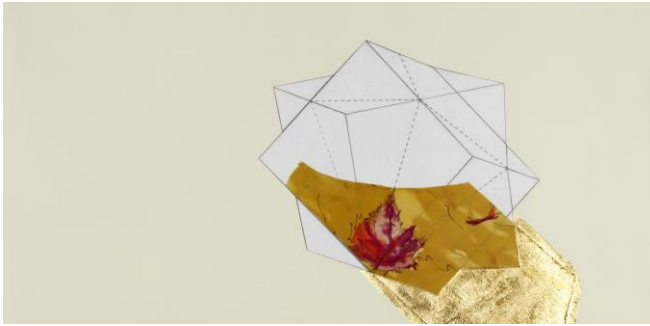


FOR IMMEDIATE RELEASE



Karen Reimer

Geometry in Outer Space or Heaven

porcelain projects

Jeffrey Whetstone

Drawing E. obsoleta

on the wall

Abigail DeVille

Nobody Knows My Name

April 11 – May 30, 2015

Reception April 11, 4-7pm

Artist talk: Wednesday, May 27, 6pm

Karen Reimer in conversation with Solveig Øvstebø, Executive Director, Renaissance Society

March 25, 2015 - Monique Meloche Gallery is pleased to announce Karen Reimer's third solo exhibition with the gallery -- *Geometry in Outer Space or Heaven*. For this exhibition, Reimer will debut a new series of collaged drawings and sculpture that on the surface seem to diverge from her familiar sewn textile work yet reveal a close continuation of her rigorous conceptual practice.

As with all her work, Reimer begins with a strict set of rules. Here she pairs swatches of fabric with drawings of three-dimensional geometric solids. Shapes and patterns in the fabric dictate where it meets the geometric form. The excess fabric left floating outside the lines is covered in gold leaf. This "golden repair" is a reference to the Japanese tradition of Kintsukuroi: a tradition of repairing ceramics with a compound made from lacquer dusted with powdered gold, in order to highlight the damage rather than obscure it. This gesture harkens back to Reimer's coveted *Contingent Solutions* series (1996-1999) of broken and mended dishware.

The overall effect of Reimer's conceptual technique creates an optical dissonance, where our mind oscillates between the fullness of the object and the flatness of the fabric. Ultimately, her work inhabits the gap between experience and representation, the slippage between the knowledge we gain through our bodies and codification of this knowledge in our languages of visual representation.

Copies of *Endless*, which is Reimer's first monograph, are available for purchase at the gallery. They are also available at [Gallery 400](#) and the [Graham Foundation for Advanced Studies in the Fine Arts](#).

Karen Reimer (American, b. 1958 Kansas, lives Chicago) reconsiders modernist ideals and minimalist embodiment through the quirks and heterogeneity of the handmade and every day. *Endless*, the first major publication on Reimer's pioneer craft aesthetic, was published by Gallery 400 and WhiteWalls in 2015. Her prime number embroidered series, *Endless Set (2,3,5,7,11,13,17,19,23,29,31)*, was recently acquired by the Museum of Contemporary Art, Chicago. She is a recipient of the Artadia Individual Artist Grant, the Richard A. Driehaus Individual Artist Award, and the Women's Caucus for the Arts President's Award. A major exhibition of Reimer's work will open in May of 2016 at the Hyde Park Art Center. Recent solo and group exhibitions include *Material Gestures: Cut, Weave, Sew, Knot*, Rhona Hoffman Gallery (2014); *A Study in Midwest Appropriation*, curated by Michelle Grabner, Hyde Park Art Center (2013); *Wall Text*, curated by Zachary Cahill, Logan Center Exhibitions, University of Chicago (2012); *Endless Set*, Gallery 400 (2012). Additionally, her work has been included in group shows at the Museum of Contemporary Art, Chicago; Contemporary Craft Museum, Portland, Oregon; and Wallspace Gallery, New York, among others. Reimer's works have been featured in the edited volumes *Contemporary Textiles: The Fabric of Fine Art* (Black Dog Publishing, 2008); *The Object of Labor: Art, Cloth, and Cultural Production* (SAIC Press and MIT Press, 2007); *By Hand: The Use of Craft in Contemporary Art* (Princeton Architectural Press, 2010); and *Limited Language-Rewriting Design: Responding to a Feedback Culture* (Birkhauser Architecture, 2009). She is an adjunct instructor at the School of the Art Institute of Chicago.

Image: Karen Reimer, *Geometry in Outer Space or Heaven* (detail), 2015, Collaged paper, graphite, fabric, gold leaf, 40 x 26 1/8 inches

moniquemeloche

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porcelain projects is a dedicated black box gallery in the backroom of moniquemeloche. It was conceived of in 2014 to create an opportunity to exhibit film, video and new media art within the most domestic space of the gallery: the powder room. It offers the opportunity for audiences to experience video work in an intimate, non-traditional space as well as the potential of video to activate tertiary environments. The impetus for **porcelain projects** was to explore how an ongoing film program can function within the gallery, while demonstrating how film can live in a vernacular setting; such as the space of one's home. Building on the momentum of **on the wall** (2010 – present) and newly inaugurated **off the wall** (2014-present), **porcelain projects** is an extension of the gallery's interest in programming exhibitions in non-traditional spaces.

Drawing E. obsoleta, a 16mm film by Jeffrey Whetstone, will screen in **porcelain projects** for the duration of Reimer's exhibition. *Drawing E. obsoleta* depicts Whetstone's attempt to draw the terrain of the snake's habitat with the snake itself. Whetstone believes that the act of drawing is deeply connected to humankind's animal instincts; a facet of our internal wilderness. The struggle between Whetstone and the line mirrors the struggle between humans and nature: the instinct to control and describe, to dominate and re-render the environment around us. The interplay between performance, documentary, narrative, and graphical representation comprise visual and conceptual possibilities for this project and others.

Jeff Whetstone (American, b. 1968 Chattanooga, lives Durham, NC) has been photographing and writing about the relationship between man and nature since he received a Zoology degree from Duke University in 1990. He received his MFA in photography from Yale University in 2001. Recent solo and group exhibitions include *Area 919: Artists in the Triangle*, Nasher Museum at Duke University (2015); *State Park*, University of California, San Diego (2015); *Alternative Modernisms*, curated by Cora Fisher, Southeastern Center for Contemporary Art, North Carolina (2015); *State of the Art*, Crystal Bridges Museum of Art in Bentonville, Arkansas (2014); *Photographs and Films*, NSCAD University, Halifax (2014); *Frame/Ablate*, Contemporary Art Museum, Raleigh, NC (2013); *Photo 50*, Goldsmiths University, London (2010). Awards include the Factor Prize for Southern Art (2008), a Guggenheim Fellowship for *New Wilderness* (2007), and the Sakier Prize for Photography (2001). Whetstone was an artist-in-residence at Appalshop, Inc., a media arts center located in coalfields of eastern Kentucky, where he was the project director for the *Before the Flood* exhibition that premiered at the National Folk Festival (1993). He has been published in the *New York Times*, *ArtNews*, *Los Angeles Times*, *New York Magazine*, and the *Village Voice*, amongst others. His photographs and essays have been featured in *Southern Changes*, *DoubleTake*, *Southern Exposure*, and *Daylight Magazine*. His work is in numerous public collections, including the Yale University Art Gallery, Cleveland Museum of Art, and the Nasher Museum at Duke. Whetstone teaches at the Art Department of the University of North Carolina at Chapel Hill.

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