

Solo and Collaborative Exhibitions

- 2014 *Mixed Tape: New Hampshire*, Patricia Ladd Carega Gallery · Center Sandwich, NH
Mixed Tape Transpositions, Stan McCollum Gallery · Atlanta, GA
- 2012 *Home Show*, Through the Purple Door Gallery · Verona, NJ
Boundless, Red Rocket Gallery, Virtual Gallery
- 2007 *Artist of the Year*, Pittsburgh Center for the Arts · Pittsburgh, PA
- 2004 *To Gather Again*, Manchester Craftsmen’s Guild · Pittsburgh, PA
- 2001 *Utterances*, Chidlaw Gallery, Art Academy of Cincinnati · Cincinnati, OH
Swell, Paul Mesaros Gallery, West Virginia University · Morgantown, WV
- 1999 *Between Fear and Fascination*, Beck Art Gallery, Alma College · Alma, MI
- 1998-9 *Root Bound*, Mattress Factory · Pittsburgh, PA
- 1998 *Veil*, Rosewood Arts Centre · Kettering, OH
Out of Touch, Brew House Space 101, (with Andy Mauery) · Pittsburgh, PA
- 1996 *Veil*, Automatic Art Gallery · Chicago, IL
aLure, (with Margaret Wagner), Rochester Institute of Technology · Rochester, NY
Trace Elements, Boulder Museum of Contemporary Art · Boulder, CO
- 1995 *aLure*, (with Margaret Wagner), Greene Street Windows - SOHO 20 · New York, NY
Trace Elements, A.R.C. Gallery, RAW SPACE · Chicago, IL
- 1994 *Mapping Memory*, (with Margaret Wagner), ARTEMISIA Gallery · Chicago, IL
Dissection of Memory, EDGE Gallery · Denver, CO
- 1993 *Conversations Over Tea: Negotiating Language*, EDGE Gallery · Denver, CO
Regenerating Potential, Eve Drewelowe Gallery, University of Colorado · Boulder, CO
- 1992 *DISH*, EDGE Gallery · Denver, CO
My Father’s Table, University of Colorado · Boulder, CO
- 1991 *That Little Black Dress/Every Woman Should Have One*, Context Gallery · Denver, CO
Then . . . It Hit Me, Club Dada · Dallas, TX

Selected Group Exhibitions

- 2018 *POST-EARTH*, Index Art Center · Newark, NJ
- 2016 *John Riegert – 2015*, SPACE Gallery · Pittsburgh, PA
Girls Just Wanna, Galleri Urbane · Dallas, TX
- 2015 *Maker Marks*, BFP’s Temporary Storage Gallery · Brooklyn, NY
Paper Route 66, BravinLee Program · New York, NY
- 2014 *Coming Attractions*, be2 Gallery · Pittsburgh, PA
- 2013 *Group Exhibition*, Galleri Urbane · Dallas, TX
GROWL, Karl Drerup Art Gallery, Plymouth State University · Plymouth, NH
- 2012 *The White Show: Subtlety in the Age of Spectacle*, Pittsburgh Center for the Arts · Pittsburgh, PA
Multiple States: Original Prints 2012, Concept Art Gallery · Pittsburgh, PA
What’s Up Pittsburgh?, Clarion University Art Gallery · Clarion, PA
Overlapping Memories, Quart Jove Gallery · Valencia, Spain
Overlapping Memories, SPACE Gallery · Pittsburgh, PA
- 2011 *The Imprint of War: Responses in Print*, University Art Gallery · Pittsburgh, PA
Extraction, SPACE Gallery · Pittsburgh, PA
The White Show: Subtlety in the Age of Spectacle, Clarion University Art Gallery · Clarion, PA
- 2010 *Category: Printmaking*, Woman Made Gallery · Chicago, IL
Rock-Paper-Scissors (Rock), SPACE Gallery · Pittsburgh, PA
From the Center: NOW!, Woman Made Gallery · Chicago, IL
- 2009 *AIR 2009 Projects*, Artists Image Resource · Pittsburgh, PA
Invisible Threads: Common Ground, Indiana University of Pennsylvania Museum · Indiana, PA
Pinch and a Dash, Mills Pond House Gallery · St. James, NY
- 2008 *In the Making*, Fe Gallery · Pittsburgh, PA
On a Pedestal and Off the Wall, The Sculpture Center · Cleveland, OH

- 2007 *Project Artists Exhibition*, Artists Image Resource · Pittsburgh, PA
American Print, Foothills Art Center · Golden, CO
- 2005 *Project Artists Exhibition*, Artists Image Resource · Pittsburgh, PA
- 2004 *Proliferate: Drawing in Space, Accumulating in Time*, University of Wisconsin · Eau Claire, WI
Running Rampant, Fe Gallery · Pittsburgh, PA
- 2003 *Lust*, Fe Gallery · Pittsburgh, PA
- 2002 *Pittsburgh/Detroit/Flint*, Buckham Gallery · Flint, MI
With/Against Materials, Bowman and Penelec Galleries, Allegheny College · Meadville, PA
- 2001 *Aether*, Miller Gallery, Carnegie Mellon University · Pittsburgh, PA
Photographs Made by Artists for a Variety of Purposes, Artists Image Resource · Pittsburgh, PA
Aether, untitled (space) gallery · New Haven, CT
- 2000 *15XXX*, University of Akron · Akron, OH
Pittsburgh Biennial, Pittsburgh Center for the Arts · Pittsburgh, PA
Cross Currents, University Art Galleries, University of Pittsburgh · Pittsburgh, PA
Elements 2000, Snug Harbor Cultural Center · Staten Island, NY
8-Hour Drawings - Part II, Bowman and Penelec Galleries, Allegheny College · Meadville, PA
- 1998 *Sofa Not Included 2*, gallery:untitled · Dallas, TX
Anxious Assumptions, Sharadin Art Gallery, Kutztown University · Kutztown, PA
- 1997 *Aliquippa Embraces Art*, Aliquippa Alliance for Unity and Development · Aliquippa, PA
Interiors, Pittsburgh Center for the Arts · Pittsburgh, PA
- 1995 *Private as Public*, Flatirons Center for the Arts · Boulder, CO
Knowing Her Place, The Wonderful World of Art · Seattle, WA
- 1994 *Look Ma, No Hands*, Boulder Artists Gallery · Boulder, CO and EDGE Gallery · Denver, CO
The Rocky Mountains, Longs Peak - Reinterpreted, Boulder Art Center · Boulder, CO

Fellowships, Residencies, Special Projects

- 2016, 2013 Hambidge Center for the Creative Arts · Rabun Gap, GA
- 2016, 2015 *Sky Fence* site installation, Spring Creek Preserve · Rock River, WY
- 2015 *Sky Fence* site installation, Patricia Ladd Carega Gallery · Center Sandwich, NH
- 2014 *Letters of a Language Arranged in Their Customary Order*, Mattress Factory · Pittsburgh, PA
- 2013 *Raveling in the New Year*, Temple Contemporary, Temple University · Philadelphia, PA
- 2012, 2011 Virginia Center for Creative Arts Fellow · Amherst, VA
- 2008-2011 *Pittsburgh 250 Portfolio*, Andy Warhol Museum, Heinz Endowments, Artists Image Resource · Pittsburgh, PA
- 2008 *Heinz Fellowship*, Virginia Center for Creative Arts · Amherst, VA
- 2005 *Resident Project Artist*, Artists Image Resource · Pittsburgh, PA
- 03-05 *Creative Heights Fellowship*, Manchester Craftsmen's Guild and the Art Gardens of Pittsburgh, Vira I. Heinz Foundation · Pittsburgh, PA
- 2003 *Pennsylvania Council on the Arts Individual Artist Fellowship in Sculpture/Installation* · Harrisburg, PA

Selected Reviews

- William Corwin, "Cross-Country Group Show: Paper Route 66 at BravinLee," *artcritical*, New York, NY, August 2015
- Simone Jones, "Pittsburgh Biennial," *Art Papers Magazine*, Atlanta, GA, May/June 2001
- Mary Jane Keaton, "Reviews," *Sculpture*, Washington, DC, May 1999
- Elaine A. King, "Reviews," *Sculpture*, Washington, DC, October 2008
- Caroline Koebel, "Lynn Cazabon: *Spot/Delanie Jenkins: Root Bound*," *Dialogue*, Cleveland, OH, September/October 1999
- Akiko Kotani and Bernard Freyberg, "Notable Events: The Road Less Traveled," *FIBERARTS*, Loveland, CO, September/October 2000
- Paul Krainak, "Reviews: Northeast: Pittsburgh," *Art Papers Magazine*, Atlanta, GA, July/August 1999
- Melissa Kuntz, "Pittsburgh: Delanie Jenkins at the Pittsburgh Center for the Arts," *Art in America*, New York, NY, March 2008

Brett Levine, "A New Tale of the Tape: Delanie Jenkins at Stan McCollum," **BurnAway**, Atlanta, GA, June 24, 2014
Traci Molloy, "Art & Social Practice," **The Mid America Print Council Journal**, Youngstown, OH, November 2013
Kristina Olson, "Rock, Paper, Scissors: Pittsburgh," **Art Papers**, Atlanta, GA, July/August 2010
Kristina Olson, "Pittsburgh: Delanie Jenkins," **Art Papers**, Atlanta, GA, January/February 2008
Jacqueline Ruyak, "In Review, Pittsburgh, Pennsylvania: Rock, Paper, Scissors, Fe Gallery," **Surface Design Journal**, Sebastopol, CA, Summer 2011
"Sign@lement," **Textiel Plus:235**, Alkmaar, Netherlands, January 2016
Bill Stamets, "Reviews," **New Art Examiner**, Chicago, IL, October 1994
Scott Turri, "Rearview Mirror: Running Rampant," **Dialogue**, Cleveland, OH, May/June 2004
Jud Yalkut, "Delanie Jenkins/Young Hee Kim," **Dialogue**, Cleveland, Ohio, March/April 1998

Selected Book Inclusions and Exhibition Catalogues

Charles Bailyn and Deborah Frizzell, **Aether**, untitled (space) gallery, New Haven, CT, 2001
Vicky A. Clark, **Reverberations**, University Art Gallery, University of Pittsburgh, Pittsburgh, PA, 2015
Vicky A. Clark, **The White Show: Subtlety in the Age of Spectacle**, Clarion University Art Gallery, Clarion, PA, 2011
Vicky A. Clark, **Invisible Threads: Common Ground**, Indiana University of Pennsylvania Museum, Indiana, PA, 2009
Vicky A. Clark, **2007 Artist of the Year**, Pittsburgh Center for the Arts, Pittsburgh, PA, 2007
Vicky A. Clark, **Interiors**, Pittsburgh Center for the Arts, PA, 1997
FE Gallery, **In the Making: 250 Years/250 Artists**, FE Gallery, Pittsburgh, PA, 2008
Stephanie Flom, Joshua Green, Delanie Jenkins, **To Gather Again**, Heinz Foundation Creative Heights Residency, Pittsburgh, PA, 2004
Claudia Giannini, editor, **Installations, Mattress Factory, 1990 - 1999**, Mattress Factory and University of Pittsburgh Press, PA, 2001
Eric Lidji and Brett Yasko, **John Riegert**, SPACE Gallery · Pittsburgh, PA, April 2017
Lucy Lippard, **From the Center: NOW**, Woman Made Gallery, Chicago, IL, 2010
Mattress Factory, **1998-1999 Exhibitions**, Pittsburgh, PA, 1998
Debra Pierce and Tina McNearney, **Women and Madness**, Congress Street Gallery, Tucson, AZ, 1993
Pittsburgh Center for the Arts, **Pittsburgh Biennial**, Pittsburgh, PA, 2000
Robert Raczka, **15XXX**, University of Akron, OH, 2000

Public Collections

Boulder Museum of Contemporary Art · Boulder, CO
City of Asylum/Pittsburgh · Pittsburgh, PA
Fidelity Investments Corporate Art Collection · Westlake, TX
Heinz Foundation · Pittsburgh, PA
Reed Smith LLP · Pittsburgh, PA
The Art Museum at West Virginia University · Morgantown, WV

Academic Appointments

2005- Department Chair, Department of Studio Arts, University of Pittsburgh · Pittsburgh, PA
2009- Honors College, Studio Arts Wyoming Field Study Faculty, University of Pittsburgh · Pittsburgh, PA
2002- Associate Professor, Department of Studio Arts, University of Pittsburgh · Pittsburgh, PA
1996-02 Assistant Professor, Department of Studio Arts, University of Pittsburgh · Pittsburgh, PA
1994-96 Visiting Assistant Professor, School of Art and Art History, University of Iowa · Iowa City, IA

Education

1993 University of Colorado at Boulder · MFA, Sculpture
1991 University of Texas at Dallas · BA, Art and Performance

IN REVIEW
Pittsburgh, Pennsylvania
Reviewed by *Jacqueline Ruyak*

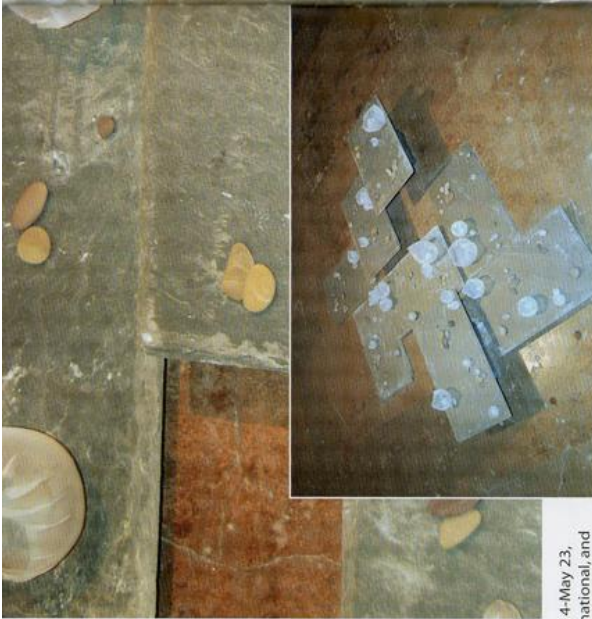
Rock, Paper, Scissors
Fe Gallery

With *Rock, Paper, Scissors*, Pittsburgh curator Jill Larson took a clever concept, the universal hand game of rock-paper-scissors, and turned it

into a lively, ambitious exhibition (April 4-May 23, 2010). Featuring works by 39 regional, national, and international artists, it was divided among three distinct sites in the city. Rock was at SPACE located in the downtown cultural district, paper at AIR (Artist's Image Resource), on the North Side, and scissors at Fe (pronounced F-e) Arts Gallery, in the Lawrenceville neighborhood. By chance, the three formed a triangle, mirroring Pittsburgh's downtown district, officially named the Golden Triangle.

Larson, who runs Fe, asked the artists to create works for the show; three showed earlier pieces, selected by her. She assigned artists to the spaces, based on her visionary sense of how their works would play off each other. Works had to be about the particular element, but did not have to use it. While many artists did use rock, paper, or scissors, they also employed a panoply of materials, from silk and aluminum mesh to anthracite and cupcake wrappers.

SPACE, the largest of the three sites, featured a mix of large and small installations, sculptural and mixed-media pieces, and video works. *Endless Column, Forem*, by George Davis, tied rock to axis mundi symbolism, à la Brancusi. Davis paired shadowy film stills of mountains—ubiquitous axis mundi symbols—with a floor-to-ceiling column of carved limestone, evoking Brancusi's own symbolic *Endless Column*. Laura Tabakman's *Rock Blossom*, a floor installation of slate, pebbles, and silk and polymer clay, had the refined feel of a Japanese rock garden. *Big Rock Candy Mountain: the Mine Tour*, by



Laura Tabakman *Rock Blossom* Slate pebbles, polymer clay and silk, 2010.

Carin Mincemeyer, was all fun. Openings in the mossy fairy-tale mountain revealed the tiny rock candy mining operation within.

In the hand game, paper covers rock. In Delanie Jenkins' *Patterns for Disarmament I and II*, beautiful, elegant, meticulously-wrapped rocks sat on shelves beneath printed images of the same. Jenkins addressed rocks as tools, useful for building, grinding, and such, but also used for violence when picked up and thrown in frustration and despair. So how exactly does paper cover rock? What is paper's strength? What is rock's weakness? Jenkins would have us ponder larger questions of violence and disarmament.

Paper was a cinch for AIR, a printmaking studio/gallery facility for independent artists and artists in residence. Anna E. Mikolaj's astonishing lean-to of patchwork white paper, *Experiencing This Space And The Space Within*, looked ethereal yet was sturdy enough for visitors to crawl inside. Erika Osborne targeted the relation between nondurable goods and old-growth forests. Her sparsely beautiful 2749 *Years for Matchsticks*, a detailed graphite pencil drawing of giant sequoia tree rings on wall-mounted matchboxes, made a poignant statement.

Bovey Lee's hanging *Falling Water*, made of silk-backed rice paper cut with the pattern of a chain-link fence, referenced Frank Lloyd Wright's



Laura Tabakman *Rock Blossom* Slate pebbles, polymer clay and silk, 2010.
BELOW: Jesse Alan Brown *Enclosure Meditation No. 3* Number 3 Coin Envelopes, 2010.

famed Fallingwater house located about 90 miles from downtown. Lee's piece floated against the wall, its cut pattern creating shifting shadows, like shimmering water. Jesse Alan Brown delivered a playful punch with *Enclosure Meditation No. 3*, a marvelous wall installation of glowing organic ten-drills, made of stacked and opened Number 3 coin envelopes, that deftly subverted expectation.

Scissors were fitted for the cutting-edge Fe Arts Gallery, where sharp objects were on display. The treadle-activated array of heavy-duty scissors in Keny Marshall's *Die Geschlichte vom Damentutscher (The Story of Little Suck-a-Thumb)* captured all the menace of the titular tale. Adrienne Heinrich's wall-mounted *SURGERY*, a set of surgical scissors suspended, like insects in amber, in rectangles of cast silicone, was both beautiful and unsettling.

Rose Clancy's *He Loves Me* started with a long strip of daisy-printed fabric that hung at gallery midpoint, each petal carefully cut out and heaped in a pretty pile below. The work, a play on the old game of "he loves me, he loves me not," continued with a long piece of barn wood, studded with live daisies, that ran down the center of the gallery. In a twist of black humor, every daisy had had its head lopped off at the exhibition opening.

In Larson's view, including works driven by fiber or surface design (27 of 39 artists in the show used fiber in some way) was not a conscious decision. "Rather, it's a natural process," she says, "because the work is some of the strongest being



made, as legitimate and important as any work out there. It has penetrated the contemporary art scene, both in and out of shows deemed to be about textiles or fiber. *Rock, Paper, Scissors* shows how contemporary artists are pushing the boundaries of what constitutes fiber art and using more and more textiles in their work to express their concepts and ideas."

For years, Larson had wanted to have a show that connected three parts of the city. She wanted to get people to cross bridges and venture into new neighborhoods. On opening night, a private trolley shuttled artists and guests between galleries. "I had never been on a trolley," says Larson. "Lots of people hadn't. But we all had a great time. Some people thought the trolley should run every day."

—*Jacqueline Ruyak is a writer based in Wassergass, Pennsylvania.*

PITTSBURGH

Delanie Jenkins at the Pittsburgh Center for the Arts

The provocative work of Pittsburgh-based Delanie Jenkins is derived from the detritus of daily existence that she obsessively collects. Her exhibition, created from clementine peels, radish roots, paper towels and her own hair cuttings, entices the viewer to pause and examine the splendor of the everyday. *Radix* (2007) comprises the delicate roots of over 700 radishes—the amount Jenkins consumed over seven or eight years—pinned with white wires to a curving 26-foot-long wall in a random, flowing configuration. The source of the rose-colored tendrils attached to the wires is not immediately evident; the dried roots become abstracted and seem too delicate and lovely to have come from a common radish.

Another gallery was filled with works inspired by clementine peels. In a playful transformation from 3-D to 2-D and back again, a pair of 60-by-36-inch inkjet prints and a suite of 12 etchings of peels were displayed alongside soft sculptures made from digital prints on canvas. To make these objects, ranging from 12 inches to 4 feet in diameter, Jenkins cut out the images of the peels and stitched them together to form awkward and oddly shaped fruit that appears to be in varying states of decomposition. In another room, cast white chocolate slabs imprinted and etched with the pattern of paper towels were displayed in vitrines; a series of works on paper embossed with the same patterns hung on the walls.

The show's centerpiece, *11,280 strands and counting . . .*, consists of three approximately 120-by-42-inch inkjet prints on vinyl, each depicting a chopped-off ponytail of Jenkins's auburn hair. The grossly enlarged images invite the viewer to examine each individual strand of hair, which is exactly what Jenkins herself did: each week of the exhibition she spent an allotted time in the gallery counting and measuring the actual strands of these ponytails, recording the data in a small black notebook, and then carefully setting the individual hairs into an archival storage box. This process began a few months before the exhibition, and, with the help of interns, Jenkins was able to count 11,280 strands by the opening of the show. The laboriousness of this piece brings to mind the work of Ann Hamilton, who often references local history in her performance installations. By comparison, Jenkins's work might seem self-indulgent as it relates to her day-to-day existence. Yet through her obsessive activities—collecting, counting, measuring and observing—she crafts a unified whole from fragments and remnants. She assembles the cast-off, ordinary moments that seem insignificant but that add up to a poignant record of a life lived.

—Melissa Kuntz

View of Delanie Jenkins's exhibition, 2007, showing two digital prints, six etchings, and soft sculptures; at the Pittsburgh Center for the Arts.

