

**From Chaos to Order:
Making Our Way in the New World of Covid-19**
Curated by Sam Duplessis
The Delaware Contemporary
July 1 – August 23, 2020



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Orrin Whalen

Constructed Chaos 4 (2020)

Acrylic skin on wood board

24 x 18 inches

Not for sale, but please contact for additional work



Orrin Whalen

***Pinched Gravity* (2020)**

Acrylic skin, foam on wood

56 x 29 x 3 inches

Price: \$1,800



Pinched Gravity (detail)



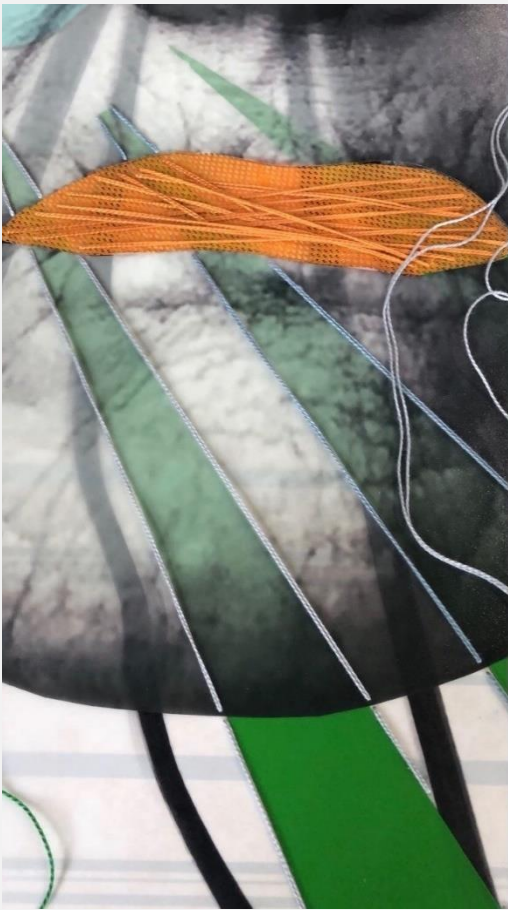
Joey Brock

***Gillian Maximalist* (2020)**

Photo collage, acrylic paint, graphite, wallpaper, canvas, synthetic mesh, embroidery thread on Mylar

56 x 40 inches

Price: \$4,000 (framed)



Gillian Maximalist (Detail)

Gillian Maximalist (Framed)





Lucas Biagini b.1996

2020 Energy (2020)

Oil, acrylic, flashe, and mixed media on panel

30 x 24 inches

Price: \$1,500



Jordan Betten

***Chaos2020* (2020)**

Collage oil on canvas

55 x 48 inches

Price: \$11,000



Chaos2020 (Detail)



Jeff Musser

***Exceptionalism Doesn't Grow From Nothing* (2020)**

48 x 36 inches

Acrylic on canvas

Price: \$5,500

(Note- this work is a key element of a series that will be displayed publicly after this show.

The artist kindly requests that it be made available for this exhibition.)



Ty Nathan Clark

I Found These Thoughts Lying Around. They Hold Great Truths and a lot of Wonder. I Think I will Keep Them Close, For Future Moments. You Know? (2020)

Acrylic, spray paint, cement, and stick on wood panel

48 x 48 x 3 inches

Price: \$5,600



Ty Nathan Clark

I Found More Thoughts Lying Around Again. Instead of Duplicating them, I just Changed them Up a Little Bit. They Told me They Needed Some Attention. (2020)

Acrylic, spray paint, cement, and stick on wood panel

48 x 48 x 3 inches

Price: \$5,600



I Found More Thoughts Lying Around Again. Instead of Duplicating them, I just Changed them Up a Little Bit. They Told me They Needed Some Attention. (Detail)



Tim Nikiforuk b.1975

***Delish* (2020)**

Acrylic, gel, and vinyl on panel

18 x 18 inches

Not for sale, but please contact for available work



A'Driane Nieves

***The Fire Next Time I* (2020)**

Acrylic on canvas

48 x 36 inches

Price: \$1,800

(Note, this piece is one part of a pair.

The other work, *The Fire Next Time II* is also available.)



Viktor van Bramer

***I See a Darkness* (2020)**

Mixed media on canvas

60 x 48 inches

Price: \$5,000



Ryan Eckert b.1993

Different Side of Me (2017)

Oil on paper

24 x 18 inches

Price: \$600 (framed)



Ryan Eckert b.1993

***Cold Winter Sun* (2018)**

Oil and oil stick on paper

24 x 18 inches

Price: \$600 (framed)



Ryan Eckert b.1993

***Another Chance* (2020)**

Spray paint, oil, and collage on paper

24 x 18 inches

Price: \$600 (framed)



Ryan Eckert b.1993

***Long For You* (2020)**

Spray paint, oil, and crayon on paper

24 x 18 inches

Price: \$600 (framed)



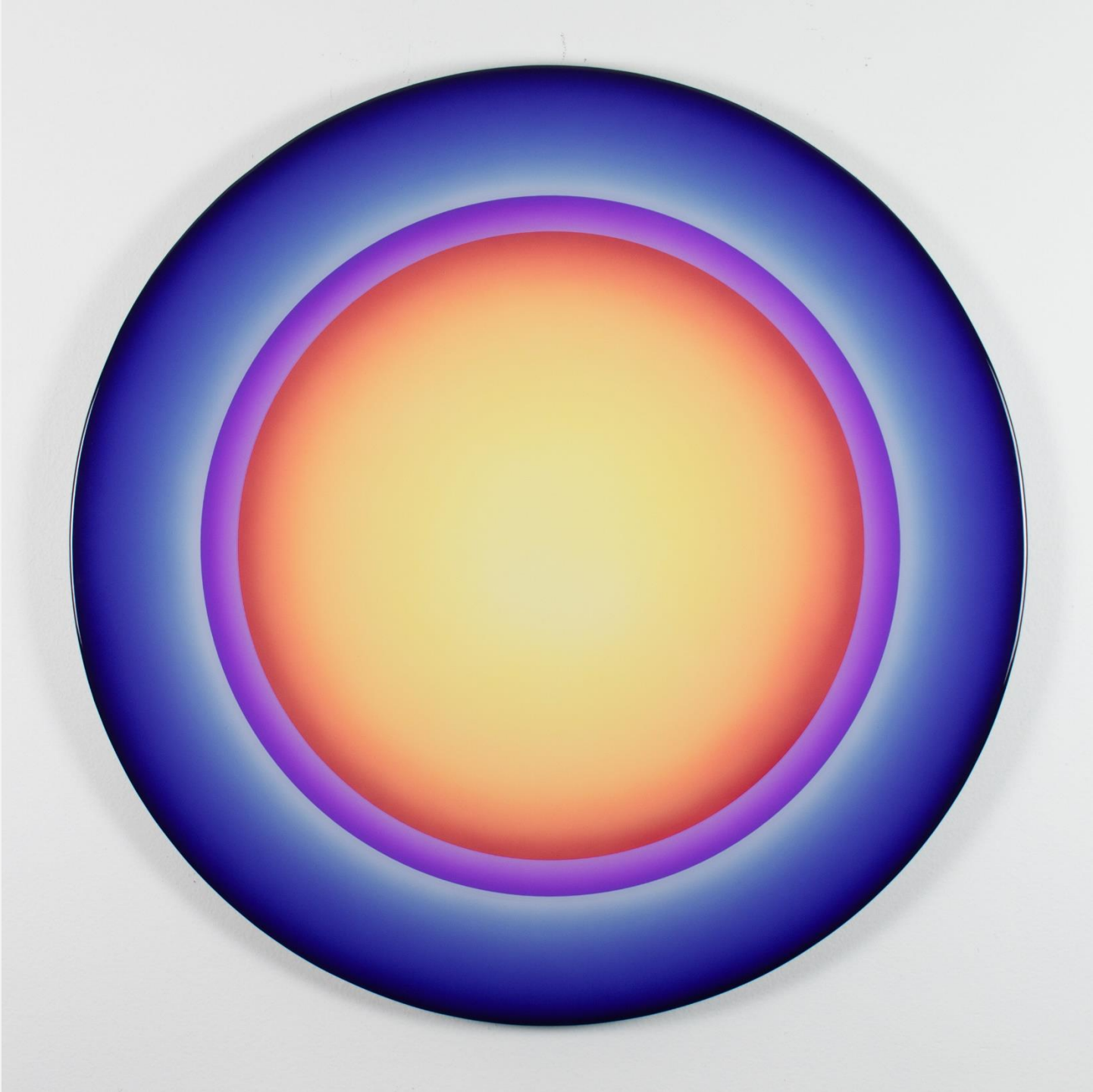
Eric Moore

Polychromatic_01.20 (2020)

Acrylic paint and resin on aluminum

34 inches round

Price: \$1,800



Polychromatic_01.20 (detail)



David Willburn

Monument Detail with McMansion (2020)

**Ink, acrylic, enamel, vinyl shelf liner, Ogura Lace paper, inkjet on photo paper, crystal figurine and
linen on wood shelf, wood panel**

24 x 20 x 7.5 inches

Price: \$1,900



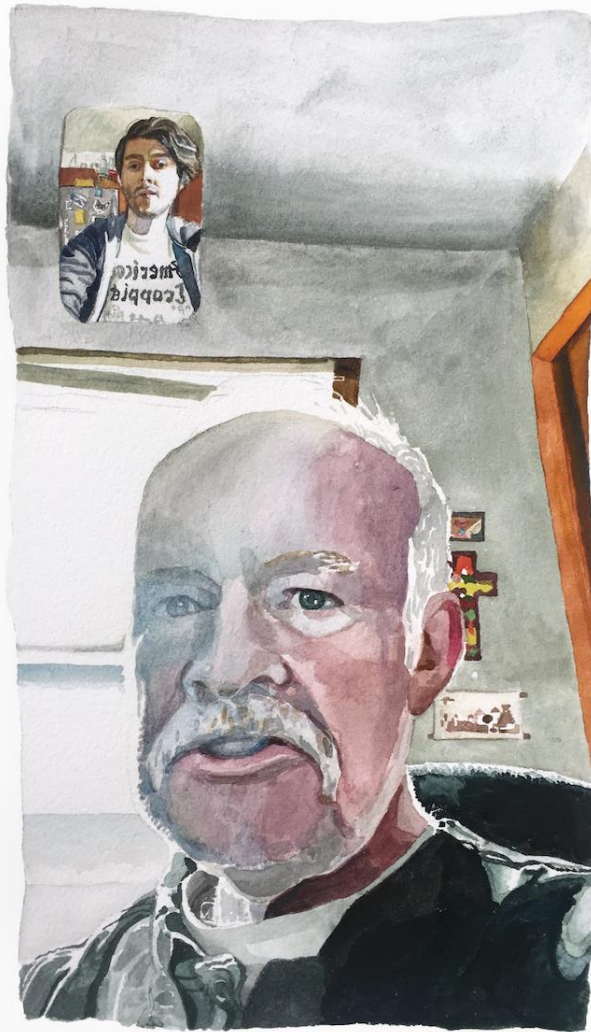
David Willburn

Monument Detail with Rabbit (2020)

Ink, acrylic, latex on linen and wood panel, inkjet on photo paper, crystal figurine and linen on wood shelf, wood panel

24 x 18 x 6.5 inches

Price: \$1,800



Aaron Bos-Wahl b.1982

FaceTime with my Dad (Quarantine) (2020)

Watercolor on paper

15 x 11"

Price: \$1,000 (framed)



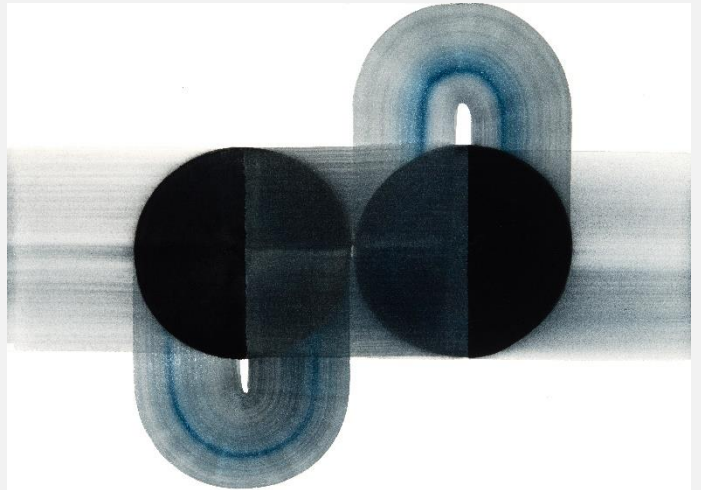
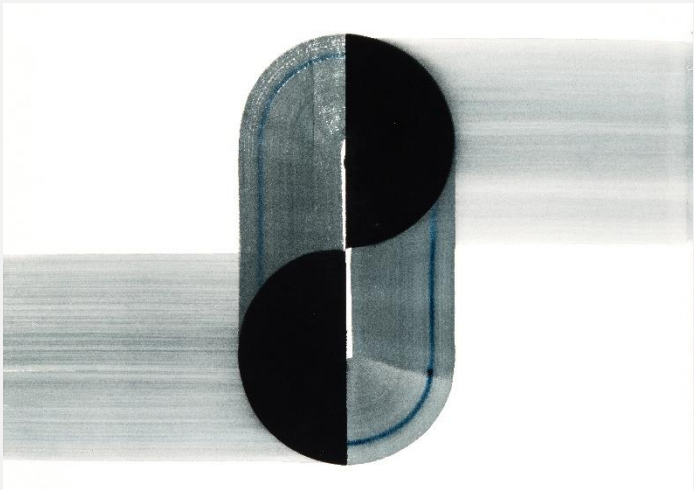
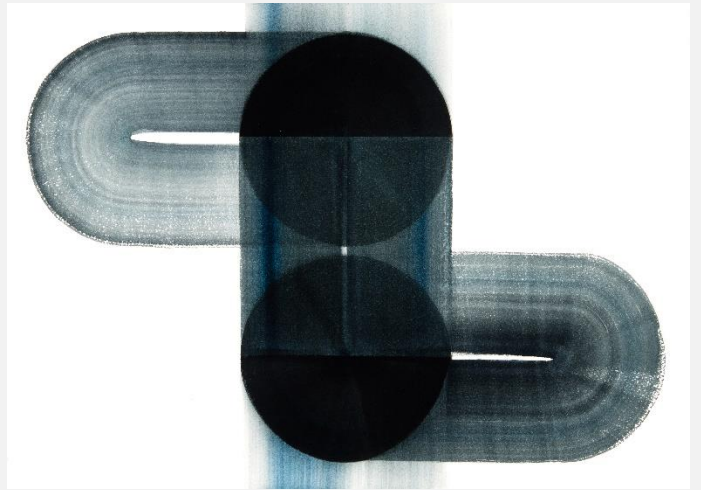
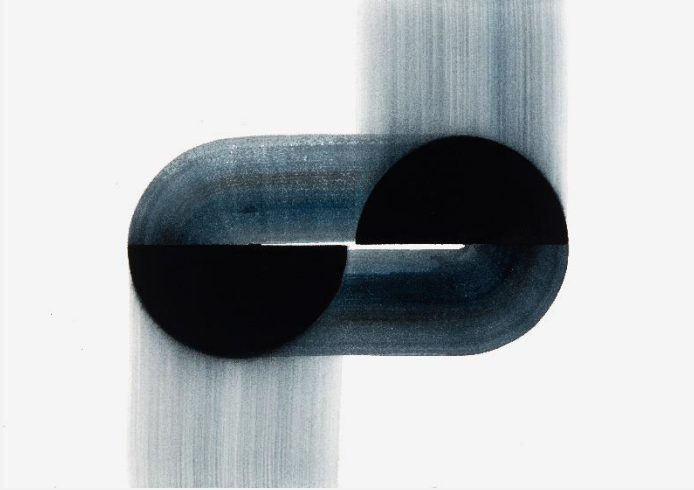
Kit Porter b. 1983

***night still, ii* (2020)**

Acrylic on canvas

40 x 30 inches

Not for sale, but please contact for available work



Jennifer Lail

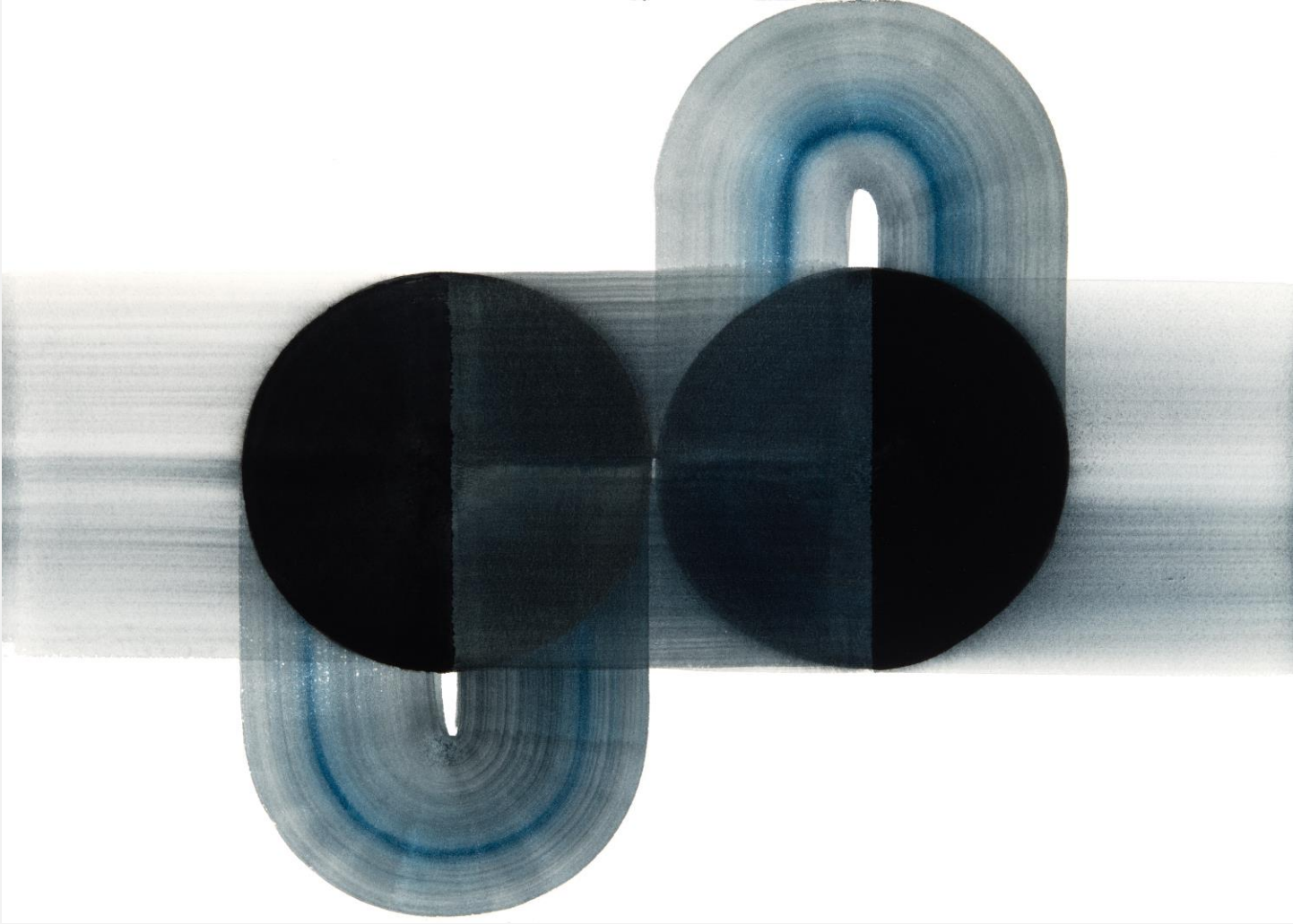
Separated 1-4 (2020)

Watercolor on Arches paper

14 x 20 inches (each)

Price: \$900 each (framed)

\$3,200 for the set



Separated 4 (Detail)

Curatorial Statement

From Chaos to Order: Making Our Way in the New World of Covid-19

This exhibition considers creative responses to the mayhem and confusion of the Covid-19 pandemic, as well as work that falls on the spectrum between chaos and order. While many continue to struggle with pandemic-induced health concerns, social isolation, and economic challenges, parts of the world are beginning to adjust to a new way of life. With this new way of life comes fresh perspectives, new structure, and renewed clarity.

Compiled from submissions to TDC's recent #TDCTogether social media contest, this exhibition was originally intended to showcase a single work of art. When the competition yielded over 250 thought-provoking submissions from across the globe, it was clear that the concept of the contest resonated broadly and merited further exploration. As a result, the exhibition was expanded and 18 artists were invited to participate in a group show from July 1 to August 23, 2020. In consultation with the curator, artists have elected to show the piece they submitted to the contest or other work that fits the framework.

As there were no restrictions placed on medium, size, or thematic content, this exhibition brings together a diverse spectrum of creators and creations. It was important to ensure representative perspectives on the pandemic experience, as it is now well-documented that Covid-19 affects different populations to varying degrees. Among the array of works, Jennifer Lail's meditative black and white watercolors serve as a serene conclusion to an exhibition that begins with explosive pieces like Sean Kratzert's "Chaos," A'Driane Nieves' timely "The Fire Next Time I & II," and Ryan Eckert's tortured still lifes.

While this crisis is far from over, so is the period of intense creativity that often accompanies such historical moments. For now, we are pleased to present this selection of works that seeks to explore the challenges and aftermath of Covid-19 in North America. We hope your own personal Covid-19 experience follows the (sometimes meandering) path From Chaos to Order.

Artist Bios and Statements

Jordan Betten

Bio: Jordan Betten is an American artist whose creative career encompasses painting, sculpture, fashion and design.

Known for his unique style of lines, splashes, and colors, Betten has the ability to capture the feeling of freedom and movement in his paintings while portraying a combination of realism and abstraction. His paintings are fluid, lyrical and chaotic with a sense of balance. In his most recent work, Betten deconstructs his canvas and creates collage with bold geometric forms.

The founder of Lost Art, an art and design brand, Betten spent twenty years designing and making one-of-a-kind pieces from leather and other natural materials. His works are coveted by rock stars and receive international press coverage. Betten's collaborations have included clothing and accessories for Lenny Kravitz and costumes and wings for the Victoria's Secret fashion shows. Betten currently lives in Miami, where his paintings have been exhibited with Faena Arts and Goldman Global Arts. His leatherwork has been exhibited in museums worldwide, including The Metropolitan Museum of Art and The Victoria & Albert Museum London.

Work: The Rebel is a person or idea that rises in resistance to the norms. Rebel2020 is a representation of this rebel spirit, a way of living, thinking, and being. In this time of Corona Virus and social chaos we need to rethink how we can create the future.

Lucas Biagini

Bio: Lucas Biagini combines colour, line, and process to create visually dynamic and sculptural abstract paintings. He uses paint in several different ways; thick, thin, and coarse. This allows him to emphasize one plane of colour against another which ultimately creates strong contrast and dualities throughout his paintings. His work will vary in style but what resonates amongst them all is the underlying investigation into ways that paint can be used to spark interest or insight into new visual experiences. Biagini is an emerging artist from Toronto Canada. He graduated from OCAD University in 2018 where he received his BFA in drawing and painting. Since then he has participated in several group shows in Canada, China, and USA. Biagini has two solo shows approaching in Toronto and Montreal, which will happen in 2020 and 2021.

Work: I have always enjoyed trying to fit as many types of materials, tropes, and gestures in a painting. I want things to clash. But it's from all these different interactions of colour, marks and so forth where a chaotic balance begins to emerge. A chaotic balance we are beginning to see this year in 2020.

Aaron Bos-Wahl

Bio: I was born in 1982 in Milwaukee, Wisconsin. In 2007 I earned my BFA in Painting and Drawing from the University of Iowa and in 2010 my MFA from Washington University in St. Louis. I currently live in Philadelphia where I teach elementary art.

Work: While previous optimism about a year of 20/20 vision, a spiritually enlightened vision, now seems darkly ironic, I've been finding that I still have faith in this idea. The virus and quarantine shook the ground beneath our feet, and the killing of George Floyd has started a long overdue paradigm shift. From ashes grows new life. Are we now seeing with greater clarity, to slow down, to recognize what really matters, to take care of one another and act with compassion? While the world outside was changing rapidly, these paintings were two diary entries from one small life in quarantine, becoming more in tune with home, being forced to slow down, navigating alienation and intimacy.

Joey Brock

Bio/Work: The genesis of my work started two years ago with the launch of One Portrait Project (www.one-portraitproject.art). The heart and soul of the project, and all of my recent work for that matter, is about self-acceptance, which is something I wrestled with for much of my childhood and into my adult life. Growing up a gay man in the south and the grandson of a Baptist minister made it a bit more challenging to reconcile who I was in the world. In order to explore identity in my work, I started photographing and interviewing friends and strangers whose character and individuality were directly manifest in their physical appearance. How they chose to present themselves consciously or sub-consciously to the outside world. Taking this imagery I create mixed media collages of the individual expanding the conversation to the complexity of our human nature.

Ty Nathan Clark

Bio: Ty Nathan Clark grew up in a family imbued by culture. His uncle Conway "Jiggs" Pierson, the world renowned Sculptor and Raku artist, impacted his drive and passion for the arts at an early age.

Ty has traveled to 5 continents while living, creating and learning in over 20 countries and cultures around the world. Ty was named one of ten contemporary artists in Austin to watch in 2017 and 2019 by Culture Trip. In 2019, his Award-Winning Documentary film Jump Shot world premiered at SXSW Film Festival.

In addition to the influence of his uncle "Jiggs" he studied under American sculptor William Catling while attending Azusa Pacific University's School of Fine Arts. Ty Nathan Clark has spearheaded collaborations with other artists, organizations, and communities around the world for the past two decades, advancing support and dialogue around issues regarding arts, community building and culture care.

Work: Ty Nathan Clark created these two works in a moment when materials in his studio were running low and his head was crawling with thought and emotion. He was finishing his series "I am a mess. But I am OK. Thanks." and working to bring a childlike, whimsical spirit into his studio life. He used the leftover materials and medium he had existing in his studio to represent all the truths and wonders that were occupying his head and heart. The artist started with wood as the foundation, then cement, then layered his thoughts in acrylic, one color on top of the other, creating chaos amongst the order and finished with a found object, a dead branch from his yard. The branch could represent the artist himself or this world we live in as an anchor point that either holds these thoughts together or is taking them apart. That's for you to decide.

Ryan Eckert

Bio: Ryan Eckert was born in 1993 in Belleville, Illinois. He received his BFA from Eastern Illinois University in December of 2015, and then his MA from Eastern Illinois University in 2017. He recently completed his MFA at Arizona State University in 2020.

Work: Ryan Eckert's paintings explore the relationship between self and his surroundings. Flowers and windows are reoccurring motifs in his work that become figurative with a sense of longing and searching. His paintings display a range of physical beauty that Ryan compares to the impulsive beauty of life's temptations as well as its overwhelming joys. Each painting is on an individual journey that spans different stages of life, from birth to death and finally ascension. Ryan Eckert's work is a journal where every page is left open, describing a personal life of faith and spirit, which, though tainted by his own inner desires and ambitions, culminates in a warm, peaceful acceptance of salvation.

Sean Kratzert

Bio: Sean Kratzert is an artist working out of Chester, Connecticut. He employs the use of paint, collage and sculpture in his practice. The artist is also informed by his experience as a carpenter and house painter. This has led to Sean's deliberate misuse of materials in the studio, which allows the artist to develop interesting textures and fields of depth. Sean received a marketing degree from the University of Vermont. He opted out of traditional art school, as his mother was an oil painter and his father was a musician. He has been exploring these passionately since his youth and has been able to continue his work in a Connecticut studio once used by Sol Lewitt. Sean looks forward to refining his craft through continual practice and the further studying of art history and contemporary society. Please see more work at www.seankratzert.com

Jennifer Lail

Jennifer Lail is a painter based in Jacksonville Beach, Florida. She moved to Jacksonville to attend the University of North Florida in 2005. Lail later graduated in 2010 with a Bachelor of Fine Arts, focused on Painting and Drawing from the University of North Florida. Jennifer's work has been featured and exhibited in spaces including but not limited to Hillary Whitaker Gallery, Sublime Original, Buckhead Art & Company, The Cummer Museum, Perdue, and University Gallery (UNF). Lail has the absolute pleasure of collaborating with curation teams and art dealers to help create spaces for corporate and private collections.

Work: This quadriptych was painted as a visual representation of loss. Even through loss there is still a great deal of connection. Through connection two halves will become whole once again, and the cycle will go on.

Eric Moore

Bio: Eric Moore's paintings explore the emotive capacity of color through the interaction of perception, color and light. Moore's contemporary color field paintings entail large swaths of saturated gradations that seamlessly transition from one color to the next. While Moore favors the emotional impact of aesthetics over cerebral content, his work also embodies a minimalist ethos that doesn't attempt to reference anything external. Ultimately, Moore's primary objective is simply to illicit a feeling of beauty. Moore's works are created using finely atomized paint applied with a variety of airbrushes and spray guns. The circular, tondo works are created on custom cut aluminum panels which he attaches to a rotary lathe that continuously spins the panel as he paints. He finishes the work with a thick layer of high gloss resin that reflects the viewer and their environment in the work. Eric Moore is a full-time, self-taught, independent artist who lives and works in Atlanta, Georgia.

Work: This piece was a direct response to the Covid-19 Pandemic: I was in the midst of a series of black-and-white paintings when quarantine began. As the reality of the situation and my own quarantine set in, I felt a visceral pull to work in color again. Color truly has emotive power and I want to use that power to share some semblance of joy, beauty and order in this difficult time.

Jeff Musser

Bio: Before a painting becomes a painting, I form a rough draft by making a collage. I use my own photographs, my own drawings, and other source material to form a blueprint for a particular message. For me, the value of making collages comes from stitching together photos as a kind of fabric, extracting information and then providing that cumulative information as a totally different package in the form of a painting. This mode of working has taken on a special relevance for me recently when I started to examine my own identity within the construct of "race" in America. I have noticed that when the subject of "race" or "racism" or "whiteness" comes up in the contemporary art world, rarely do artists who look like me step into the conversation in a meaningful, deep way. Much like in the non-art world, black and brown people are expected to make work about race. Or, they are expected to carry the burden of doing

something about racism in their work or talking about the effects of things like colonialism etc. But why don't white artists tackle these kinds of issues from the perspectives of power? In my work, I aim to confront and scrutinize my whiteness and how it has shaped my worldview.

Work: If you have been following the news, you may have heard that the Corona Virus is the "great equalizer," or that "the disease doesn't discriminate." While that may be true on a biological level, the gap between who is affected by Covid 19 and who is not is very clear. How and why have these gaps existed for so long and why are we still talking about them in 2020?

A'Driane Nieves

Bio: Beauty, power, transformation: These good things sit at the heart of A'Driane Nieves's multidisciplinary work. Nieves is an award-winning artist, activist, speaker, U.S. Air Force veteran, survivor of abuse, and mental-health advocate who channels the lessons of her multifaceted life experience into creativity for the sake of justice and healing. Nieves leads the Tessera Collective, an online platform and mental-health support group for women of color, as well as the Tessera Arts Collective, a not-for-profit she founded in 2018 to serve women-identifying and non-binary abstract artists of color in the Greater Philadelphia area. Through her own painting, Nieves, who lives with bipolar disorder, excavates everything that she hid for so long, in both body and mind, to endure. Using storytelling and visual art, she helps womxn transform the brokenness in their lives, celebrating their resiliency and finding their joy, catalyzing personal growth and enabling social change.

Work: "Love takes off the masks that we fear we cannot live without and know we cannot live within. I use the word 'love' here not merely in the personal sense but as a state of being, or a state of grace - not in the infantile American sense of being made happy but in the tough and universal sense of quest and daring and growth." (James Baldwin, *The Fire Next Time*)

Tim Nikiforuk

b. 1975 Calgary, Canada. Tim Nikiforuk is a Canadian artist whose practice falls between the realms of painting and sculpture. Best known for his richly textured, vividly colored applications of gel and oils over substrates such as vinyl and panel, Nikiforuk explores compositions that reflect fluidity and spontaneous movement. Most recently, his work has focused on a limited palette of blacks and creams over a variety of boldly colored vinyls.

Work: Suppression and Delish represent my continued exploration of mark-making, surface quality and compositional movement. Together these two pieces manifest a rich layering of color that leads the viewers eye through a labyrinth of line and texture.

Kit Porter

Bio: Kit Porter (b. 1983) is a mixed media artist living and working in Beaufort, South Carolina. Her abstract language evolved from her personal interest in the way an object left by the sea wears down as a result of time and environment. To characterise this process of diminution, she paints around and into shapes to create fragments which appear carved, softened and shaped from the outside. Whether painting literal pieces of marine debris, or dissecting still life into abstraction, she successfully presents fragments as a metaphor for the fragility of the physical world. Porter received her Bachelor of Fine Arts in painting from the University of the South in 2005. Her work has been exhibited in group shows nationally, written up in various publications such as Thalia Magazine and The Earth Issue, and can be found in private collections throughout the United States, the United Kingdom, and Europe.

Work: Fragments of a potted floral appear carved, softened and shaped from the outside, characterising the concept that time and environment alter the size and quality of everything. We are all impacted, affected and shaped by this global crisis and the circumstances surrounding it - some in growth, others in fracture. The fragments in this work serve as a metaphor for the fragility of the physical world, and the perpetual role environment plays in shaping our life experience.

Viktor van Bramer

Bio: Viktor van Bramer is a self-taught artist, florist, event producer, and perfumer. van Bramer was born in Las Vegas, Nevada in 1983. He currently lives and works in Philadelphia, Pennsylvania. van Bramer's practice formally investigates alternative painting processes that cultivate a state of emotional minimalism. The work is as much about the meditative process it requires to paint as it is

about the intricacies of the finished piece. The paintings have a tactile sensuous quality while also suggesting weather patterns, topography in motion, and the slow and steady growth of plants or lichens; the constant change of our physical world in the form of a static object. The final compositions become undulating portals that unravel and coalesce. The unique process is inspired by many years as a florist, constantly arranging and rearranging organic objects. Creating a sense of balance, fluidity and movement is of utmost importance.

Work: The rectangle, both door and monolith, sapphic and phallic, is softly, but forcefully disrupted by the brush strokes, which themselves are a stand in for our actions and intentions. A slow, necessary, and careful violence. The chaos caused by old paradigms is eroded, and a new order is formed. It is still an awful symmetry. Hopefully better than what preceded it, but still far from perfect. A step toward something that will never be finished.

Simone Welsh

Bio: Simone Welsh is a nationally recognized artist based in the D.C. Metropolitan area. Her current work reflects the changing scope of human emotion in these turbulent sociopolitical times. She works mainly in mixed media with a focus on abstract portraiture. Ms. Welsh has exhibited both domestically and abroad, including at The Torpedo Factory, The Delaware Contemporary, MGM National Harbor, the Arkansas Art Center, and many more. She has been featured in *Fine Art Connoisseur*, *Plein Air Magazine*, and *Modern Luxury Magazine*. She has a permanent collection at the Masur Museum of Art. Ms. Welsh received her MFA from University of Delaware in 2018, and her BS in Chemistry from Indiana University of Pennsylvania in 2013. She currently works as the Director of Broadway Gallery in Great Falls, Virginia.

Work: A self-portrait of the artist created after she tested positive for Covid-19 in late March of 2020, "Comfort Food" encompasses the instinct to seek solace in nostalgia. Painted on pages of Betty Crocker's 1969 cookbook, an enduring staple of the American homemaker's kitchen, "Comfort Food" captures the helplessness that comes not only from being sick, but from the harrowing feeling of true isolation caused by enforced quarantine. From a distance, the portrait is clear, with the background of cakes, pies and breads obscured. As the viewer gets closer, the portrait becomes more indistinct, and only the bright, shiny text-laden images of CAKE, PIES, AND BREADS remain.

Orrin Whalen

Orrin Whalen is a painter-sculptor who currently works in Los Angeles. In 2014 he earned his BFA in scenic design with a focus on scenic painting from Boston's Emerson College. His work is an exploration of colors and textures using handcrafted acrylic skins, paint chips and scrapings, building desired formations of flowing fabric or scaley chipped assemblages. Shapes of palm fronds, flowing fabric or desert cracked sand are hidden subtly in his work, while we are bombarded by the noise of colors and varying textures.

Work: Both of these works explore the dissembling of law and order. In the process of creating *Pinched Gravity*, the acrylic skin was left to hang naturally in an exploration of the given law of gravity. The artist then disrupted gravity acting as an outside force, manipulating the folds and draping of the sculpture by pinching and forming the acrylic skin.

David Willburn

Bio: Born in Fort Stockton, Texas, David Willburn lives and works in Fort Worth, Texas. Since earning his MFA from Vermont College of Fine Arts, his work has been shown nationally and internationally at venues including Dallas Contemporary (Dallas, Texas), San Diego Art Institute (San Diego, CA), University of Art and Design (Helsinki, Finland) Museum of Arts and Design (New York, NY), Union Gallery at University of Wisconsin (Milwaukee, WI), Museum of Contemporary Craft (Portland, Oregon), Galleri Urbane (Dallas, Texas), and Carneal Simmons Contemporary Art (Dallas, Texas).

Work: *Monument Detail with McMansion* and *Monument Detail with Rabbit* (both 2020) are part of an ongoing series of collaged paintings in response to the artist's fantasies of recreating landscapes and structures. In the face of national and international crises, Willburn imagines a 21st century period of social reconstruction where DIY culture, fine art, and craft are employed in unison in a kind of democratized rebuilding of the world around us.

Materials such as paper, paint, shelf liner, and readymade collectables are a part of the artist's interest in combining disparate objects and surfaces to make works where color, texture and pattern often dominate the composition. Originally a fibers-based artist, his interest in craft materials and culture remains apparent.