

## ARLINGTON ARTS CENTER'S FALL 2020 EXHIBITIONS

### SOLOS 2020

On view: September 26 – December 19

### Lynda Andrews-Barry: *Passage*

On view: August 22 – December 13

### Screening Room: *By Proxy*

On view: September 26 – December 19

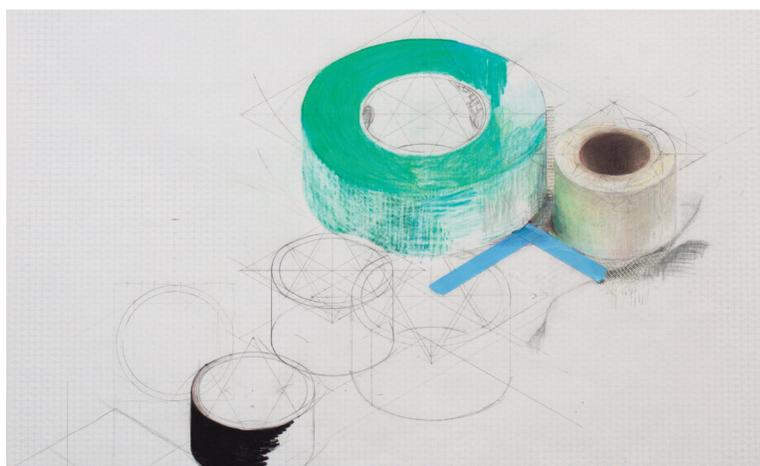
### Passage Artist Talk with Lynda Andrews-Barry

Saturday / September 26 / 2-3pm (outdoors at AAC)

### SOLOS 2020 Artist Talks

Thursday / October 29 / 6pm-7:30pm (online)

Thursday / November 12 / 6pm-7:30pm (online)



Rebecca Rivas-Rogers, *Working drawing (green tape)*, 2018 (detail)

ARLINGTON, VA – Arlington Arts Center is pleased to announce its fall exhibitions, including SOLOS 2020 in the galleries, Lynda Andrews-Barry: *Passage* on AAC's lawn, and a screening room of work originally included in *By Proxy*, AAC's online summer show. In the Jenkins Community Gallery, *Foon Sham: Arlington Projects, 1988-2019*, remains on view and has been extended through December 19.

AAC is excited to reopen its galleries to the public after an extended closure caused by the COVID-19 crisis. The exhibitions will be complimented by a mix of in-person and online programs, including an artist talk on AAC's lawn with Lynda Andrews-Barry and online artist talks with the artists of SOLOS 2020.

Visitors will be required to wear masks and maintain six feet of distance from others while inside Arlington Arts Center's building or in attendance at outdoor events. Visitors will also be asked to sign-in and provide contact information for the purposes of contact tracing in case it is necessary. AAC has also updated its gallery hours and will be open Wednesday through Saturday, from 12pm-5pm. For more information on public hours and AAC's plan for a safe reopening, go to [arlingtonartscenter.org](http://arlingtonartscenter.org)

### IN THE MAIN GALLERIES

#### SOLOS 2020

On view: September 26 – December 19

Featured Artists: Tara Gupta, Kim Llerena, Rebecca Rivas-Rogers, Anne Clare Rogers, Constance Simon, and Heidi Zenisek

For SOLOS 2020, AAC presents solo-style exhibitions by six contemporary artists based in the Mid-Atlantic who work in a diverse range of media including photography, installation, drawing, sculpture, and painting.

In *American Scrapbook*, Kim Llerena constructs a portrait of a country shaped by various invisible systems that manifest themselves in our physical landscape. Examining her own uniquely American childhood, Heidi Zenisek considers how her early exposure to hunting culture shaped her upbringing and introduced her to complex feelings about both life and death. Tara Gupta's surreal and colorful paintings grapple with illness as both a physical experience and a metaphor for the earth in the midst of climate change and other environmental traumas. In her abstract, grid-based paintings, Constance Simon applies techniques honed as a representational artist to create abstract works that couple influences from textile traditions with the endless possibilities of the grid as a form. Anne Clare Rogers' *A Potato in Space* includes sculptures that blur the boundary between the familiar and the unknown, questioning processes of meaning-making and metaphor. Through her installation, *The Drawing Room*, Rebecca Rivas-Rogers brings together sculptures, isometric drawings, and improvised measuring devices, setting up a dialogue between two- and three-dimensional space.

The six artists included in SOLOS 2020 were selected from an open call for proposals by two accomplished jurors: Terence Washington, formerly of the National Gallery of Art and currently Program Director of NXTHVN, a residency and gallery space in New Haven, Connecticut, and Michael Benevento, director of Current Space in Baltimore, Maryland.

[See more information about SOLOS 2020 and the participating artists on page 3.](#)

## ON THE FRONT LAWN

**Lynda Andrews-Barry: *Passage***

**On view: August 22 – December 13**

*Passage*, a site-specific installation created for AAC's lawn, includes 26 large-scale sculptures created from driftwood, rebar, metal hardware, and canvas sails. The sculptural forms are designed to evoke the ships that transported more than 12 million kidnapped and enslaved Africans across the Atlantic Ocean between the 16th and 19th centuries. Inspired by artist Lynda Andrews-Barry's own family history as the descendant of enslaved people, *Passage* also grapples with the legacy of Matthew Fontaine Maury.

Known as the "Pathfinder of the Seas" and the "Father of Oceanography," Maury was a pioneer of naval navigation. A commander in the United States Navy, Maury resigned his post in 1861 to join the Confederate Navy. During the Civil War, Maury traveled to Europe, where he acquired ships for the Confederacy and lobbied on its behalf with European leaders. Arlington Arts Center's historic building originally housed the Clarendon School, which was renamed the Maury School in 1944. The grounds surrounding the building continue to be known as Maury Park. *Passage* evokes the ships of the transatlantic slave trade as well as Maury's connection with naval navigation and his role in the Confederacy.

Lynda Andrews-Barry is a multidisciplinary artist with a practice that encompasses time-based media, installations, and sculptures created from found and fabricated objects. Andrews-Barry's work has been shown and sold at various art venues, including the National Building Museum, National Museum of Women in the Arts, and the Smithsonian's Renwick Gallery. Her public art projects have been installed in the District of Columbia, Maryland, Virginia, New Jersey, and Florida. Recent solo exhibitions include the Waddell Gallery at the Loudon Campus of Northern Virginia Community College, and Rockville Civic Center at Glenview Mansion in Maryland. Her work will be included in the Foggy Bottom Outdoor Sculpture Biennial in 2021. Andrews-Barry received her BA in Interior Design from Mount Vernon College, and her MA in Exhibition Design from The Corcoran College of Art + Design.

Passage is presented by Arlington Arts Center and the Community Foundation for Northern Virginia (CFNOVA), in cooperation with Arlington Public Art, and is funded by CFNOVA's Ross-Roberts Fund for the Arts.

## **IN THE TRULAND GALLERY**

**Screening Room: By Proxy**

**On view: September 26 – December 19**

Featured Artists: Jeremy Hutchison, Mariah Anne Johnson, Ivetta Sunyoung Kang, and My Husband

AAC's online summer exhibition, *By Proxy*, explored the tension between solitude and solidarity that has characterized public and private life for many people since the onset of the COVID-19 pandemic. Presented entirely online, the show reflected both a sense of isolation and a desire for connection and communication, while exploring the mediated togetherness offered by technology. For the fall season, AAC is pleased to present a selection of video work in the Truland Gallery which was originally shown online as part of *By Proxy*, giving audiences an opportunity to experience the work in person and on a larger scale. Work on view will include Jeremy Hutchison's *Dear Mr. Zuckerberg*, a music video created as part of the artist's ongoing social media-based project, videos of new performances created by artist duo *My Husband*, work from Mariah Anne Johnson's *Habitat* series, and video documentation of *Tenderhands*, a series of short performances originally created by Ivetta Sunyoung Kang for AAC's Instagram feed.

## **PUBLIC PROGRAMS:**

**Artist Talk with Lynda Andrews-Barry: Saturday / September 26 / 2-3pm**

Lynda Andrews-Barry will discuss *Passage*, her site-specific installation created for AAC's lawn. The talk will take place on the front lawn at Arlington Arts Center. Visitors will be required to wear masks and stand a safe distance from one another.

**SOLOS 2020 Artist Talk: Thursday / October 29 / 6-7:30pm**

Kim Llerena, Anne Clare Rogers, and Tara Gupta discuss the solo exhibitions they are presenting for SOLOS 2020. This talk will take place on Zoom. The event is free but [registration is required](#).

**SOLOS 2020 Artist Talk: Thursday / November 12 / 6-7:30pm**

Rebecca Rivas-Rogers, Heidi Zenisek, and Constance Simon discuss the solo exhibitions they are presenting for SOLOS 2020. This talk will take place on Zoom. The event is free but [registration is required](#).

## **SOLOS 2020 Exhibitions:**

**Tara Gupta: Mindscapes**

Tara Gupta's paintings depict a surreal colorful space, contrasting bright colors and animated figures with glimpses of danger and fear. Her landscapes act as a metaphor for a body in pain and a mind dealing with the psychological and emotional trauma of illness. The images in Gupta's work result from her experiences dealing with Lupus and Fibromyalgia, autoimmune diseases affecting the joints and organs. Her colorful pieces are both companions through a difficult time and explorations of the deep mental and emotional anguish that accompanies such a journey.

Gupta is a multimedia artist and an Indian-American queer cis woman, born and raised in Fairfax County, VA. She holds a BFA from Rhode Island School of Design, where she created the reality TV show *100 Days to 0 Waste* and founded Earthhouse, a redeveloped home that supports the physical and social adaptations necessary for a more sustainable lifestyle.

### **Kim Llerena: *American Scrapbook***

Kim Llerena is a photographic artist currently based in Washington, D.C. Her recent work, *American Scrapbook*, depicts fragments of the American experience. Taken individually, each image documents a particular place: someone's yard, a small business, a landmark built or dismantled. Viewed together, relationships between disparate sites and structures emerge, highlighting various interconnected systems that direct our collective national consciousness: commerce, infrastructure, natural resources, domestic space, racism, religion, power, entertainment, and more. Dictated by these invisible forces, the indelible marks of past actions and diverse quests for an American Dream become potent symbols in our visual landscape.

Llerena holds an MFA in Photographic & Electronic Media from Maryland Institute College of Art and a BA in Journalism from New York University. She was a Flash Forward Emerging Photographer selected by the Magenta Foundation in 2019, one of 100 photographers invited to participate in CENTER's Review Santa Fe in 2019, and a semifinalist in The Print Center's 90th Annual International Competition in 2016. She exhibits nationally in addition to serving as full-time faculty at American University.

### **Rebecca Rivas-Rogers: *The Drawing Room***

In Rebecca Rivas-Rogers' installation, *The Drawing Room*, sculptures, improvised measuring devices, and isometric drawings intermingle as the artist subverts the practical functionality of materials, forms, and diagrams. Once-utilitarian construction and packaging materials are repurposed and used as drawing devices to survey space and document forms with what the artist calls "precise approximation." The drawings and three-dimensional forms on view are completely interdependent, each one continually informing the other in a call and response between the second and third dimensions.

Originally from Northern Ireland, Rebecca Rivas-Rogers holds a BA in Design from Glasgow School of Art and has worked in graphic design throughout Britain and the United States. She began teaching art at a school for deaf children in Colombia, South America before completing an MFA in Studio Art at Maryland Institute College of Art, where she is currently an adjunct professor. Rivas-Rogers joined Arlington Arts Center as a resident artist in June of 2020.

### **Anne Clare Rogers: *A Potato in Space***

Anne Clare Rogers is a sculptor who lives and works in Baltimore, Maryland. In her work, she explores meaning-making, time, loss, and death, privileging the tacit, the inarticulate, and the meaning which can exist before language. Rogers' sculptures evoke familiar and everyday objects, inspiring a flash of recognition amidst a wave of disorientation. Vacillating between the familiar and the unknown, her work considers both the possibilities and the failures of metaphor as a strategy for understanding.

Rogers has exhibited at The Hudson D. Walker Gallery and the Provincetown Art Museum (Provincetown, MA); Brown University's Center for Public Humanities (Providence, RI); Visual Arts Center (Austin, TX); Gallery Four (Baltimore, MD); and Treasure Town (Brooklyn, NY), among other venues. Rogers was a 2019 Trawick Award finalist, a 2017 – 2018 Visual Arts Fellow at Fine Arts Work Center in Provincetown, MA, and a 2015 Summer Fellow at Ox-Bow School of Art. She holds an MFA in Sculpture & Extended Media from the University of Texas at Austin.

### **Constance Simon: *Grid Poems***

In her paintings, Constance Simon explores the wealth of possible variations that can be created from the grid, drawing on influences from textile and tile art traditions, the built environment, and the natural world. Simon is attracted to the repetition and purity of the grid and the calm and soothing order it embodies, while also being inspired by the wealth of possible variations the grid presents. This simple, geometric theme allows her to combine close observation of light and color with her passion for patterned textiles and decorative arts.

Constance Simon received her BFA from the Cleveland Institute of Art and her MFA from Syracuse University and served on the faculty of the Delaware College of Art and Design for 21 years before retiring in 2020. Simon was awarded a 2020 Individual Artist Fellowship from the Delaware Division of the Arts. Her work has been recently exhibited at the Delaware Art Museum in Wilmington and Holy Family University in Philadelphia, PA and is in the permanent collection of the The Berman Museum of Art at Ursinus College in Collegeville, PA.

### **Heidi Zenisek: *Bullet Points***

Heidi Zenisek is a sculptress from Iowa City, IA, where she spent her formative years on a farm surrounded by dirt, cows, corn, and rust. This experience underlies her work's focus on humanity's ecological abuse and its relation to broader systems of power and subjugation. Playing the role of "artist as witness," she questions notions of control, dominance, and stability within contemporary agriculture and land-use practices. In *Bullet Points*, Zenisek reexamines her relationship with hunting by probing her childhood memories of the culture that surrounds it. She considers the complex facets of the practice including ritual, tradition, community, identity, necessity, sport, power, desensitization, gender roles, sexualization, and fetishization.

Zenisek has exhibited in galleries and sculpture parks throughout the U.S. and Iceland, and participated in numerous residencies. She holds a BFA in Sculpture from the University of Iowa and is currently an MFA candidate at the University of Maryland, College Park.

## **ABOUT ARLINGTON ARTS CENTER**

**Location: 3550 Wilson Blvd, Arlington, VA 22201**

**Gallery Hours: Wednesday – Saturday 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 enriching community life by connecting the public with contemporary art and artists through exhibitions, educational programs, and artist residencies. AAC is housed in the historic Maury School, and boasts nine exhibition spaces, working studios for twelve artists, and three classrooms. 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](http://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; The Community Foundation for Northern Virginia; and generous individual donors.



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