
ARLINGTON ARTS CENTER'S WINTER 2019 EXHIBITIONS

Over, Under, Forward, Back

On view: January 12 – March 30

Opening Reception: Saturday / January 12 / 6-9pm

Convergence: Works by AAC's Resident Artists

On view: January 12 – March 10

Opening Reception: Saturday / January 12 / 6-9pm

IN THE MAIN GALLERIES

Over, Under, Forward, Back

On view: January 12 – March 30

ARLINGTON, VA – Arlington Arts Center is pleased to present *Over, Under, Forward, Back*, an exhibition featuring ten contemporary artists working in fibers, textiles, and related materials whose work embodies and reflects on labor, time, and history. The exhibition opens on January 12 and runs through March 30, 2019.

Whether working with yarn, thread, found fabric, recycled clothing, fishing line, or plastic netting, contemporary artists working in fibers, textiles, or related traditions utilize materials that are also ubiquitous in daily life. They circulate as commodities in the form of clothing and home goods, are handed down as family heirlooms, and are connected to cultural traditions that have often thrived outside the realm of fine art as it is conventionally defined.

Due to this ubiquity, which extends across a variety of cultures and historical time periods, fibers and textiles have an especially active symbolic life, embodying a trove of memories, histories, and cultural connections that impact the way artists and viewers alike experience and understand them. From the circulation of commercial textile and fabric goods, such as clothing, to diverse traditions of hand-making, often coded as women's work, fibers-based media and techniques for manipulating them are tied to history, to economics, to community, and to family tradition. These connections have inspired and attracted the artists of *Over, Under, Forward, Back*, who embrace the techniques of the past, experiment with new means of production, utilize non-traditional materials, and mine their own personal and family histories for connections to their work.

[For more details about the *Over, Under, Forward, Back* artists see below.](#)



Steven Frost
*I Wanted to Be a Cheerleader
Like Todd and Patrick*
2018

IN THE WYATT RESIDENT ARTISTS GALLERY

Convergence: Works by AAC's Resident Artists

On view: January 12 – March 10

Featuring a diverse selection of works by AAC's twelve resident artists, this exhibition examines the current trajectories of individual artists, while embodying the creative dialogue that characterizes AAC's residency program. Resident artists are chosen through a highly competitive process, and long-term residents can remain up to six years in private, subsidized studios. The program promotes individual development within a communal culture of creative exchange. Artists featured include AAC's ten long-term and two short-term resident artists: Negar Ahkami, Michèle Colburn, Roxana Alger Geffen, Sarah Hardesty, Stephanie Lane, Marissa Long, Ryan McCoy, Olivia Tripp Morrow, Jen Noone, Jung Min Park, Austin Shull, and Dawn Whitmore.

IN THE JENKINS COMMUNITY GALLERY

Día de los Muertos: A Cultural Legacy, Past, Present & Future

On view: Extended through March 10

In conjunction with its 15th annual Día de los Muertos celebration, AAC presents a selection of prints on loan from Self-Help Graphics & Art (SHG), a community-driven nonprofit based in Los Angeles that is devoted to fostering the creation and advancement of new work by Chicano/a and Latinx artists. For its annual Día de los Muertos celebration, begun in 1973, SHG commissions a Día de los Muertos-themed print from a new artist each year. The exhibition at AAC includes prints from SHG's archive which were originally presented as part of their 2016 exhibition *Día de los Muertos: A Cultural Legacy, Past, Present & Future*.

PUBLIC PROGRAMS:

Opening Reception: Saturday / January 12 / 6-9pm

Opening Reception for *Over, Under, Forward, Back* and *Convergence: Works by AAC's Resident Artists* on all three levels and open studios with AAC's resident artists.

Gallery Talk: Saturday / March 30 / 1-3pm

A walking tour and discussion of *Over, Under, Forward, Back* with the exhibiting artists.

OVER, UNDER, FORWARD, BACK ARTISTS:

April Camlin

April Camlin is an artist whose work examines and explores repetitive rhythmic structures through the binary languages of weaving, embroidery, ventriloquism, and percussion. Currently, her studio practice is focused on embroidering directly onto cloth as it is being woven at the loom. This method allows Camlin to work in conversation with the grid inherent in woven cloth, creating an interpretive language based upon weaving's structures and restrictions. This time-consuming process stands in stark contrast to the disposability of so many contemporary goods, including inexpensive and commonplace cloth and fabric. The evidence of the artist's hand in the work—in broken warp threads, snags—reminds the viewer of the labor, time, and life that is woven into every piece of cloth they encounter.

Steven Frost

In his *Woven Compositions*, Steven Frost combines yarn and other traditional weaving materials with ribbons, plastic beads, sequins, shredded t-shirts, and other salvaged materials from a range of sources, exploring the ways history and time are embedded in materials. His materials evoke specific narratives and stories, referencing aspects of the artist's personal and family history, the history of the LGBTQ rights movement, and the recent Women's Marches,

among other topics. In workshops and interactive performance events the artist invites participants to weave, using laser cut versions of a traditional backstrap loom. By bringing together groups to weave collectively, Frost explores the ways weaving can act as a metaphor for communities working together.

Rania Hassan

Rania Hassan combines knitting and painting to weave sculptural stories highlighting our connections to time, place, and circumstance. Her installation *Paths* is inspired by the ways that individual choices accumulate into particular relationships, events, and life journeys. Hassan's work explores levels of connectedness, an interest that developed in part because of the familial and community connections that inspired her own interest in knitting. The artist's embrace of the practice was inspired by the vibrant international community of knitters she found online, as well as the connection it created between herself, her mother, and her grandmother.

Sarah J. Hull

Working with traditional embroidery techniques but in a contemporary form, Sarah J. Hull creates a dialogue between the materials, the hand, and the underlying grids that reappear throughout her work. Beginning with a set pattern or structure, Hull inserts intentional disruptions into her grids and systems, creating visual interest and emphasizing the original intention. The title of the artist's *Ostinato* series is borrowed from music theory, where it describes a portion of music that repeats the same rhythm or melodic element and acts as the foundation for improvisation. In the series, the artist begins with a standard structure which forms the basis for individual pieces, each constructed with slight variations on the original pattern.

Robin Kang

Robin Kang weaves tapestries that explore the connections between contemporary technology and the history of textile fabrication and manufacturing. Incorporating graphics drawn from circuit boards and patterns from ancient weaving traditions into her work, the artist points to the influence that weaving technology had on the development of modern computing. From the influence of Jacquard's punch card system—developed for his loom—on the creation of early computers, to the hand-woven copper wires found on early memory storage hardware, our current technological landscape is closely linked to the history of weaving. Working on a Digital Jacquard Loom, Kang creates a technologically-supported framework for her compositions which she can then disrupt, alter, and manipulate during the weaving process.

Julia Kwon

Julia Kwon's work comments on gender and ethnicity, creating ruptures within traditional Korean patterns. The artist draws inspiration from Korean patchwork object-wrapping cloth called *bojagi*, which was a creative outlet for Korean women who had limited contact with the outside world during the Joseon Dynasty. The textiles Kwon creates symbolize constructed ideas of what it means to be Korean, while also exploring notions of tradition, craft, and feminized labor. By recreating colorful Korean textiles through painting and sewing, she cherishes and sustains her own cultural background. However, by overburdening the textiles with "ethnic" patterns and incorporating objectified human figures, she exposes and undercuts the preconceptions attached to her gender and ethnicity.

Olivia Tripp Morrow

Olivia Tripp Morrow's video, sculptural, and fibers work broadly addresses the body, memory, and sexuality. The artist often incorporates found or donated materials into her work, including women's clothing, bed sheets, blankets, and other materials that are imbued with personal or cultural significance. More recently, Morrow has begun working with mass-produced blankets purchased online and custom-printed with her own intimate photo-collages. This new work is centered around the absurdity in our perilously-specific ideals of beauty and femininity, which are propagated

by digital media and advertising industries. Referencing traditional quilt work through grid-like patterns, the artist cuts, stretches, layers, and resews these factory-produced good into forms that evoke the bodies they are meant to contain and cover. Her formal experimentation also reasserts the presence of the human hand—both her own and those of the anonymous factory workers who produced the original material.

Natalia Nakazawa

Working in painting, drawing, and textiles, Natalia Nakazawa explores identity, multiculturalism, personal histories, and institutional archives. For the *Obtraits* series, the artist pulls images from the online collection of the Metropolitan Museum of Art and combines the diverse artifacts into collages, that are then produced as lush textiles. Through the interactive and ongoing project *Our Stories of Migration*, Nakazawa invites participants to embroider their own ancestral, present, and future paths onto the surface of a world map tapestry. The tapestry itself is constructed from digital images gathered from museum collections, with a focus on objects that embody historical moments of cultural exchange. Nakazawa's work encourages critical engagement with cultural and personal histories, utilizing the familiar, warm format of the tapestry as a means of creating objects that can be simultaneously comforting and disruptive.

Danni O'Brien

Danni O'Brien's work explores childhood landscapes through camp, craft, and humor. Her current practice is centered on the creation of latch hook rugs, a hobby store craft technique that was prevalent in the artist's youth. Using discontinued vintage wool found on eBay and plastic rope from the dollar store, O'Brien creates plush painting-like images as well as covers for more complex mixed-media sculptures. The artist employs this nostalgic and kitschy process in order to build fuzzy, fibrous compositions of abstracted memories and motifs from her adolescent girlhood. O'Brien harnesses both the physical qualities and the social implications of her materials, grappling with notions of femininity, domesticity, and craft in works with off-kilter color schemes and animated textural shifts.

Sarah Stefana Smith

Sarah Stefana Smith uses barrier materials—deer, bird, and safety netting, chicken wire and fishing line—to comment on lines of demarcation around difference and the way modes of difference are used to constitute and solidify belonging. Although working with non-traditional materials, she deconstructs, mends, and manipulates these materials using techniques drawn from fibers traditions. In the artist's mixed-media work, sculptural forms created through this process of deconstruction are extended and expanded upon through projection and photography, creating installations that question the nature of boundary and containment.

ABOUT ARLINGTON ARTS CENTER

Location: 3550 Wilson Blvd, Arlington, VA 22201

Gallery Hours: Wednesday – Sunday, 12-5 pm, or by appointment

AAC's exhibitions and their attendant lectures, workshops, and panel discussions offer opportunities for dialogue, and ultimately serve to illustrate the value of contemporary art—specifically, what it is, how it works, and why it matters in our daily lives. Established in 1974, Arlington Arts Center (AAC) is a 501(c)(3) nonprofit contemporary visual arts center dedicated to presenting and supporting new work by regional artists. Through exhibitions, educational programs, and subsidized studio spaces, AAC serves as a bridge between artists and the community. AAC is housed in the historic Maury School, and boasts nine exhibition spaces, working studios for thirteen artists, and three classrooms. At 17,000 square feet, AAC is one of the largest non-federal venues for contemporary art in the Washington DC metropolitan area. For more information, visit www.arlingtonartscenter.org or call 703.248.6800.

Arlington Arts Center (AAC) is an independent, 501(c)(3) organization. Our programs are supported in part by The Morris and Gwendolyn Cafritz Foundation; Arlington County through the Arlington Cultural Affairs division of Arlington Economic Development and the Arlington Commission for the Arts; the Virginia Commission for the Arts/National Endowment for the Arts; the Washington Forrest Foundation; and generous individual donors.



Día de los Muertos: A Cultural Legacy, Past, Present & Future is part of Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles. Pacific Standard Time is an initiative of the Getty.

###