



Christopher Aque

Beth Asper

Lauren Beck

Stephanie Brooks

Julia Fish

Joann Greenbaum

Samara Golden

Nate Heiges

Bill Jenkins

Judy Ledgerwood

Josiah McElheny

Richard Rezac

Lisa Sigal

Jo-ey Tang

Joe Winter

Ann Toebbe

B. Wurtz

Sun You

Bari Ziperstein

Curated by

Colleen Asper &

Ethan Greenbaum

Two Fold

May 1-July 5, 2011

Opening May 1, 2-4 pm

125 North Harvey Avenue, Oak Park, Illinois 60302 - Telephone: (708) 763-8554

Two Fold

Opening reception: Sunday, May 1st, 2-4 pm

Exhibitions run through July 5th , 2011

Two Fold will take place in the residence of Michelle Grabner and Brad Killam, adjacent to The Suburban. In addition to being showcased within the Grabner/Killam home, Two Fold will also be generated by it. The exhibition will be comprised of works made or selectively paired with preexisting objects in their house. Two Fold, a literal translation of diptych, suggests a conjoined doubling and the show embraces this notion of pairing with works that offer both formal and familial attachments.

Ethan Greenbaum: Colleen, why did you invite your mom to be in the show?

Colleen Asper: I thought her work would look good with your mom's. Also, it seemed a continuation of the logic of our show, which is itself a continuation of the logic of the space that is hosting us. In a gallery paired with a home and supported by the family inside it, nepotism speaks not only to the familial, but also to the way the work in this show emphasizes the co-constitutive and contingent over the individual and independent.

EG: I like that. Along those blurry lines—do you think we should have a checklist to help visitors 'see' the show? I have been going back and forth on this. I really like the potential for ambiguity inherent in the premise. The house already has a beautifully curated collection that is ours to ruin. Is it more interesting to leave it open ended and not provide a diagram, or is that obnoxious and opaque?

CA: I am fine with opacity, but I definitely think we should have at least a checklist, if not a map. I only ever turn to something like a checklist after looking first at the work, so I think the viewer can still have the experience of wandering around and wondering where the work is, or what work we brought into the house, and then also have the opportunity to go back a second time and treasure hunt with a key. The house really does have a beautifully curated collection. If we ruin it are we just acting like errant interior designers?

EG: Curator as bad interior designer! The possibility of making it worse is a bigger risk here than it would be in a typical gallery space. Of course, that is part of the tension and fun, too. I actually imagine (and hope) that the show will be a little invisible or camouflaged. The terms of the exhibition influence the work people are contributing, too. For one thing, it's in a home, which changes the nature of an install: will this fit somewhere that isn't already occupied? Is there room on that shelf? Also, because people are responding to other objects, there is a wariness: one male artist was considering placing his small sculpture on top of the work of a female artist already in the collection, but was worried this might have negative connotations. I like that these social anxieties play to the theme of the show and are part of the contingent quality you mentioned.

CA: That is hilarious—you will have to tell me who that was when we are not writing this PR. But always when you ask artists to respond to a particular space or premise, you are giving them a constraint that it is their job to make use of—or figure out how to sneakily disregard. I am reminded of something Vito Acconci said—that at first he made installations that were specific to a space to avoid the implication that the work was universal, but after awhile he began to feel that in “decorating” the gallery, he was just camouflaging its function as a store. Institutional critique, of course, attempted to replace camouflage with a big pointing finger—but in either instance you have artists working with the restraints of a given space. I am sure the work in our show will reveal certain things about the home, while the home, perversely, will work to camouflage the works' function as art. What I like about starting with this space is the complex web of social interactions it projects onto the work. Having been invited over to the Grabner/Killam household, I only hope our art makes for good guests.

Curated by Colleen Asper and Ethan Greenbaum, Two Fold will include works by Christopher Aque, Beth Asper, Lauren Beck, Stephanie Brooks, Julia Fish, Joann Greenbaum, Samara Golden, Nate Heiges, Bill Jenkins, Judy Ledgerwood, Josiah McElheny, Richard Rezac, Lisa Sigal, Jo-ey Tang, Joe Winter, Ann Toebbe, B. Wurtz, Sun You, and Bari Ziperstein

The Suburban, 125 North Harvey Avenue, Oak Park, Illinois 60302 - www.thesuburban.org



Installation



Christopher Aque

Trim, 2011, Tree, shellac, tree stand, and plastic shims, 78" x 16" x 16"



Beth Asper

Tree Trunk, 2011, Smalti glass mosaic and tree trunk (Paired with Gaylen Gerber tree stumps)



Lauren Beck

Orange Head, 2011, Watercolor, ink and collage on paper, 24" x 17.5" (Paired with painting by Katharina Grosse)



Stephanie Brooks

Sylvia Plath's underlining in her copy of Virginia Woolf's Mrs. Dalloway (No. 1), 2008, Two etched zinc plates, enamel, wood shelf, 7.5" x 5" each



Julia Fish
East Stairway, profile in line #2, 2006, Gouache on paper, 22.5" x 30.5", framed (Based on stairway in the artist's home)



Samara Golden

A Total Eclipse of The Earth, 2011, Digital video loop, 2 min. 51 seconds (Paired with painting by Katharina Grosse)



Joann Greenbaum

Suburban Too, 2011, Gouache and ink, 18" x 16" framed (Based on images from The Suburban website)



Joann Greenbaum

Coffee Break, 2011, Gouache and coffee, 18"x 16" framed (Based on images from The Suburban website)



Nate Heiges

Slipcover for Platonic Forms: Octahedron, 2011, Fabric, 40" x 40" x 56"



Nate Heiges

Slipcover for Platonic Forms: Octahedron, 2011, Fabric, 40" x 40" x 56"



Bill Jenkins
Untitled, 2011, Found Compact Discs, Dimensions Variable



Judy Ledgerwood (made in collaboration with Nancy Gardner)
Ceramic Bowl (Blue Black and Orange), 2009, Glazed Red Clay, 8" x 8" x 1.5"

I had to set up cat litter



Josiah McElheny

White Modernism, 2008, Artist Proof from a 13 page etching suite published by Jacob Samuel Editions
Image based on a design by Ingebord Lundin from 1962 (Paired with text piece by Josh Grigely)



Richard Rezac

A's robins, 2010, Cast aluminum on painted wood, 13.5" x 17.75" x 2.5"



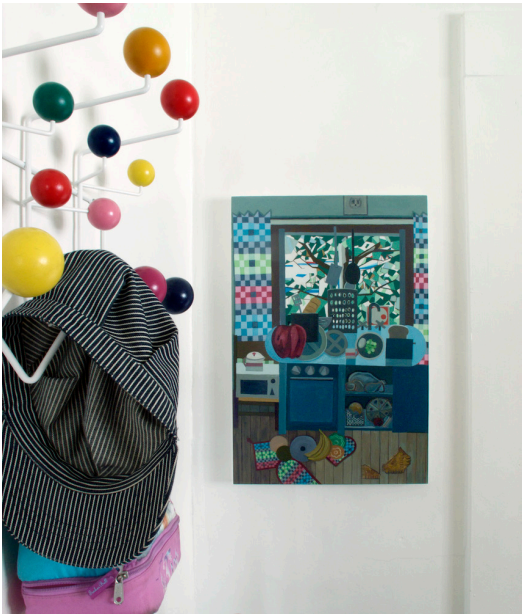
Lisa Sigal

Folded Architecture (512 3rd Ave., Brooklyn), 2011, Paint and wall debris on paper, 29.5" x 85" (Based on the artist's bathroom wall)



Jo-ey Tang

Mallow, 2010, Dead hibiscus tree driven from The Notary Public, NY to The Suburban, Oak Park, IL on April 30, 2011
(Paired with Joe Scanlan's fern)



Ann Toebbe

Still Life with Toy Kitchen, 2011, Oil on panel, 23" x 16" (Paired with Ceal's little kitchen and painting by Susie Rosmarin)



Joe Winter
Back Left, Back Right, Front Right, Front Left, 2010, 15" x 11.5" each, unique prints on paper



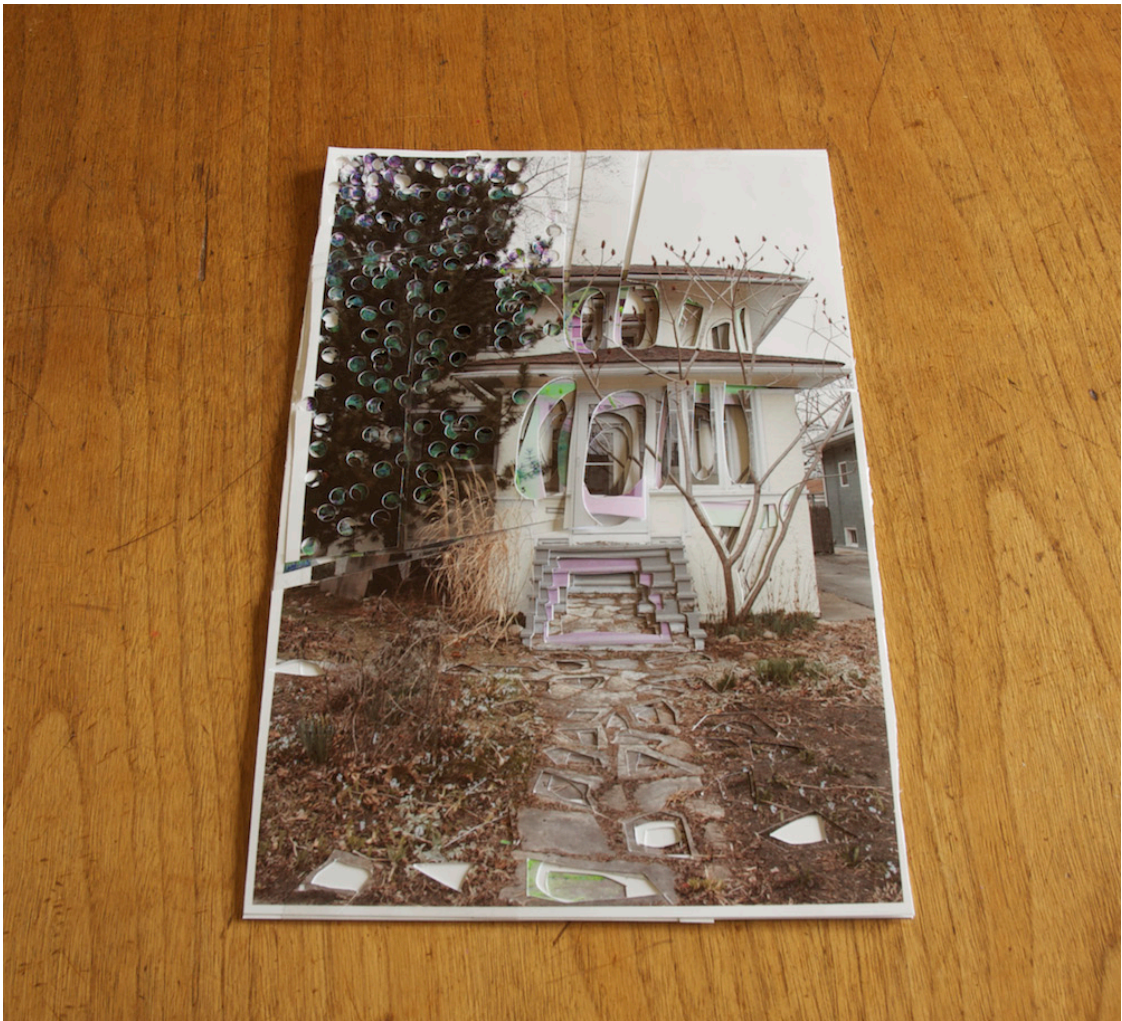
B. Wurtz

David Robbins Talent, 2011, Black and white photograph in frame, 10.5" x 8.5" (Paired with photos by David Robbins)



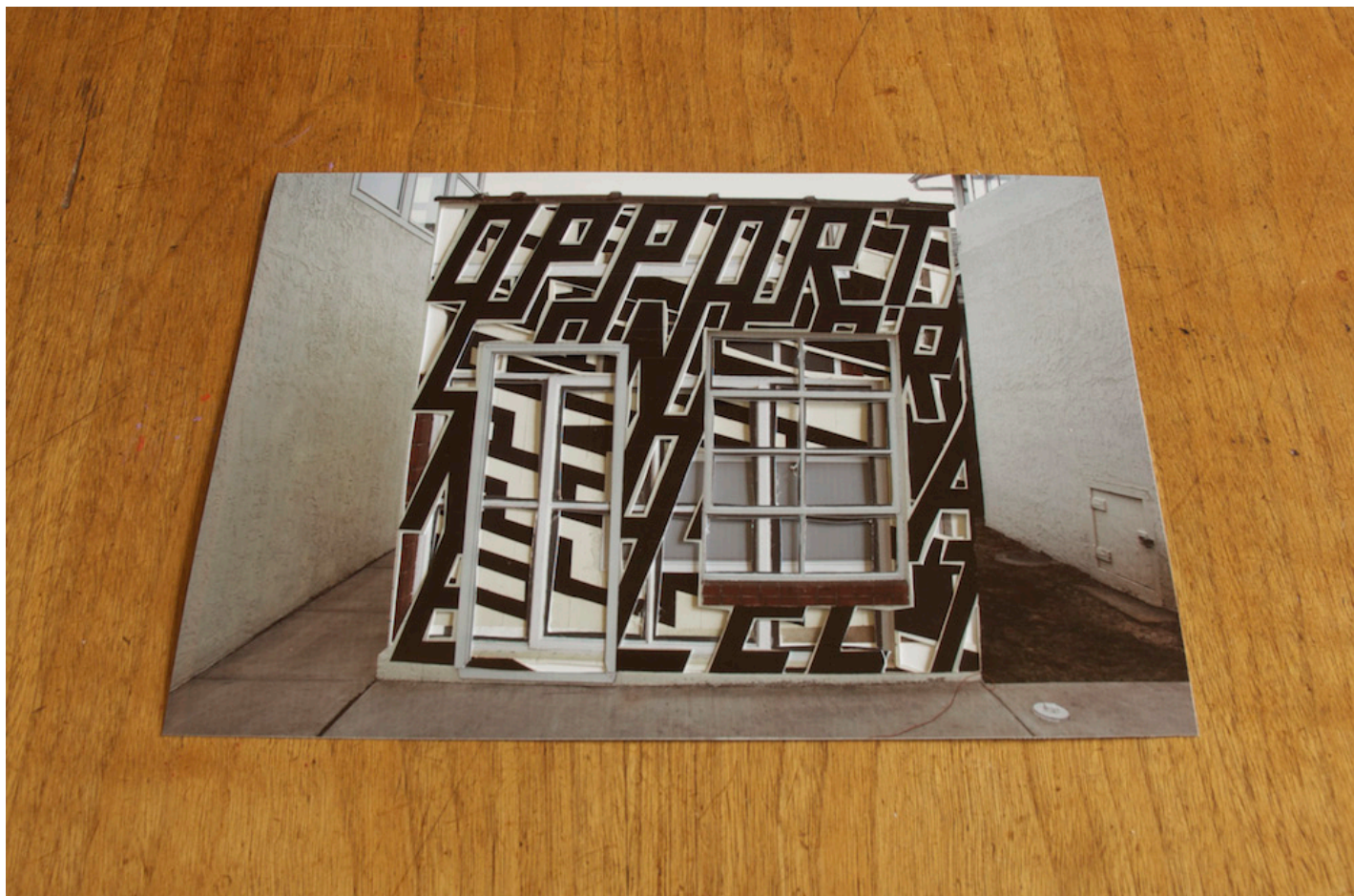
Sun You

Untitled, 2011, Nylon and plexiglass, 8" x 10" (Paired with painting by Jerome Ack)



Bari Ziperstein

Untitled (Suburban 1), 2011, Hand cut collage, 8.5" x 11" (Made with photos by Michelle Grabner)



Bari Ziperstein

Untitled (Suburban 2-3), 2011, Hand cut collages, 10.5" x 7.5" and 11" x 7.25" (Made with photos by Michelle Grabner)