

THE SALON

AT

THE WING

CHICAGO

**THE SALON
AT
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CHICAGO**

**CURATED BY LOLITA CROS
811 W FULTON MARKET FL 2, CHICAGO, IL**

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The Salon at The Wing is a permanent exhibition with rotating artwork by female artists displayed all throughout the spaces.

Despite their undeniable influence, women in the arts have long faced the same exclusion and marginalization as they have in other industries. The works in *The Salon* at The Wing stand as a statement to the power and creative force of these women. Curated by consultant and member Lolita Cros, the show includes 25 works by 19 female artists. Similar to the warmth of a collector's home, the viewer is privy to the unique experience of seeing fashion photographers and painters displayed alongside embroiders and collage artist. Bringing established and up-and-coming artists together, Cros assembled the works to interact with each other, outside of the traditional hierarchy of the art world. The show captures a dialogue between women of varying ages, identities, and nationalities—reflecting the heterogeneity of The Wing's mission and members. Breaking down the barrier between the art world and the everyday, *The Salon* creates a space for members and guests to engage with important personal, political, and societal issues through the lens of art.

Candida Alvarez

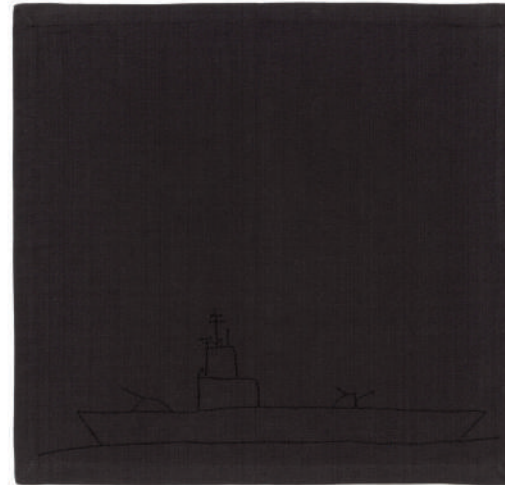
B. 1955
BROOKLYN, NY

Puerto Rican-American, Brooklyn raised and Chicago-based painter Candida Alvarez explores both interior and exterior landscapes in her bright and abstract work. Her typical style includes bold colors and silhouettes, that contain references to her many cultural and historical identities. In her works presented at *The Salon*, Alvarez departs from her traditional flamboyant colorings to create a darker series of works that she calls her "Lap Drawings." She began this series while taking care of her very young son as a means to maintain a practice that was flexible and mobile. Each piece is based on drawings from her son, which she then embroidered onto napkins. The works function as slow, mindful, and personal vignettes that reference motherhood and the domestic space associated with it.

Alvarez' work has been featured at The Chicago Cultural Center, the Hyde Park Art Center, Riverside Arts Center, and the Peregrine Program, all in IL; the Kemper Museum of Contemporary Art, Kansas City, MO; the Contemporary Art Museum in Houston, TX; The Currier Gallery of Art Manchester, NH; The Bronx Museum of Art, New York, NY; and Gavlak Gallery, Los Angeles, CA. Candida Alvarez is a recipient of the Pollock Krasner Foundation Grant, the New York Foundation for the Art Artists' Fellowship, and Mid-Atlantic-NEA Regional Fellowship. Her work is included in the collections of The Addison Gallery of American Art, Andover, MA; The Whitney Museum of American Art, El Museo Del Barrio, and The Studio Museum in Harlem, all in New York, NY, among others. She is represented by Gavlak Gallery, Los Angeles.

OPPOSITE PAGE

From the *Lap Drawings* series, 2001
Black embroidery thread on cotton
19 x 20 inches (each)



Rajee Aryal

B. 1973
KATHMANDU, NEPAL



Rajee Aryal's paintings explore the nature of making in the context of "women's work" in such practices as knitting, weaving, and embroidery. Aryal uses her background in computation and mathematics to deconstruct a source image and make it anew, using a coded structure that is often visible to the viewers. Made with inkjet prints overlaid with painted and written marks, her paintings question the value of the artist's hand and the "original" image as the single source of authority, and yet, painstakingly created one mark at a time, soundly reject any implication otherwise. The work "Colors In A River Written", on view in the space, is a photograph of a river with piles of colorful garbage. She wrote a computer program to deconstruct the image into color-coded units represented by a letter. The coded image was first printed on canvas and recreated by replacing each coded letter by a handwritten symbol in the corresponding color using acrylic ink.

Rajee Aryal holds a Bachelor's' degree in Computer Science and Mathematics and worked as a software designer for several years before completing her MFA in painting and drawing at the School of the Art Institute of Chicago in 2013. She has exhibited work across Illinois and Indiana and is currently a resident at Mana Contemporary, Chicago.

OPPOSITE PAGE
Colors in a River,
Written, 2015
Acrylic ink on canvas
50 x 38 inches

Alex Chitty

B. 1979
MIAMI, FL

Alex Chitty is a Chicago-based artist whose work spans across sculpture, photography, drawing, and installation. Having one eye that is near-sighted and one that is far-sighted, Chitty is interested in the function of sight as part of the human experience—not just as a means to experience the world, but as a tool to order it. In her work, Chitty plays with notions of perception and phenomenon, courting the viewer’s desire to turn her pieces into objects with inherent, and inherently multiple meanings. In “The sun slinks indoors on a marmalade cat”, Chitty explores how the infrastructure of utility and design is used to support the objects that we look at by distorting an image seemingly by offsetting its frame.

Alex Chitty received her BFA from Smith College and her MFA from the Art Institute of Chicago, where she is now a professor and lecturer in the Sculpture and Print media departments. She has shown work internationally at LUCE, Turin, Italy, and in institutions such as Elmhurst Art Museum, Elmhurst IL, the DePaul Art Museum, Chicago, IL, and the Hyde Park Art Center, Chicago, IL. She has also shown work in California, Ohio, and Texas. Recently, Chitty was an artist in residence at Fundación Casa Wabi, Oaxaca, Mexico and an award recipient at The Nancy Graves Grant for Visual Artists. She is represented by PATRON gallery, Chicago.

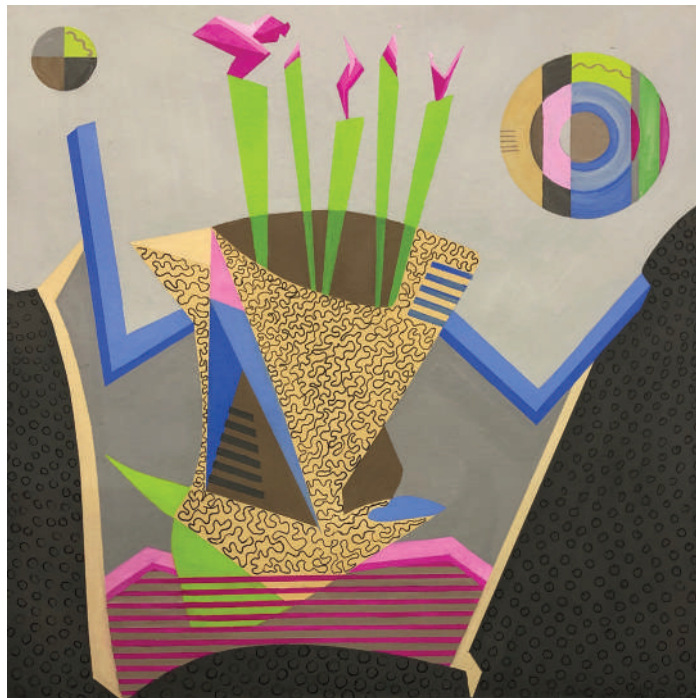
OPPOSITE PAGE

The sun slinks indoors on a marmalade cat, 2016
Archival inkjet print
with unique walnut frame
14 x 9 x 1.5 inches





01



02

Jan Christopher-Berkson

B. 1957
CHICAGO, IL

Originally a behavioral therapist, Jan Christopher-Berkson discovered she wanted to be a painter in her fifties. Against an atmospheric background, the shapes depict a sense of floating and disequilibrium speaking to an ever-changing landscape, the harsh edges and oppressing patterns alluding to fear in American life. Whether a work has representational aspects or is purely abstracted, the viewer may attempt to order the imagery into a cogent scene that reflects perceptive reality, or the possibility of fantasy. In this way, her goal is to create synthetic structures to deal with the everyday sense of chaos and lack of control over real structures that exist in daily life; thus having a place to reorganize and compartmentalize reality.

Jan Christopher-Berkson has an MFA in Painting and Drawing from The School of the Art Institute of Chicago and a Bachelor of Science degree in Occupational Therapy from The University of Illinois. Berkson's work has been recently exhibited at The Clemente, New York, NY; Art Center, Highland Park, IL; and The James R Thompson Center, Chicago, IL. Her work can be found in corporate collections including the Kemper Group and JX Nippon Oil and Energy, USA, Inc., as well as numerous private collections. She has been awarded artist residencies at Mana Miami Artist Exchange, Miami, FL in 2018; OxBow, Saugatuck, MI in 2016; and at Ragdale, Lake Forest, IL in both 2015 and 2016. She currently resides in Evanston, IL.

OPPOSITE PAGE

01 *Arch Passing Through Rectangle*, 2015
Acrylic on canvas
50 x 50 inches

02 *The Shape of Things to Come*, 2018
Gouache on watercolor paper
12 x 12 inches

Elizabeth De La Piedra

B. 1986
CHICLAYO, PERU

Elizabeth De La Piedra is a Peruvian-born, Australian-raised photographer based in Chicago. Rooted in narrative, her photography speaks to the modern woman and is both intimate and celebratory without coming from a place of artifice. The body of work *Rashida* details a week in the life of trans internet icon Rashida Renee. The series shows Rashida in moments of safety existing joyfully within her trans community, as well as documenting the difficult reality of living as a trans woman in small town California. The photos on view in *The Salon* depict scans taken from the girls' tissues and color palettes after they remove their makeup, and a rare moment wherein Rashida's mother sees her dressed as a woman for the first time.

Elizabeth De La Piedra studied at College of Fine Arts in Sydney before completing her photography degree at RMIT Melbourne. She has shown work at the ICP Museum; and Gallery 151, New York, NY, among others. Most recently, De La Piedra has spoken about her work as part of the panel "If It Wasn't for The Woman: Reimagining Portraiture and Power" at the Saint Louis Art Museum, Saint Louis, MO. She is currently working on her next portraiture project and commissioned work.

OPPOSITE PAGE

Rashida with Mother,
2016
Giclee fine art print
60 x 40 inches

NEXT SPREAD

01 *Rashida with Twin
Nephews*, 2016
Giclee fine art print
60 x 40 inches

02 *Rashida Scan 3*, 2016
Giclee fine art print
36 x 24 inches





01



02



Cassidy Early

B. 1994
WORCESTER, MA

Cassidy Early is an artist currently pursuing their MFA in Painting and Drawing at the School of the Art Institute of Chicago. Early's work creates and confronts constructed formal spaces of gender and identity. Selectively animating the figure, they represent their own body as imagined, created, and molded while contained. In their work on view at *The Salon*, Early paints their figure to the utmost dimensions of the frame with bold accentuated brushstrokes that exaggerate the skin. The pose is cramped but playful, with the figure seemingly at ease with its confinement.

Early received their BFA from Boston University in 2016 before moving to New York City as a City Year Americorps Member from 2016-2018. They recently curated an exhibition entitled "Rules and Expectations", exploring identity through visual art, spoken word, and musical performances at City Year New York, NY; and was the featured Visual Artist at Enigma, a bi-weekly queer performance and art show at Meetinghouse Tavern in Andersonville, Chicago, IL. They currently live in the Andersonville neighborhood of Chicago.

OPPOSITE PAGE
Some, hope 2, 2019
Oil on canvas
39 x 27 inches

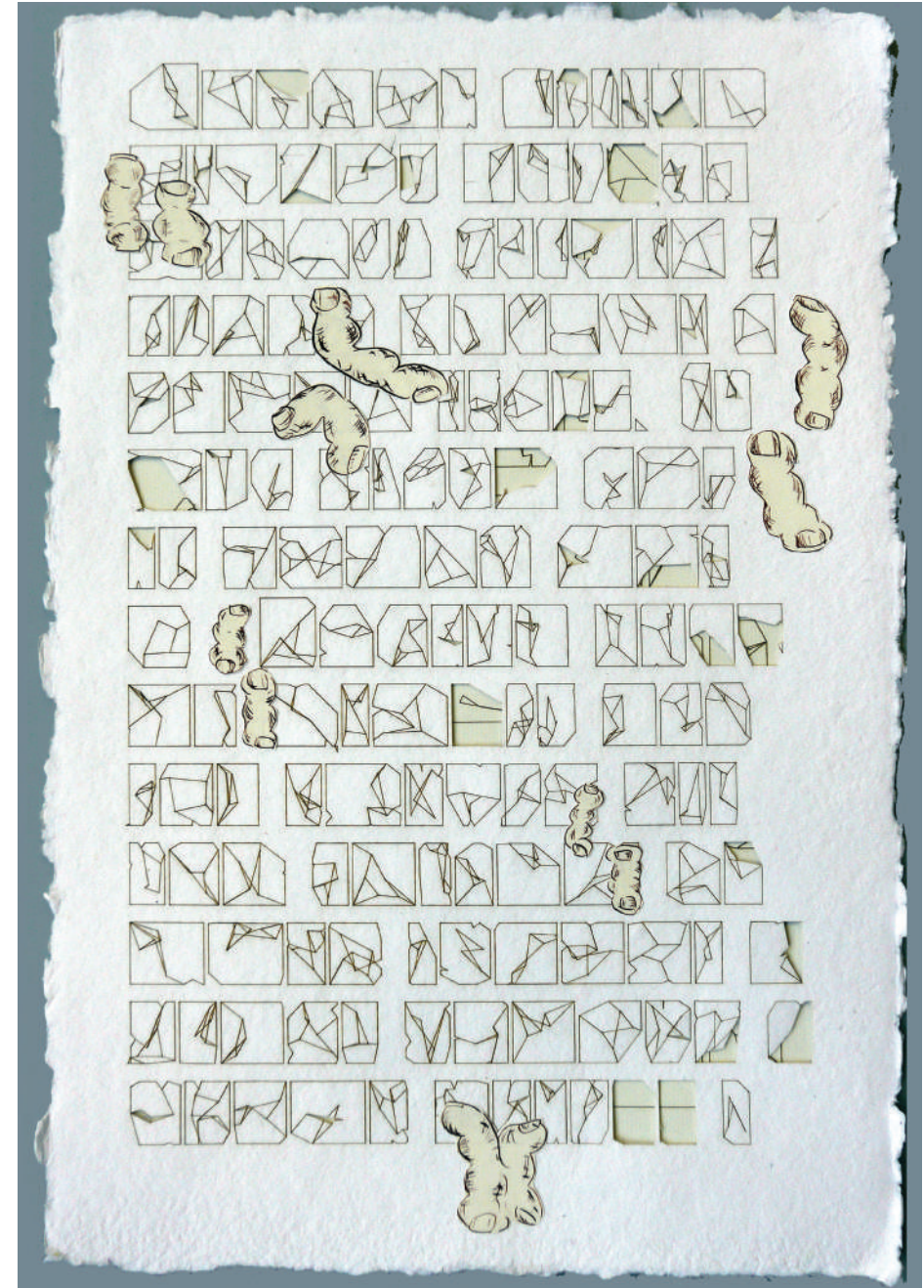
Morgan Green

B. 1989
MADISON, WI

Morgan Green is a writer, computer programmer, and artist whose work uses computing to abstract and scramble language. She is concerned with the ways in which the language is processed through the human body, and how that process is related to digital modes and systems. Her work “Binary Digits” on view at *The Salon* refers to a system of counting on your hands using binary numbers, the system of 0’s and 1’s that computers read. Green sees this system as both a way of queering human language and as a kind of digital DNA that brings the “genetic makeup” of the computer strikingly close to that of humans.

Green holds an MFA from the Low-Residency program at the School of the Art Institute of Chicago, and a BA from University of Southern California’s School of Cinematic Arts. She has exhibited and performed at film festivals, galleries, and performance spaces across the United States, including at DOC NYC film festival, New York, NY and the Neutra VDL Research House in Los Angeles, CA. She is currently an artist in residence at Mana Contemporary Chicago.

OPPOSITE PAGE
Binary digits, 2019
Collage
12 x 18 inches





01



02

Jillian Hansen-Lewis

B. 1989
CHICAGO, IL

Jillian Hansen-Lewis is an artist interested in technology and intimacy. Much of her work points to the relationships between everyday objects and human struggles for power and control that play out through relationships, food, and algorithms. Recent projects have addressed invisibility, ghosting, self-help gurus, faith, cake, exodus, wellness tonics, and privacy. The series of works on display at *The Salon* began as photographs of birthday cakes that Hansen-Lewis hoped to send to her ex-partners. Each cake represents a summary of the relationship, humorously and darkly cataloging private moments in Hansen-Lewis' life.

Jillian Hansen-Lewis has exhibited domestically and abroad, with recent exhibitions in Chicago at Comfort Station, Hume, Roman Susan, and FilmFront, as well as Neu West Berlin, Germany; and La Centrale Galerie Power House, Montreal, Canada. She is currently based in Chicago, IL.

OPPOSITE PAGE

01 *2005 (Congratulations we weren't on 16 and pregnant)*, 2017
Archival inkjet print
19.5 x 19.5 inches

02 *2009 (Good Luck learning how to open up emotionally)*, 2017
Archival inkjet print
19.5 x 19.5 inches

Minami Kobayashi

B. 1989
NAGOYA, JAPAN

Minami Kobayashi is a Japanese artist currently living and working in New York City. Kobayashi makes figurative egg tempera paintings which combine intimacy and mystery through their depictions of ordinary people, animals, and places that seem vaguely surreal and ever so slightly off-kilter. Egg tempera, a very old style of painting, results in a diaphanous effect of layered colors that give each work a kind of effervescence.

Minami Kobayashi holds an MFA in Painting and Drawing from The School of The Art Institute of Chicago (2018) and a BFA in Painting from Tokyo University of the Arts (2016). She has had solo exhibitions in Chicago at Goldfinch, and Baby Blue Gallery, and has exhibited in group shows at Chautauqua Institution, New York, NY; Jeannievent Gallery, London, UK; Tokyo Metropolitan Museum, Tokyo, Japan, and numerous other venues. Kobayashi's work has been featured in publications such as *New City*, *Artmaze Magazine*, and *Saatchi Art*. Kobayashi is represented by Goldfinch in Chicago.

OPPOSITE PAGE

A Family Show in The Hurricane, 2018
Egg tempera on panel
18 x 18 inches



Yvette Mayorga

B. 1991
SILVAS, IL



01



02

Yvette Mayorga is an interdisciplinary artist. She uses confection, industrial materials, and the board game “Candy Land” to juxtapose the borderlands of the United States and Mexico. The spaces in the “Candy Lands” of her work relate to immigrant utopian visions of the American Dream. The smell, decoration, and personal photographs in her pieces serve to critique the glut of violence at the border. In her work on display at *The Salon*, Mayorga uses frosting to reference her mother’s early days as a baker, and the work of immigrant women in kitchens. The scenes use their sweet material ironically to portray the grim narratives of Mexican immigrants who come to the United States.

Mayorga received her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago. Her work has been featured in *The Guardian*, *Artforum*, *Hyperallergic*, and on the cover of *READER*. She has shown her work in and around Chicago, including the EXPO Art Fair, The Chicago Cultural Center, The Chicago Artists Coalition, The National Museum of Mexican Art, *Roots and Culture*, Weinberg/Newton, Gallery 400, Ukraine Institute of Modern Art, and *GEARY Contemporary*. She has also shown work in California at the Vincent Price Museum of Art, Monterey Park and as part of *Pacific Standard Time* at the LACMA, Los Angeles a showcase of Latinx artists in collaboration with the Getty Foundation. Mayorga lives and works in Chicago

OPPOSITE PAGE

01 *After Cesare Auguste Detti*, 2017

Acrylic piping on canvas
20 x 24 inches

02 *Untitled 2 (The Other Side)*, 2018

Acrylic piped on canvas
12 x 12 inches

Jeffly Gabriela Molina

B. 1989
TÁCHIRA, VENEZUELA

Jeffly Gabriela Molina is a Chicago-based interdisciplinary artist originally from Venezuela. Molina first moved to the United States in 2007 and lived in Miami for four years. Molina blends an ability to produce images with poetry and archived observations. Her process involves observing, indexing, archiving, and at times, re-staging seemingly unconscious gestures and fleeting poses of persons and animals, interior and exterior spaces of homes and buildings, objects and furniture and the role they play within quotidian and sometimes-absurd situations. These things often merge with memories and present-day reflections drawn loosely from the places she has lived, both in Venezuela and the US.

In 2011, she transferred to the School of the Art Institute of Chicago where she graduated with a Bachelor of Fine Arts in 2013 and a Master of Fine Arts in 2016. She has been included in solo exhibitions in Chicago at Maybe Sunday Gallery, Kruger Gallery and Kavi Gupta Gallery as well as group exhibitions across the US and the world at Mana Contemporary, Jersey City, NJ; Salzburg International Academy, Salzburg, Austria; and Abteilung für Alles Andere, Berlin, Germany. She has been commissioned a number of public sculptures permanently installed in several locations in Miami and Doral, FL.

OPPOSITE PAGE

01 *Tickle Me.*, 2016
Oil and graphite on linen
28 x 28 inches

02 *Cena Familiar en
Celebracion de la Caída de
Maduro*, 2017
Oil and graphite on linen
48 x 56 inches



01



02

Roni Packer

B. 1982
TEL AVIV, ISRAEL



Roni Packer is a painter who prioritizes the paint over the image. Her spacious paintings and installations are a terrain for material and formal explorations that invariably put color at their core. Her use of the color yellow represents both a source of light and as a souvenir from growing up in Israel and living with the yellow dust from the desert. Her exhibited work “Pleasing” is inspired by her first Thanksgiving dinner, wherein the colors of the meal directly contrasted the colors of her family’s table at home. In this work, Packer used Playdoh to depict the dried out mix of food left at the end of the night, marking the cultural difference between a Tel Aviv market and the abundant portions of a meal in the United States.

Packer completed a BFA and a BA in Humanities before moving to the United States in 2014. She received her MFA from The University of Illinois, Chicago in 2017 and was a BOLT resident at the Chicago Artists Coalition in 2017-2018. Packer’s work has been shown in various spaces in and around Chicago, including Hyde Park Art Center, 6018 North, UIMA, Aspect/Ratio, Chicago Artists Coalition, Roots and Culture, Heaven Gallery, and Gallery 400, as well as in Benyamini House, Mani House, and the Open Museum in Israel. She currently lives and works in Chicago.

OPPOSITE PAGE
Pleasing (Bright Yellow),
2016
Oil and mixed media
on wood
23 x 23 inches

Cheryl Pope

B. 1980
CHICAGO, IL

Cheryl Pope is an interdisciplinary visual artist born and raised in Chicago. She questions and responds to issues of identity as it relates to the individual and the community, specifically in regards to race, gender, class, history, power, and place. She believes listening to be the most political act and creates work that often deals with notions of speech and sound. In her work, Pope actively engages with various communities as a means of giving voice to the voiceless. In keeping with this idea, her series on view at *The Salon* is her most iconic, emblazoning text given to her by participants onto sports-styled championship banners.

Pope received her BFA and Master's in Design from the School of the Art Institute, Chicago, where she is now an Adjunct Professor. Pope has exhibited all over the world, including shows in Italy, Germany, and Scotland. Her work has been reviewed in *The New York Times*, *New York Magazine*, *Hyperallergic*, and *The Chicago Tribune* among others. Recent exhibitions and projects include the inaugural exhibition at the Institute of Contemporary Art, Richmond, VA and Queen's University, Belfast, Northern Ireland. A recipient of a 2015 3Arts Award, Pope's work is in the collections of the Museum of Contemporary Art, Chicago, IL; Joan Flasche Artist's Book Collection, Chicago, IL; Seattle Art Museum, WA; and Museum of Fine Arts, Richmond, VA. A native Chicagoan, Pope is currently based between Chicago and New York. She is represented by Monique Meloche Gallery, Chicago and Galleria Bianconi, Milan.

OPPOSITE PAGE

"I WANT TO SUCCEED"
from *I'VE BEEN HEARD*,
in collaboration with NYC
Youth on Streetball, 2017
Nylon and tackle twill
applique, rod sleeve
on back
60 x 36 inches





Carrie Schneider

B. 1979
CHICAGO, IL

Carrie Schneider is an artist using film and photography to explore the possibilities of narrative and duration. Whether taking people or objects as its subject, Schneider's work seeks to create layered portraits that distill time into distinct and minute gestures and moments. For her, all stories are inseparable from the collection of instances that build them, resulting in work that slowly unfolds its meaning, requiring the viewer's rapt attention.

Motivated by Linda Nochlin's 1971 historical text "Why Have There Been No Great Women Artists?", the work on view at *The Salon* is a part of Schneider's ongoing photographic series *Reading Women*. From 2012-2014 the artist approached one hundred friends—including artists, writers, and musicians—to read a text of their choice, written by a female author, while she captured the process on film.

Her screenings and exhibitions include the Pérez Art Museum Miami, FL; The Andy Warhol Museum, Pittsburgh, PA; The Art Institute of Chicago, Chicago, IL; and The Kitchen, New York, NY. Her work has been reviewed in *The New York Times*, *Artforum*, *VICE*, *Modern Painters*, and *The New Yorker*. She received a Creative Capital Award, a Fulbright Fellowship, she attended the Whitney Museum of American Art's Independent Study Program, and is faculty at Pratt Institute and the International Center of Photography/Bard College's MFA Program. Carrie Schneider is based in Brooklyn and Hudson, New York.

OPPOSITE PAGE

*Evan reading Anne Lamott
(Traveling Mercies, 2000),
2014
C-print
36 x 30 inches*

Soo Shin

B. 1981

SEOUL, KOREA

Soo Shin is a sculptor and multimedia artist originally from Seoul. In her work, Shin reflects her transitory and uncertain life as an immigrant to the United States as she awaits her permanent visa. Her work often includes repurposed materials that serve new and sometimes contradictory functions in her artwork. “Seeing/ Unseeing”, the mirrors on view at *The Salon*, were created in an attempt to instill a tension between the audience and the work, as the viewer struggles to look at the piece while ignoring their own partially obscured face. This sense of self-distortion, irritation, and determination are in keeping with Shin’s broader themes of displacement on a cultural level.

Soo Shin holds an MFA degree from the School of Art Institute of Chicago and a BFA and MFA from the Ewha Women’s University in Seoul. Based in Chicago, she has participated in artist residencies across the United States. She is a recipient of the fellowships at the MacDowell Colony, Peterborough, NH; the Vermont Studio Center, Johnson, VT; the Massachusetts Museum of Contemporary Art, North Adams, MA; and the Kohler Arts Center, Sheboygan, WI. Her work has been shown in various locations including Chicago, New York, Detroit, and Dallas. She is currently based in Chicago.

OPPOSITE PAGE

Seeing / Unseeing, 2016

Cedar wood, mirror,
black resin

16 x 16 x 4 inches



Ann Toebbe

B. 1974
CINCINNATI, OHIO



Using a style referred to as folk or faux-naïve, Ann Toebbe’s paintings meticulously flatten the world into simple grids. She often paints domestic interiors from a perspective that merges both aerial and on center views, creating an uncanny sense of three-dimensional space. Using memories of familiar objects and places as her starting point, Toebbe creates architectural spaces with a ghostly aura that recalls their imaginary or former occupants. “Around the Block (Ohio)” is a painting depicting the artist’s childhood neighborhood where her parents still live. In fifth grade, she had a paper route on her street and as she traveled around the block she learned the home’s facades by memory. This work emphasizes the fact that while the street has gone through many transitions, the houses will continue to remain almost the same.

Ann Toebbe received her BFA from the Cleveland Institute of Art in 1997. She earned an MFA in painting from Yale University in 2004 and a DAAD Scholarship to the Universität der Kunst, Berlin in 2004-05. She has been the recipient of numerous grants including a Pollock Krasner Foundation Grant in 2005 and 2015, a Sustainable Arts Foundation Grant in 2015, a Chicago DCASE Grant in 2017, and Illinois Council for the Arts Grant in 2018. She is included in several public collections among which is the Saatchi Collection. Her work has been reviewed in Artforum, The Brooklyn Rail, The Wall Street Journal, New American Painting, and The Boston Globe. She has shown in galleries including Field Projects, and Joshua Liner, both in New York, NY, as well as Zevitas Marcus, Los Angeles, CA. Her work has been shown at The Museum of Contemporary Art, Chicago, IL, The Elmhurst Art Museum, Elmhurst IL, and The Fralin Museum of Art, Charlottesville, VA. Toebbe currently lives and works in Chicago.

OPPOSITE PAGE
Around the Block (Ohio),
2017
Gouache on panel
30 x 40 inches

Brittney Leeanne Williams

B. 1990
PASADENA, CA

The work of Brittney Leanne Williams explores the Black body as a site of both suffering and transcendence. Both intimate and anonymous, Williams deploys familial and societal trauma to create depictions of bodies in states of vulnerability and exhaustion. Due to their anonymity these bodies appear as vital and vibrant landscapes that intervene and react to their passive surreal environments. In this way, Williams does not portray the Black body as merely powerless, but instead creates spaces in which the essence of the body outshines its bleak conditions. In “Untitled (Scalloped Garden Bed)”, Williams uses the color red to signify the urgency and authority of the Black body even as it is subjugated and lost to the world around it.

Originally from Los Angeles, Williams attended the Skowhegan School of Painting and Sculpture in 2017 after she received her BFA from the Art Institute of Chicago. Her lush work has been displayed at the Venice Biennale, Italy and the Untitled Art Fair, Miami, FL as well as across New York, California, Chicago and the Midwest. She is a 2018 recipient of the Joan Mitchell Foundation Painters and Sculptors grant and has held residencies at the University of Chicago, Chicago Artists Coalition and Hyde Park Art Center. Williams is now based in Chicago.

OPPOSITE PAGE

*Untitled (Scalloped
Garden Bed) series, 2018*
Oil paint and acrylic
on canvas
36 x 24 inches





Lucy Wood Baird

B. 1987
CHICAGO, IL

Lucy Wood Baird's work is ultimately about misunderstandings as they manifest themselves in image, sculpture, and installation. Her work explores the ambivalence inherent in raw materials of photography: optics, light, perception, and paper. Her practice delves into the interplay between image and object. The work on view is one of a series of works documenting and divulging the delicate dimensionality of an essential and often forgotten raw material in photography, the paper used to translate images from negative or digital file to object via printing. While the paper is essential to the realization of the printed image, it is also contingent on the surrounding environment, bringing an additional dimension to the work, altering both itself and the expression of the image it carries based on light and surrounding space.

Wood Baird lives and works in Chicago, IL. She received her BA from Harvard University in 2010, and her MFA from Massachusetts College of Art and Design in 2016. Baird's work has been included in exhibitions across the country including Filter, Chicago, IL; Aperture Foundation, New York, NY; Aviary Gallery, Boston, MA; Harvey Meadows Gallery, Aspen, CO; and Soil Gallery, Seattle, WA. Her work is included in private collections nationally. She has been an artist in residence at Vermont Studio Center in Johnson, VT in 2016, and Anderson Ranch Arts Center in Snowmass, CO in 2017.

OPPOSITE PAGE

Untitled, 2015
Archival pigment print
29.25 x 22 inches

Liat Yossifor

B. 1974

TEL AVIV, ISRAEL

Originally from Tel Aviv, Liat Yossifor creates monochromatic paintings that are equally pictorial and physical. She is interested in the process of painting and the intuitive actions that arise from it. Yossifor strives to separate her work from the Minimalist and Abstract Expressionist movements in painting, which she views as too male-centric. Her process begins by using a palette knife to move bright red, yellow, and blue colored paints across the canvas, which becomes grey as the colors mix with her movement. While very little color remains, the gestures of the knife create a topography and record of feeling.

Her work was most recently included in solo exhibitions across the US at Miles McEnery Gallery, New York, NY; PATRON Gallery, Chicago, IL; Torrance Art Museum, Torrance, CA and The Contemporary Art Museum St. Louis, MO; as well as internationally at Museo de Arte de Zapopan, Mexico and Galerie Anita Beckers, Frankfurt, Germany to name a few. She was also included in various group exhibitions at Kunsthaus Nurnberg, Germany; and the Lyman Allyn Museum, New London, CT among others. Her work also appears in the Public Collections of the Los Angeles County Museum of Art, Los Angeles, CA; The Margulies Collection, Miami, FL; Isabel and Agustin Coppel Collection, Mexico City, Mexico and Creative Artist Agency, Los Angeles, CA. Yossifor is represented by Miles McEnery Gallery, New York; Galerie Anita Beckers, Frankfurt; Patron Gallery, Chicago; and Paramo Gallery, Guadalajara. She is currently based in Los Angeles, CA.

OPPOSITE PAGE

Two-Fold II, 2018

Oil and watercolor on paper

12 x 8.75 inches



IMAGE CREDITS

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