

JENNIFER PAIGE COHEN ANOKA FARUQEE
 THOMAS LANIGAN-SCHMIDT SHEILA PEPE
 ALISON SAAR RACHEL STERN
 WILLIAM VILLALONGO BRIAN ZEGEER

CARRIE MOYER, CURATOR

Near & Dear



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OPENING RECEPTION: FRIDAY, SEPTEMBER 15, 6 - 8 PM

Near & Dear is an intergenerational exhibition that explores the amorous connections artists make with signifying materials and objects. The term "material culture" tells of the relationships between people and their things, irrespective of time and place. This group of artists employ and often twist the prescribed social codes attached to ordinary materials to deliver embodied meaning, be it haptic, optical or cerebral. All have an investment in excavating the material culture unique to their own background. From the devout working-class and/or immigrant upbringing to the aspirational aesthetics of the middle classes, the range of vernaculars employed by these artists serves as a starting point for the exhibition. Within that framework, rich connections arise across the personal specifics of gender, race and sexuality. **Near & Dear** celebrates the sense of recognition, bafflement, and sheer delight artists uncover when mining the familiar.

Curator **Carrie Moyer** is a painter and writer. Most recently Moyer's paintings were included in the 2017 Whitney Biennial. Her work has been shown in the US and Europe for over twenty years and is held in numerous museum collections. Between 1991-2008, Moyer and photographer Sue Schaffner collaborated as *Dyke Action Machine*, a public art project that humorously dissected mainstream advertising through the insertion of lesbian imagery. Moyer's writing has appeared in *Art in America*, *Artforum*, the *Brooklyn Rail* and various monographs. She is a professor and the Director of MFA Program at Hunter College. Moyer is represented by DC Moore Gallery in New York City.

EXHIBITION CHECKLIST

JENNIFER PAIGE COHEN

- Shoulder Pad and Teardrop*, 2015
Shirt, plaster, lime plaster. 23 x 12-1/2 x 9 in
- Red and Blue T-Shirt and Shoulder*, 2016
Shirt, plaster, fabric collage. 9-1/2 x 9-1/2 x 5-1/2 in
- Pale Pastel Knees*, 2017
Skirt, plaster, stucco, fabric collage. 7-1/2 x 10 x 3 in
- Hydria with Interior Landscape*, 2017
Skirt, plaster, fabric collage. 13 x 8.5 x 5-1/2 in

ANOKA FARUQEE

- 2013P-84 (Wave)*, 2013
Acrylic on linen on panel. 45 x 45 in
- 2016P-16 (Wave)*, 2016
Acrylic on linen on panel. 22-1/2 x 22-1/2 in
- 2016P-17 (Wave)*, 2016
Acrylic on linen on panel. 22-1/2 x 22-1/2 in

THOMAS LANIGAN-SCHMIDT

- Twinky as a Prima Ballerina (Self-portrait)*, c. 1967-69. Foil, printed material, linoleum, glitter, cellophane, staples, acrylic paint, found objects, and other media. 9-1/2 x 7 x 3-1/2 in
- Twinky as Royal Princess (Self-portrait)*, c. 1967-69. Foil, printed material, linoleum, glitter, cellophane, staples, acrylic paint, found objects, and other media. 10 x 7-1/2 x 4-1/2 in
- Chalice*, c. 1968
Aluminum foil, plastic wrap, holographic tape, pipe cleaners, glitter, staples, colored marker. 13-1/2 x 6 x 6-1/2 in
- Untitled, early 1970s
Plastic wrap, linoleum, glitter, cellophane, staples, acrylic paint, found objects, and other media. 10 x 8 x 10 in
- Imitation Art Nouveau Vase*, 1973
Plastic wrap, linoleum, glitter, cellophane, staples, acrylic paint, found objects, and other media. 15 x 11 in

THOMAS LANIGAN-SCHMIDT cont.

- Untitled (*Rose Color Glasses*), c. 1980s
Pipe cleaners, plastic wrap and wire. 1-1/2 x 3 x 4 in
- Rat*, conceived in the late 1960s/created in 2017. Aluminum foil, rhinestones, hot glue, pins and other media. 3 x 9-1/2 x 3 in each
- Real Rhinestone Rat 1*, conceived in the late 1960s/created in 2017. Aluminum foil, rhinestones, hot glue, pins and other media. 4-1/2 x 10-1/2 x 2 in each
- Real Rhinestone Rat 2*, conceived in the late 1960s/created in 2017. Aluminum foil, rhinestones, hot glue, pins and other media. 4-1/2 x 9 x 2-1/2 in each
- All works courtesy of the artist and Pavel Zoubek Gallery

ALISON SAAR

- Uptown Bound*, 1985
Tin, wood, found objects. 8-1/2 x 13-1/2 in
- Collection of Riva Blumenfeld and John Shapiro
- Conked*, 1997
Woodcut. 20 x 30 inches
- Signed and numbered 1/20
Published by Blumenfeld Fine Art, Brooklyn, NY
- Bitter/Sweet*, 2004
Intaglio. Image: 16 x 19-1/2 in; paper: sheet: 29-1/2 x 27-3/4 in. Signed and numbered 18/20
Published by Vermont Studio Center, Johnson, VT
- All works courtesy of Blumenfeld Fine Art

WILLIAM VILLALONGO

- Bathing Nymph*, 2009
Acrylic paint, paper and velvet flocking on wood panel. 47-1/2 x 30-3/4 in
- BBQ By the Lake*, 2010
Acrylic, paper and velvet flocking on wood panel. 24 x 24-3/4 in
- Psyche*, 2015
Acrylic with velvet flocking on wood panel. 36 x 24 in
- All works courtesy of the artist and Susan Inglett Gallery

BRIAN ZEGEER

- The Golden Hour*, 2017
Mixed-media installation, digital video. 150 x 108 x 48 in
- Courtesy of the artist
- Cover image: Thomas Lanigan-Schmidt, *Rat*, *Real Rhinestone Rat 1* and *Real Rhinestone Rat 2*, conceived in the late 1960s/created in 2017.
Mixed media. Courtesy of the artist and Pavel Zoubek Gallery, New York



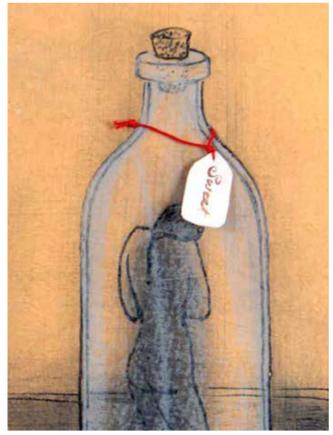
SHEILA PEPE

CARDBOARD Han Dynasty credit official and eunuch Cai Lun (CE 48- 121) is famously credited with the invention of paper in 105 CE, even though other Chinese examples date from as early as the 2nd century BCE. It's likely the true innovators were of a lower class. Today China is again the no.1 producer of paper, with the US right behind at no. 2. While Italian paper technology has a leading edge – the Lucca region has been producing it since the 13th c. and is the only official "paper district" recognized in Europe – Italy is at no. 10. Cardboard is the unromantic child of paper. The name itself is so broad experts refuse its use. Instead, packing engineers use names that better define utility and standards. Among these is the (beloved) corrugated type, which began as simple paper pleating. Inspired by the 16th century ruff, two Englishmen, Healey and Allen, obtained a patent for the first known use of the process in 1856. They ran paper through a very simple hand machine made of two fluted rolls and used the structure for men's tall hats. The first use of corrugated paper for packaging was by an American, Albert L. Jones (patent 1871) for wrapping fragile items such as bottles. After that, the "firsts" are all American, the single wall, double wall, heat-applied glues, instant bonds and more. Corrugated cardboard – what a marvelous subject of national pride!

ALISON SAAR

PAPER TAGS As a sculptor I was first drawn to making woodcuts. I had the tools and it was a way to make prints without a press. Later when I moved into other modes of printmaking I was frustrated by the flatness of it all so I sought out ways to make the prints more sculptural. "Bitter Sweet" is a study of a sculpture of painted found bottles with old paper tags, so I naturally wanted to tie some real tags on the print.

Alison Saar, *Bitter Sweet*, 2004 (detail)



JENNIFER PAIGE COHEN

FOUND CLOTHING I start with piece of found clothing, usually from a thrift store, sometimes given to me by friends or family. It's important that the clothing has been worn. I think about the possibility of physical empathy, of energy stored in matter and how information is passed down and stored in our bodies. The process of choosing each garment is mostly intuitive – I don't always know why I choose a particular shirt. I can be attracted to a print that looks like a painting or something with marks that reminds me of drawing and lately, like a hummingbird, I've been pulled towards bright colors. Once I have a piece of clothing in my studio I hold it and put it on.



Jennifer Paige Cohen
Hydria with Interior Landscape, 2017
 (top: exterior, right: interior)

ARTISTS TALK ABOUT THEIR MATERIALS

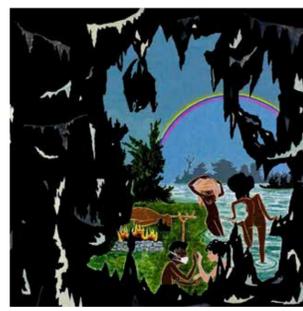
Near & Dear

ANOKA FARUQEE

STEEL TROWEL I paint with a customized steel trowel, akin to a large comb. Its notch/tooth pattern is a binary system: gesturing with it feels like welding the screen in my hands, a game of human versus machine. I use the trowel to rake through wet paint, making many parallel lines in a single gesture that spans the width and length of the painting. The overlay of offset shapes intentionally creates the interference patterns that we consider a defect in digital imagery.



Anoka Faruqee, *2016P-16 (Wave)*, 2016



WILLIAM VILLALONGO

VELVET In school I learned how to paint in oils. I started working with black velvet material because I wanted my paintings to start in a rich black space physically, metaphysically and metaphorically. It was about creating my own mental space, under-standing that I am working in a Western tradition that doesn't account for people who look like me. I wanted materials that were personal not canonical. I looked to the velvet paintings and kitsch figurines my mother collected in the late 70's and 80's. They were my first visual art experiences.

William Villalongo, *BBQ By the Lake*, 2010

BRIAN ZEGEER

JUTE TWINE I hang dye batches in my studio, drips counting off the minutes. Knot-tying is my stand-in for decision-making much of the time, and where macrame aspires to crystal palaces, jute injects a fair measure of "wet dog."

Brian Zegeer, *The Golden Hour*, 2017 (detail)



THOMAS LANIGAN-SCHMIDT

TWINKY Twinky is me back in the Sixties. When I made Twinky, people didn't want to know nothing about Twinky. Twinky was going to be one of the knick-knacks in my house. And I was going to marry Frankie who I was in love with. And we were going to have a house full of pictures like this. I was 18 when I made this. Again there was no gay world then. So this is me trying to figure it out on my own.



Thomas Lanigan-Schmidt
Twinky as a Prima Ballerina (Self-portrait), c. 1967-69