas, nitrile gloves, gold ink, oak, CMYK frame

About the artwork

Using magazines, advertising, cinema, and vernacular imagery as primary subjects of inquiry, Barrois’ multimedia practice breaks down and re-configures the language of print, design, and popular culture to investigate underlying ideology, ethics, and conceptions of value.

About the Artist

- Born 1983, New Orleans, LA
- Lives and works in Pittsburgh, PA
- MFA, Washington University, St. Louis (2013)
- BFA, Maryland Institute College of Art, Baltimore, MD (2006)
- Residencies include, Van Eyck Academie in Maastrict, Fogo Island Arts, and is the current Artist-in-Residence at the Irish Museum of Modern Art
- Assistant Professor of Art at Carnegie Mellon University, Pittsburgh, PA
Quote

“I love hand-tinted photographs, and animation CELs; images that deal with transparency to navigate depth. Like printing, the shift from black and white to color in film and photography (among other things) is always negotiating the gap between perception and reality, and I am consistently intrigued by the capacity these fictions have in affecting us, and how these affects shift across time and subject matter.”

Additional Resources

- https://www.lbarroisjr.com/
- http://www.art.cmu.edu/people/lyndon-barrois-jr/
- https://www.reflectionsoncolor.com/interviews/lyndon-barrois-jr
- https://www.lbarroisjr.com/texts

Jonathan Christensen Caballero

Envíos A Mi Hermano/Shipments To My Brother, 2021
Woven cotton, acrylic paint, wooden stretcher

Niño Dorado/Golden Child, 2020
Earthenware, secondhand fiber, metal, wood
About the artwork

Jonathan Christensen Caballero’s multi-media figurative sculptures are both personal and political. Inspired by familial ties, his work focuses on the immigrant experience and gives visibility to the struggles of the working class, including Latin American laborers in the United States.

About the Artist

- Born 1988, Salt Lake City, UT
- Lives and works in Lawrence, KS
- MFA, Ceramics, Indiana University
- BFA, Ceramics and Sculpture, Utah State University
- Noted exhibitions include, Clay Center of New Orleans, Standard Ceramic Supply, Carbondale Clay Center, Tusukuba Museum of Art (Japan).
- Interdisciplinary Ceramic Research Center Artist-in-Residence at University of Kansas.
- ISC Outstanding Student Achievement in Contemporary Sculpture Award.

Quote

“My art is based on my personal identity, which was formed both by watching my parents support the family through labor jobs as well as by my mother, who emigrated from Panama. My artwork narrates enduring questions of identity through the use of the human figure, pre-Columbian iconography, and mixed-media sculpture.”

Additional Resources

- [https://www.jcc-sculpture.com/](https://www.jcc-sculpture.com/)
- [https://belgerarts.org/la-gentethe-people-jonathan-christensen-caballero](https://belgerarts.org/la-gentethe-people-jonathan-christensen-caballero)
- [https://www.brackers.com/project/jonathan-christensen-caballero/](https://www.brackers.com/project/jonathan-christensen-caballero/)
Rachel Cox

Suburbs 1, 2021
Tea toned cyanotype

Suburbs 2, 2021
Tea toned cyanotype

House 1, 2020
Tea toned cyanotype

House 2, 2020
Tea toned cyanotype

House 3, 2020
Tea toned cyanotype

House 4, 2020
Tea toned cyanotype

House 5, 2020
Tea toned cyanotype

House 6, 2020
Tea toned cyanotype

House 7, 2020
Tea toned cyanotype

House 8, 2020
Tea toned cyanotype

House 9, 2020
Tea toned cyanotype

About the artwork
Cox’s photographic practice examines relationships; relationships not only between people, but also generated through the cultivation of objects and occasions, allowing for a stronger sense of identity, as well as a method to combat social inadequacies.

About the Artist

- Born 1984, Irving, TX
- Lives and works in Iowa City, IA
- MFA, Photography, University of New Mexico
- Assistant professor of photography, University of Iowa

Quote

“I use photography to look for answers. Answers to questions about human tendencies, the things we try to hide, the anomalous, and the many attributes of our lives that unite us more than we think. Recently I have been exploring ideas about what a home can be. How does the institution of the home, a place for learning and growth, foster attitudes towards tolerance and empathy?”

Additional Resources

- https://www.rachelcoxphotography.com/
- https://www.devinborden.com/
- https://hopperprize.org/rachel-cox-interview/
- https://www.dodho.com/shiny-ghost-rachel-cox/
- https://art.uiowa.edu/people/rachel-cox

Mara Duvra

unfolding a soft horizon, 2021
Pigment print, oak shelf, books, found objects
About the artwork
Her research-based practice combines photography, poetry, and video to create installations that explore stillness and interiority as critical modes of self-study / Photographing landscapes, interiors, and the body Duvra’s visual practice explores shifts in proximity through moments laid bare / unfolding the vulnerability of being present / uncovering a shared intimacy / Duvra’s current body of work, Tending: meditations on interiority and blackness, uses poetic and ephemeral imagery to understand Blackness beyond resistance or public identity.

About the Artist

- Born, Silver Spring, MD
- Lives and works in Saint Paul, MN
- MFA, University of Minnesota, Twin Cities
- BA, Studio art and psychology from the University of Maryland
- Currently professor of painting and drawing at Saint Paul Academy and Summit School

Quote

“In order to speak a truer word concerning myself, I must strip down through layers of attenuated meanings made an excess … over time, assigned by a particular historical order, and there await

‘whatever marvels of my own inventiveness’”

Additional Resources

- [http://www.maraduvra.com/about#portal](http://www.maraduvra.com/about#portal)
- [https://www.mcad.edu/faculty/mara-duvra](https://www.mcad.edu/faculty/mara-duvra)
Conrad Egyir

*Faculty of Faith, 2020*
Oil, acrylic, mounted wood on canvas

*Queen Above Deck, 2020*
Oil, acrylic, mounted wood on canvas

**About the artwork**
Addressing contemporary American culture, biblical parables, and Ashanti iconography from his native Ghana, Egyir’s work explores questions of ethics, honesty, identity and the social psychology of community. Monumental, uncanny, and often satirically grandiose, the paintings combine the graphic sensuality of Pop Art with the far-reaching narratives of history painting. Egyir’s materials include oil, acrylic, glitter, Plexiglas, wood and found fabric flowers. His works are deeply art historical, often making explicit reference to specific works by Kerry James Marshall, Jacob Lawrence, Charles White, and Kara Walker. They are also in dialogue with diverse forms of popular culture, whether they are religious, musical, or animated.

**About the Artist**
- Born 1989, Accra, Ghana
- Lives and works in Detroit, MI
- MFA, Cranbrook Academy of Art (2018)
- BFA, Judson University, IL (2015)

**Quote**
“I would say my work is a culmination of using historical and biblical narratives and Afro-centric narratives in a more contemporary setting with political and religious eruditions that focus on themes of power and themes of empathy”
Additional Resources

- https://www.artsy.net/artist/conrad-egyir
- https://conradegyir.com/
- https://www.icasanjose.org/conradegyir/
- https://iscp-nyc.org/resident/conrad-egyir
- https://vimeo.com/502184501
- https://representcollaborative.com/stories/conrad-egyir

Isa Gagarin

Risāki (Receding Wave), 2021
Earth pigments, casein and newsprint

About the artwork

Gagarin’s practice is focused on mixed media works on paper and site-specific installation. She has also worked in video and performance and produced artist books. Exploring the perceptual experience of color, Gagarin works with distinctly tactile materials including earth pigment, collage, charcoal, and textiles.

About the Artist

- Born 1986, Guam
- Lives and works in Minneapolis, MN
- MFA, Virginia Commonwealth University (2018)
- BFA, Minneapolis College of Art and Design (2008)
Quote

“It’s important to me to have a holistic way of thinking about the sense in regard to a painting practice.”

“I’m drawn to natural light as a material and something that can construct a space.”

Additional Resources

- [https://www.isagagarin.com/](https://www.isagagarin.com/)

Rashawn Griffin

Facts/Fiction, 2016-21
Ink, thread, gauche, collage, graphite, and mixed media on paper

About the artwork

Griffin’s works in painting, sculpture, and installation. With materials ranging from fabric and tassels to paint and cookies, his practice uses poetic relationships between objects, architecture, and painting.

About the Artist

- Born 1980, Los Angeles, CA
- Lives and works in Kansas City, MO
- MFA, Yale University (2005)
- BFA, Maryland Institute College of Arts (2002)
- Resident at Studio Museum AIR program (2006)
Whitney Biannual (2008)

Recent solo exhibitions include, “A hole-in-wall country” at the Nerman Museum of Contemporary Art in Overland Park, Kansas.

Recent group exhibitions include “Minimal Baroque” at Rønnebæksholm in Næstved, Denmark and “Freeway Balconies,” at the Deutsche Guggenheim, Berlin

**Quote**

“I’m interested in talking to associate artists about what they do and why they do it. Sometimes when I’m making work, I don’t remember what I’m doing, so I have to stop and ask myself what I am doing. This is a good process for making something new.”

**Additional Resources**

- https://charlottestreet.org/artist/rashawn-griffin/
- https://atlanticcenterforthearts.org/master-artist/rashawn-griffin/

**Dan Gunn**

*Bittersweet Scenery*, 2020  
Acrylic, stain, furniture finish on birch plywood and aspen with nylon cord

*Wetland Scenery*, 2021  
Acrylic, light stable metalized acid dye, and polyurethane on birch plywood and poplar, with nylon cord

*The Ungrateful Son No. 11*, 2019  
Glazed stoneware, glass marbles, and light fixture

*The Ungrateful Son No. 12*, 2019
Glazed stoneware, rose quartz and agate marbles, and light fixture

*The Ungrateful Son No. 8, 2019*
Glazed stoneware, candelabra lightbulbs, and light fixtures

*The Ungrateful Son No. 7, 2018*
Glazed stoneware, marbles, and light fixture

*The Ungrateful Son No. 4, 2018*
Glazed stoneware, marbles, and light fixture

**About the artwork**

Gunn pondered how he could create something that was both an image and an object. Over the years, he had amassed a collection of fabrics, arranging them in various formations on the wall and initially recreating those formations using Plexiglas; he subsequently graduated to using plywood while simultaneously refining the process. Gunn arranges the drapery in the studio, photographs it and then manipulates it using Adobe Photoshop or Illustrator.

Many of Gunn’s material choices are influenced by his Midwestern upbringing. “I’m from Kansas City originally, so the materials I’ve chosen play on some craft tropes,” he explains. “Obviously, plywood is an industrial 1960s-and-after kind of material, but it still has this character of being almost a picture of wood grain. It’s a nod to Midwestern craft tradition.” That maker influence is also evident in his eye for bright colors, which stems in part from watching his quilter grandmother work wonders with fabric scraps.

**About the Artist**

- Born 1980, Prairie Village, KS
- Lives and Works in Chicago, IL
- MFA, School of the Art Institute of Chicago (2007)
- Adjunct professor, School of the Art Institute of Chicago

**Quote**

“By multiplying my directions and intellectual investments—this is as true for me of sporting activity (of which I have done a lot)—I tend not to disperse but rather to gain energy.”

“I vowed to attempt to lead a life in which I would never be bored again.”
Matthew Angelo Harrison

Seer: Peering through Aurora, 2020
Headlight, tinted polyurethane resin, anodized aluminum, acrylic

Synthetic Lipiko no. 5, 2018
Wooden sculpture from West Africa, polyurethane resin, anodized aluminum, acrylic

About the artwork

Matthew Angelo Harrison is a sculptor who explores the implication of emerging technologies and the porosity of cultural identity. His artwork is often created by machines that he designs and builds from scratch. Matthew is interested in aspects of manufacturing, specifically its hidden performative aspect.

About the Artist

- Born 1989, Detroit, MI
- Lives and works in Detroit, MI
- BFA, School of the Art Institute of Chicago

Quote
“In order to relate and assimilate into where black Americans are culturally, they’ve had to re-appropriate African imagery to create their own idea of what homeland is, I’ve reassembled the story of these things and embedded them within my own narrative as a black person who’s been completely removed from his ancestry.”

“My resin works could be seen as fantasies of repatriation: finding technologically advanced, semi-dignified resting places for tawdry readymades.”

Additional Resources
- https://jessicasilvermangallery.com/matthew-angelo-harrison/selected-works/
- https://www.culturedmag.com/matthew-angelo-harrison/

Pao Houa Her

Aunty Mai’s 3 daughters
2006-09
Digital archival inkjet print

Mai Youa in Hmong clothes
2006-09
Digital archival inkjet print

Julie in a bathing suit
2006-09
Digital archival inkjet print
Toumeng and Brian in fort  
2006-09  
Digital archival inkjet print

Toumeng outside shirtless with purple flowers  
2006-09  
Digital archival inkjet print

About the artwork

Recognized for her provocative photographs of the Hmong, the indigenous people of Laos who immigrated to the United States following the Vietnam War. Highly personal, Her’s images are not only a narrative extension of her own experience of being born in Laos in 1982 and then fleeing the country with her family at age three, but they also sensitively document the larger ethnic Hmong culture that became increasingly established in various locations in the United States in the late 1970s and 1980s.

About the Artist

• Born 1980, Laos
• Lives and works in St. Paul, MN
• MFA, photography, Yale University of Art (2012)
• BFA, Minneapolis College of Art and Design (2009)
• Professor, University of Minnesota

Quote

“I do have family in Laos, and when I go back, I make it a point to visit them. Sometimes I’ll go and visit my aunt who lives three hours or so outside the capital and stay with her. I’m finding the longer I stay, I tend to make better images so if I go out to make a portrait, I like to stay longer in the village to foster the relationship with other people.”

Additional Resources

- [http://www.bockleygallery.com/artist_her/index.html](http://www.bockleygallery.com/artist_her/index.html)
- https://via.library.depaul.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1062&context=oral_his_series

Anissa Lewis

1313 Garrard Street
2015
Digital color print

320 Pleasant Street (uncle richard)
2015
Digital color print

338 Pleasant Street
2015
Digital color print

331-329 Pleasant Street (kris chasing pigeons)
2015
Digital color print
309 Pleasant Street
2015
Digital color print

328 Pleasant Street (babies)
2015
Digital color print

310 Pleasant Street (kris in hospital gown)
2015
Digital color print

About the artwork
Lewis’ work focuses on the power of place in her hometown neighborhood for which she has received a Creative Community Grant from the Center for Great Neighborhoods. Her photo-based prints, love letter yard signs and maps seek to reconcile her memories of childhood with the present-day neighborhood’s changing social fabric, identity, and the architecture of homes still present and those lost.

About the Artist

• Born 1974, Covington, KY
• Lives and works in Covington, KY
• MFA, Yale School of Art

Quote
“While walking down a street in my hometown, many of my childhood friends’ homes are either boarded up or gone and now exist as open lots. The change of the neighborhood does not stop at physical structures, but includes race, age, socioeconomics, a community’s identity/culture, its aspirations, and relationships. At the end of my walk down the street and memory lane, I realized that the neighborhood where I grew up no longer exists. New stories lay atop mine. This is nothing new in and of itself. I accept my insider/outsider perspective created by my relationship to a place that lives in a time past rather than what is physically present now.”

Additional Resources
Dakota Mace (Diné)

Dahodiyinii (Sacred Places), 2021

**About the artwork**

“This exhibition explores Diné traditions and their relationship to memory and land. Diné beliefs built upon narratives and symbols that teach us hózhó, the balance within ourselves. Through the color łichíí' (red), I explore the past, present, and future with forms inspired by Kinétah (land). The materials I use, both traditional and non-traditional, are connected to the places they reside, the memories that they hold, and the complexities that they share to our lineage. Art is essential to our beliefs and can be seen as a lifeline within our culture, our land, and the histories that are a part of our identity. With each connection, tradition remains central to the fundamental understanding of the Diné, a line between one generation to the next. It is Nihá (for us).”

**About the Artist**

- Born 1991, Albuquerque, NM
- Lives and works in Madison, WI
- MFA, Photography/Textile Design, University of Wisconsin-Madison
- BFA, Institute of American Indian Arts
- Professor, University of Wisconsin-Madison and Center of Design and Material Culture

**Quote**
“...a lot of my work is how Diné people, especially Diné women, in media, but also in history and how that really connects to our understanding, especially in a worldview sense.”

Additional Resources
- https://www.dakotamace.com/about
- https://mediaspace.wisc.edu/media/CDMC+Conversation+SeriesA+Dakota+Mace/1_51ggz7m1

Gisela McDaniel

*Tiningo’ si Sirena,* 2021
Oil on canvas, found object, jewelry from subject-collaborator, sound

*Always,* 2021
Oil on panel, found object, sound

*Nêna,* 2021
Oil on canvas, found object, jewelry from subject-collaborator, resin, flower, sound

About the artwork

About the Artist
- Born in Bellevue, NE (1992)
- Lives and works in Detroit, MI
- BFA, University of Michigan
Quote

“Art is a part of my life because it is a means of personal expression. As a way to say what I need to say without words. To make noise and say something loud without ever opening my mouth.”

“I think painting is a great opportunity for storytelling and re-presentation of taken-for-granted and often oppressive ideas that circulate in the world. That is especially true when it comes to women’s bodies, especially the bodies of indigenous, queer, and women of color.”

Additional Resources

- [https://www.giselamcdaniel.com/biography](https://www.giselamcdaniel.com/biography)

Lorena Molina

*Reconciliation Garden*

2021

*Installation*, plants, ceramic, plastic, wood, coffee, iPad, grow lights

About the artwork

About the Artist

- Born in El Salvador
- Lives and works in Cincinnati, OH
- MFA, University of Minnesota (2015)
- BFA, California State University (2012)
• Assistant Professor, University of Cincinnati

**Quote**

“Through the use of photography, video, performance art, and artist’s books, I explore intimacy, identity, pain, and how we perceive the suffering of others. My work interrogates relationships and the formation of relationships as political acts that are guided by negotiations of power and privilege.”

**Additional Resources**

- [https://www.lorenamolina.com/about](https://www.lorenamolina.com/about)
- [http://lenscratch.com/2020/06/lorena-molina/](http://lenscratch.com/2020/06/lorena-molina/)

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**Huong Ngo**

*And the State of Emergency is Also Always A State of Emergence*, 2017
Black poster paper, black gaffer's tape, cyanotypes, sand, plaster, studio refuse, framed archival pigment prints

*The Voice is an Archive*, 2016
Digital black and white video, with sound

**About the artwork**

Having grown up as a refugee in the American South, Ngô creates work that reframes the hybrid, the imperfect, and the non-fluent as sites of survival. She engages histories of migration through material artifacts that reveal practices of resilience and resistance. Her work traces nuanced paths of struggle that appear in territories of language, the production of knowledge, and state
narratives. Both archeological and futuristic, her work operates in layers, continuously making and unmaking an unruly archive.

About the Artist

- Born 1979, Hong Kong
- Lives and Works in Chicago, IL
- MFA, Art & Technology Studies, School of the Art Institute of Chicago (2004)
- BFA, University of North Carolina at Chapel Hill (2001)
- Assistant Professor in Contemporary Practices at The School of the Art Institute Chicago

Quote

“The theory is really a part of the praxis. When it comes to objects that are handmade, the theory often finds itself in ‘how’ the object is made, presented. The praxis is that process.”

Additional Resources

- http://www.huongngo.com/
- https://3arts.org/artist/huong-ngo/
- https://uis.mediaspace.kaltura.com/media/To+Name+It+is+to+See+itA+Identity+and+Misrecognition+-+Huong+Ngo/1_w3p1dq9c
- https://walkerart.org/magazine/lessons-learned-1-huong-ngo

Yvonne Osei

The Bruised, The Burdened, The Laborer and The Naked;
Pillar One: Pouring Down Like Rain, 2021

Tulle fabric and photo-based textile designs on a combination of spacer, microfiber twill and nylon-spandex fabrics
The Bruised, The Burdened, The Laborer and The Naked; Pillar Two: Truth Through Her Eyes, 2021
Scaffold and photo-based textile designs on a combination of spacer, microfiber twill and nylon-spandex fabrics

The Bruised, The Burdened, The Laborer and The Naked; Pillar Three: My Face Bears the Load I Carry, 2021
Scaffold, afro wig, blonde wigs and photo-based textile designs on a combination of spacer, microfiber twill and nylon-spandex fabrics

The Bruised, The Burdened, The Laborer and The Naked; Pillar Four: Dressed in Nakedness, 2021
Photo-based textile designs on a combination of spacer, microfiber twill and nylon-spandex fabrics

About the artwork

Yvonne Osei is a Ghanaian multidisciplinary artist, who was born in Hamburg, Germany in 1990. She holds a BFA in graphic design from Webster University, St. Louis (2013) and an MFA from Washington University in St. Louis (2016). Through a transnational practice, Osei uses textile designs and garments to explore themes of color, identity, and historical authorship in postcolonial West African and Western cultures.

About the Artist

- Born 1990, Hamburg, Germany
- Lives and works in St. Louis, MO
- MFA, Washington University (2016)
- BFA, (Graphic Design), Webster University (2013)
- She has had solo exhibitions at several St. Louis institutions, including Laumeier Sculpture Park (2017) and Bruno David Gallery (2016, 2018, 2019).
- Her work has also been included in group exhibitions like Video in America, Everson Museum of Art, Syracuse, NY; Adornment, Millstone Gallery at COCA, St. Louis (both 2019); and Textiles: A Social Media, Brick City Gallery at Missouri State University, Springfield (2020).

Quote

“I am excited about art because it transcends all things. I can a conceptual artist, my art is driven by ideas. I relay these ideas by delving into different art mediums including textiles, photography, installation, video, painting, and performance art. What excites me the most is when my work shifts the way people interact.... it is always about bringing creative encounters in public space in unexpected ways.”
Additional Resources

- http://yvonneosei.com/
- https://www.youtube.com/watch?v=tnjnkQGYH_E
- https://www.laumeiersculpturepark.org/tailored-landscapes
- https://vimeo.com/yvonneosei

Natalie Petrosky

*the sky is the same color as the lake*, 2021
Acrylic and fabric on stretched satin in kiln casted glass frame

*the ground is waiting*, 2021
Acrylic and fabric on stretched satin in kiln casted glass frame

*touch finders through the glass*, 2021
Acrylic and fabric on stretched satin in kiln casted glass frame

About the artwork

About the Artist

- Born in Akron, OH
- Lives and works in Cleveland, OH
- MFA in painting and drawing, University of Tennessee
- BFA in painting, School of Art at Kent State University, Kent, OH
• Teacher of post-secondary in Northeastern Ohio, the Cleveland Institute of Art, Cuyahoga Community College, and Kent State

**Quote**

“My work mirrors the couch I sit on every day and the plants I water a few times a week. The cushion has an indent from my weight and the plants will die without my attention. Objects seen have been touched and have stains from purposeful and meaningful use. My eyes can feel and remember my hands holding the objects.”

**Additional Resources**

- https://www.summahealth.org/art/petrosky
- https://www.newamericanpaintings.com/artists/natalie-petrosky
- https://www.nataliepetrosky.com/
- https://www.erikabhess.com/ilikeyourworkstudiovisit

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**Devan Shimoyama**

*Midnight Rumination, 2019*

Oil, acrylic, color pencil, jewelry, Flashe, glitter, collage, sequins and fabric on canvas stretched over panel

*Black Gentleman, 2018*

Oil, color pencil, glitter, rhinestones, sequins, jewelry, fabric and Flashe on canvas
About the artwork

Devan Shimoyama is a visual artist whose work explores depictions of the Black, queer, male body. Through the media of painting, sculpture, printmaking, and installation, he creates compositions inspired by classical painters, such as Francisco Goya and Caravaggio. However, Shimoyama’s use of materials is distinctly contemporary, as is the subject matter he depicts.

Shimoyama has stated that he wants the figures in his work are perceived as "both desirable and desirous." He is aware of the politics of queer culture, and the ways in which those politics relate to black American culture. These elements come together in his works in a way that is both celebratory and complicated.

About the Artist

- Born 1989 Philadelphia, PA
- Lives and works in Pittsburgh, PA
- MFA, Yale University School of Art (2014)
- BFA, Penn State University (2011)

Quote

“I’ve noticed through my own exploration of healing practices, magic, mysticism, mythologies and religions that there seem to be many connections, a through line between them, which some friends of mine have been looking to recently as a way of healing.”

Additional Resources

- https://kavigupta.com/artists/30-devan-shimoyama/
- https://www.debuckgallery.com/artist/devan-shimoyama/
- https://www.instagram.com/devanshimoyama/?hl=en
- http://www.art.cmu.edu/people/devan-shimoyama/
- https://www.youtube.com/watch?v=UxJDmgKfRIs
About the Artist

• Born 1975, Independence, KS
• Lives and works in Chicago, IL
- MFA, School of the Art Institute of Chicago (2013)
- BFA, School of the Art Institute of Chicago (2009)

Quote

“I intentionally create images that use all the tools of signs: clarity of appearance, simplified forms, bold use of color. At the same time, I work in degrees of ambiguity through various pictorial means. As I develop an image, I try to think about the associations that could be made from the form itself, the color, and other relationships within the image. I think about whether I want those associations or not, and then work towards that oscillation you hit upon in your question. Painting itself also has a set of conventions that I keep in mind as I work through an image.”

Additional Resources

- [https://www.maakemagazine.com/alice-tippit](https://www.maakemagazine.com/alice-tippit)
- [https://patrongallery.com/artist/alicetippit](https://patrongallery.com/artist/alicetippit)

Jordan Weber

*Untitled, 2021*
Obsidian, bronze and chrome

*Untitled, 2021*
Obsidian, bronze and chrome

About the artwork

Using utilitarian materials, Jordan Weber produces sculptural social objects and spaces that speak to ways in which racially oppressed peoples are restricted physically, geographically, and socially. Adapting
to the architectural spaces they inhabit; his works attempt to create inclusive environments where visitors might test or practice forms of sustainable urbanism. These public works are often modified to specifically fit their environments—whether an arts center, private home, museum, or public space.

About the Artist

- Born 1984, Des Moines, IA
- Lives and works in Des Moines, IA
- commissioned by the Walker Art Center to create an urban farm in North Minneapolis called Prototype for poetry vs. rhetoric (deep roots), which acts as a counter tactic to industrial violence upon biodiverse lands and racially diverse communities.
- Residence at the Pulitzer Arts Foundation and Washington University’s Center for the Study of Race, Ethnicity and Equity and Sam Fox School of Design and Visual Arts
- Awards and fellowships include the Joan Mitchell Award for Sculptors, Creative Capital NYC Award, A Blade of Grass fellowship NYC, Tanne Foundation Award, and the African American Leadership Forum Award.

Quote

“I produce sculptural objects focused on unrestricting movements to collectively transform community landscapes that face socio-environmental racism against land and body. The structures are built collaboratively to fit the programming and daily lives of individual communities, drawing us toward inclusive constructs where sculpture and acting upon one’s immediate environment are related practices for alternative urbanisms.”

“I always want to expose elements within the work that are relatable to people in my community,” says Weber. “I like to have these ‘openings’ within the work—those elements people can relate to—so they can feed into the psychology of the work.”

Additional Resources

- https://www.joanmitchellfoundation.org/jordan-weber
- https://abladeofgrass.org/fellows/jordan-weber/
- http://jordanjweber.com/
- https://loebfellowship.gsd.harvard.edu/fellows-alumni/fellows-search/jordanweber/
Margo Wolowiec

Breaking News, 2018
Handwoven polymer, linen, dye sublimation ink, acrylic dye

Wandering path, 2021
Handwoven polymer, linen, dye sublimation ink, acrylic paint, deadstock organic cotton, reflective mylar from emergency preparedness kits, sterling silver leafed thread, mounted on linen support

11 Cities, 2019
Handwoven polymer and linen, dye sublimation ink, acrylic paint, indigo dye, reflective mylar from emergency preparedness kits, hot rolled steel

About the artwork

“Wolowiec sources her images with a digital program that captures photographs from social-media platforms like Instagram and Facebook using predetermined hashtags, such as #BlackAndWhite, or geolocations, like Louvre or Dubai Mall. Additionally, she sources text from screenshots of established and fake online news sites. She prints the compiled images onto stands of thread with a sublimation dye printer, and manually weaves them with floor loom; the final textile is mounted on a frame or in a freestanding support.”

About the Artist

- Born 1985, Detroit, MI
- Lives and works in Detroit, MI
- MFA, California College of the Arts
- BFA, School of the Art Institute of Chicago
Quote
“I grew up seeing Detroit as a sort of creative nexus, and since you can feel that energy here, being an artist always seemed like a totally achievable career path to me. I never really questioned that.”

Additional Resources

- [https://www.artsy.net/artist/margo-wolowiec](https://www.artsy.net/artist/margo-wolowiec)
- [https://kadist.org/people/margo-wolowiec/](https://kadist.org/people/margo-wolowiec/)

Nikki Woods

*Bunny and Sphinx, 2020*
Oil on canvas

*Séance, 2020*
Oil on canvas

*Spring Fever, 2021*
Oil on canvas
Wild Things, 2021
Oil on canvas

About the artwork

“A lavish apartment. A gin and tonic cocktail. An animal skin rug. A painter’s studio. These representations of garish opulence allude to our present day postmodern condition. My work seeks to address how we make sense of the world in a time where representation is malleable, facts are illusive, and the truth seems almost impossible to pin down. Make no mistake, these paintings are not moralistic, nor are they cautionary tales. There is beauty in the art of artifice. The subjects I paint are multi-layered and tenuous; the human condition can be beautiful, tasteless, strange, and heartbreaking all at once.”

About the Artist

• Born 1990, Rock Hill, MO
• Lives and works in Cleveland, OH
• BFA, Painting, Cleveland Institute of Art
• Director of the Reinberger Gallery of the Cleveland Institute of Art
• Represented by Hedge Gallery

Quote

“My work seeks to address how we make sense of the world in a time where representation is malleable, facts are illusive, and the truth seems almost impossible to pin down. Make no mistake, these paintings are not moralistic, nor are they cautionary tales. There is beauty in the art of artifice. The subjects I paint are multi-layered and tenuous; the human condition can be beautiful, tasteless, strange, and heartbreaking all at once.”

Additional Resources

- https://www.hedgeartgallery.com/new-page
- https://www.nikkiwoods.com/about.html
- https://www.youtube.com/watch?v=PGXWINkWsIE
About the Project

The Regional is the first major multi-museum survey dedicated to contemporary artists based in the Midwest and will feature new and recent work, including several site-responsive commissions, by approximately 25 artists working across painting, photography, installation, and performance. The artists come from a variety of backgrounds and are currently based in Detroit, Cincinnati, Chicago, Cleveland, Columbus, Indianapolis, Kansas City, Madison, Minneapolis, and Saint Louis, among other locales throughout the Midwest. Celebrating the artistic and cultural complexity of the region, the exhibition provides a platform for a generation of artists who are shaping the current and future discourses of contemporary art and culture.

The Regional is co-organized by Contemporary Arts Center, Cincinnati, and the Kemper Museum of Contemporary Art. The exhibition will be accompanied by a digital catalogue and a parallel program of conversations and performances.

Vocabulary/Key words

Regional Identity  Cultural Competency  Feminism  Community
Accessibility  Perspective  Conceptual  social justice

Themes

The Midwest — What defines regional art today? What does it mean to be a Midwesterner?

Popular Culture/Americana/Craft – How artists are responding to the various notions of popular culture in the Midwest (both past and present), and also blurring the lines between fine art and craft

Racism – How artists are discussing the racist past and present of the Midwest

Immigrant Experience and Labor – How artists are dealing with their familial histories of immigration and what it means to be of two or more nations/places

Trauma and Healing – How artists confront painful pasts—whether personal or national, or for a group—and attempt to heal or demonstrate/make space for healing

Histories (Lost and Known) – How artists discuss how our history is incomplete—which stories are told, and which are not—and why

Place and Identity – How artists talk about the ways in which artists are influenced by their place, and how place influences them

Surrealism – how artists are using Surrealism to discuss the ambiguous nature of place and how it impacts us all differently
PRE-VISIT DISCUSSIONS

ABOUT THE CONTEMPORARY ARTS CENTER

In 1939, Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman took the advice of Edward M.M. Warburg, the founding father of the American Ballet and a founder of the Museum of Modern Art. He suggested that rather than stress about finding non-existent art jobs in New York, “Why not starting something in Cincinnati? Plenty of room there. If you decide to try, come and see me and I’ll help you.”

By August of that year, Peggy Frank Crawford, Betty Pollack and Rita Rentschler raised $5000 (about $93,000 today) and created the Modern Art Society (MAS). For almost a year their “office” consisted of a letter file and a portable typewriter set up in one or another living room. Within a few years, the MAS had exhibited Renoir, Van Gogh, Gauguin, Picasso, Beckman, Klee and many more in the lower levels of the Cincinnati Art Museum. In 1952, the MAS changed their name to the Contemporary Arts Center and in 1964 they earned a space of their own in downtown Cincinnati. In 2003, the CAC moved into the Lois & Richard Rosenthal Center for Contemporary Art designed by architect Zaha Hadid. The NY Times called the structure, “the best new building since the Cold War.”

The Contemporary Arts Center is a non-collecting institution, meaning there is no permanent collection. All exhibitions are borrowed from artists, collectors and other art galleries and institutions. We strive to create exhibitions that allow visitors to “open their minds” to the arts, and to the dialogue that can be had when viewing contemporary art. We believe that art and the creative process belong to all people and that contemporary artists are an important part of how we see and interact with our world today.

ABOUT THE LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ARTS

In the late 1990s, after acquiring the lot on which the Contemporary Arts Center now sits, a committee narrowed a field of over 300 architects chose to design the building—first to 97, then to 12 and finally 3 of the most exciting designers working in the world today. From them, a unanimous choice emerged: Baghdad-born, London-trained Zaha Hadid.
The decision was in keeping with the CAC’s 60-year history of promoting the new. Though Hadid had been the subject of adulation, study and controversy, her work exhibited at major museums with international critical acclaim, she had only completed two freestanding structures during her career. As a largely untested inventor, a woman and an Arabic Muslim, Hadid had not found the construction world easy to enter. This renowned building is Hadid’s first American building, and is the first American museum building designed by a woman. Groundbreaking took place in May 2001 and the new Center opened to rave reviews on May 31, 2003. The seven-story, 82,265 square-foot Contemporary Arts Center is named the Lois & Richard Rosenthal Center for Contemporary Art after the CAC’s former Chairman of the Board and the most generous contributor to the new building. It sits on a narrow 11,000-square-foot footprint, and includes a 2,366-square-foot black box performance space.

Born in Iraq in 1950, Hadid received her degree in mathematics from the American University in Beirut and studied at the Architectural Association in London where she won the Diploma Prize in 1977. Upon graduation, Hadid became a partner at the Office of Metropolitan Architecture where she worked with influential architects Rem Koolhaas and Elia Zenghelis. Establishing her own practice in London in 1979, she soon gained international attention with her groundbreaking plan for the Peak International Design Competition for Hong Kong in 1983. In 2004, she became the first female recipient of the Pritzker Architecture Prize, which is the equivalent to the Nobel Prize for Architecture. In 2008, she was listed as one of Forbes Magazine’s “100 Most Powerful Women,” and in 2010, Time Magazine named her one of the “100 Most Influential People in the World,” and UNESCO Artist for Peace. She was awarded the Stirling Prize for Architecture in 2010 and 2011. In 2012, Hadid was awarded Damehood by Queen Elizabeth II. And, in 2015, she received the Royal Gold Medal from the Royal Institute of British Architects. Hadid died in 2016.

RULES AND GUIDELINES

- Visitor admission and school tours are free at the Contemporary Arts Center.
- We require that must be a chaperone for every 5 students under the age of 18 for self-guided groups. For docent-led tours, the required ratio is 1 to 10 for students through grade 5 and 1 to 15 for students grades 6-12.
• No backpacks, coats or lunches are permitted in the galleries, but personal belongings may be stored in the large bins or lockers we have available. Instructors may keep any emergency bags and purses with them.
• Currently photography is permitted in all areas of the museum. The CAC encourages you to post photos to various social media sites using @CincyCAC and #CincyCAC.
• Pens are not permitted in the gallery spaces. Pencils are available for use at the front desk.
• Walk throughout all galleries—no running, climbing, or roughhousing. If visiting with students under 18 please provide guidance and supervision.

ACCESSIBILITY INFORMATION

• Our facility is ADA compliant and we will make every effort to provide accommodations when requested.
• Hearing protection is available upon request.
• Fidgets are available upon request.
• Sensory maps and social stories are available upon request.
• Large text is available upon request.
• Two quiet spaces are available—the Lower Level Lobby and the Contemplation Room.
• For further inquiries or requests, please contact Shawnee Turner at sturner@cincycac.org

ARTWORK DISCUSSIONS

These discussions can occur prior to, during and after viewing.

• What was the first thing you noticed about the work?
• How does the artist communicate his/her identity through the artwork?
• How would you define community? Where do you find your community? Is it where you were born or somewhere else?
• As you look around is there anything that stands out to you?
• Do you see things that are similar in the artworks? If so, what?
• What do you notice is different about the art, can you be specific?
• How does the artist communicate his/her identity through the artwork?
• How would you define community? Where do you find your community? Is it where you were born or somewhere else?

LESSON PLAN IDEAS

Building Identity

In this exhibition many of the artists use art to explore their identity. They do this through motifs such as, memory, land, objects, architecture, history, art history, family, space, home, politics, body, environment, sexual orientation, and social justice.

• This is a great opportunity for students to complete a research—based project to better understand an individual artist’s background and how that might tie to the art they make. This could come in the form of a research paper or short essay format.
• Students could use any art material to create a piece of art that represents their identity. This project could be representational or abstract.

Facts/Fiction

In this exhibition connections between the artists and artwork are numerous. The space between what is real, and fake is an interesting place that many of them find inspiration. Artists such as Rashawn Griffin, Nikki Woods, and Margo Wolowiec are examples of this kind of work. For instance, Woods states, “My work seeks to address how we make sense of the world in a time where representation is malleable, facts are illusive, and the truth seems almost impossible to pin down.”

• Using collage materials such as newspapers, magazines, even printed off social media posts, online articles, etc. Students can use these materials to create works of art that tell a story that is created as fiction but that could be seen by others as fact.
• Students could also compare and contrast news sources and record their findings. They could then create a work of art based on those discoveries.
RESOURCES

- https://www.nikkiwoods.com/about.html
- http://www.margowolowiec.com/
- http://jordanjweber.com/
  http://www.alicetippit.com/
- https://www.debuckgallery.com/artist/devan-shimoyama/
  https://www.nataliepetrosky.com/
- http://yvonneosei.com/
- http://www.huongngo.com/
- https://www.lorenamolina.com/about
- https://www.giselamcdaniel.com/biography
- https://www.dakotamace.com/about
- https://www.anissalewis.com/
- https://jessicasilvermangallery.com/matthew-angelo-harrison/selected-works/
- https://www.dangunn.com/about
- https://charlottestreet.org/artist/rashawn-griffin/
- https://www.isagagarin.com/
- https://conradegyir.com/
- http://www.maraduvara.com/about#portal
  https://www.rachelcoxphotography.com/
  https://www.jcc-sculpture.com/
- https://www.lbarroisjr.com/
- http://www.hellenascoli.com/

LEARNING STANDARDS

Common Core Standards
http://www.corestandards.org/

Ohio Common Core Links
http://education.ohio.gov/Topics/Learning-in-Ohio/OLS-Graphic-Sections/Learning-Standards
http://education.ohio.gov/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards
Kentucky Common Core Links

https://education.ky.gov/curriculum/standards/kyacadstand/Pages/default.aspx

https://education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky_Academic_Standards_Arts_and_Humanities.pdf

Indiana Standards Links

https://www.doe.in.gov/standards

https://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts

Aesthetic Perspectives: Attributes of Excellence in Arts for Change

http://www.animatingdemocracy.org/aesthetic-perspectives