



Trio:
Lauren Bradshaw, Daniel Brickman, and Jeanne Ciravolo
January 14 - February 12, 2023



ATHICA

Athens Institute for Contemporary Art

ATHICA: Athens Institute for Contemporary Art is an independent, non-profit gallery promoting and supporting innovative contemporary art and artists through exhibitions, education, and events.

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Exhibition Gallery Guide

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Curated by Jon Vogt

ATHICA's early Winter 2023 exhibition *TRIO* features the work of Lauren Bradshaw, Daniel Brickman, and Jeanne Ciravolo. The exhibition is the latest installment of the *Solo Duo Trio* series, which provides opportunities for individual artists to exhibit their work at ATHICA and its satellite location, ATHICA@Ciné. Selected by the ATHICA Exhibitions Committee with additional curation by Exhibition Committee Chair and ATHICA Board President Jon Vogt, the work in this exhibition is united by its visceral and unusual use of fiber and other materials, referencing the body, the tactile, and the experiential.

According to exhibition curator Jon Vogt, "These artists come from the American North, South, and West, each bringing a unique but complementary sensibility to their work, inhabiting the gallery like creatures we know but haven't met before. These beautiful, sculptural, and painterly works have fiber as one common thread (pun intended), uniting in their mutual exploration of found materials and biomorphic imagery."

About Lauren Bradshaw



Website:

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Lauren Bradshaw earned her BA in Studio Art at the University of North Georgia in 2019 and her MFA in Ceramics at Clemson University in 2021. She has been included in several juried exhibitions across the Southeast, California, and New York. She was recently included in a HEXENTEXTE publication entitled *Dream House: A Collaborative Zine in Honor of the 50th Anniversary of Womanhouse* and spoke at the online symposium, *Dismantling the Body: Possibilities and Limitations in Art Making*, organized by the University of Washington Graduate Students of Art History (GSAH). Most recently she had a solo exhibition entitled *Severance* at the Roy C. Moore Gallery on the University of North Georgia Gainesville campus and an exhibition of collaborative works with Theo Trotter entitled *Ruptured Dichotomies* at MAPSpace in Port Chester, NY.

Artist's Statement

In this body of work, my manipulation of materials accentuates their inherently corporeal qualities of vulnerability and resilience. Ceramic sculptures work in conjunction with soft materials to render the fragility of our entropic bodies, confronting myself and viewers with our own mortality. Although clay is initially manipulated as a soft material, it loses the ongoing malleability indicative of soft sculpture once fired. Softness subverts the typical static quality associated with rigid sculpture due to its dynamic elasticity. Analogous to the gradual disintegration of our bodies, latex is an ephemeral, non-archival material as it darkens, fragments, and disintegrates over time. Through the lens of abjection, these materials reveal the tension between dichotomies such as hard versus soft or internal versus external while also serving as an interplay among fluctuating levels of permanence and impermanence.

About Daniel Brickman



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Daniel Brickman's artwork combines sculpture and painting with an emphasis on process and craftsmanship. He holds an MFA from the University of California, Davis and a BFA from Indiana University of PA. He has roots in the Bay Area and Los Angeles, CA. Daniel lived in Croatia between 2006-09, earning an Academic Council Commendation from the Academy of Fine Arts in Zagreb and a U.S. Embassy Cultural Grant. His exhibitions from this period include the *28th Youth Salon*, VN Gallery, Labin National Museum, and the *Biennial of Contemporary Art* in Lucca, Italy. After finishing grad school and moving to the Bay Area, Brickman was invited to create outdoor rope installations at Oakwilde Sculpture Ranch in 2015 and 2016. Other recent exhibition listings include Root Division (SF), Ramon's Tailor (SF), Das Schaufenster (Seattle), Kondos Gallery (Sacramento), and Morgan Art of Papermaking Conservatory (Cleveland).

Artist's Statement

I make art that combines sculpture and painting and is composed of rope, hot glue, sawdust, resin, and pigments. I use thick rope as the backbone of the form and build up surfaces around it until a rough and mucky exoskeleton is created. My palette is muted and often monochromatic, giving the pieces a monolithic feel that is both contemporary and ancient.

The finished aesthetic of my work is reductive and primal, and it obscures an intricate process marked by craftsmanship. I begin directly by spatially "sketching" out a form with rope. Often, a single line is my starting point. I layer rope onto itself to give the work its form, then I brush on resin and sawdust until the form is solidified. I am currently exploring new ideas of surface treatment and pigmentation.

My art evokes questions of ritual, process, and growth. Motifs of repetition run throughout the work to suggest the cyclical nature of our daily experiences, such as the establishment of personal routines. The enclosed body of work was informed by my pandemic experience and fixates on germs, bacteria and parasites as well as instruments and tools that we use on our bodies and environments in pursuit of cleanliness.

About Jeanne Ciravolo



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Jeanne Ciravolo is a mixed media artist whose work explores family narratives, amplifying female experience. Ciravolo earned an MFA from the University of Connecticut in 2019 and was awarded the Joan and George Cole Master of Fine Arts Award. In 2020 she received the Walter Feldman Fellowship, juried by Ellen Tani, Assistant Curator at the Institute of Contemporary Art Boston, and her work was selected for the White Columns Curated Artist Registry. She has been awarded residencies at the Hambidge Center, Kimmel Harding Nelson, the Anderson Center, and Byrdcliffe Guild. Publications of her work include *Manifest International Drawing Annual 15*, *Manifest International Painting Annual 10*, and *Rejoinder*, a publication of the Institute for Research on Women at Rutgers University, in partnership with the Feminist Art Project. Selected exhibitions include Ethan Cohen Gallery KuBE, Odetta Gallery, Site:Brooklyn, and LMAK Gallery, in New York; Woman Made Gallery and ARC Gallery in Chicago; Manifest Gallery and The Butler Institute of American Art, OH; the Yellowstone Art Museum, Billings, MT; Coral Springs Museum, Coral Springs, FL; and AREA Code Art Fair, Boston, MA.

She will have a solo exhibition, *Tokens and Traces*, at Buckham Gallery in Flint, MI in 2023. The artist is an Assistant Professor in Residence and the Director of the AVS Gallery at the University of Connecticut.

Artist's Statement

My work honors the histories of trauma and resilient narratives of my close female relatives. Through physical and psychological acts of construction and repair—stitching, collage, print, and transfer—their stories materialize gendered experiences of loss and hope. I understand drawing as a continuous unfolding, which suggests the known, while collage invites the unforeseen. My study of art historical representations of female deference, sexualization and violation, influences my process; I strive to create images of women that express their full humanity and are beautiful on their own complicated terms.

I create and accumulate fragments of painted paper, which become a lexicon of mark and color to use as collage. I respond to the folds and irregularities of my rough substrate, embedding within it a framework of charcoal line, to adorn and alter with scraps of painted paper, monotypes, and acrylic transfer. The collage process is evocative of partially understood experience and the fragmented quality of memory, while the layers of painted translucent paper reference both the body and the formal language of painting. The layers accrue like skin, constructing or obscuring form, or are ripped away, leaving only a trace of harm. In rebuilding the image, the painted paper functions as a poultice or bandage. Through these acts of patching and decoupage, practices associated with woman's domestic labor and craft, I pursue collage as a female act of repair and re-envisioning.

I often use kitchen towels and other found domestic textiles as substrates to explore the resistance inherent in making do, which connects to female traditions of labor and innovation. Each comes with a history—stains, tears, burns, bleach marks—which informs my alterations. Alluding to illness, failure, aspiration, and fantasy, my interventions combine with the existing traits to locate and magnify the narrative of my female protagonists.