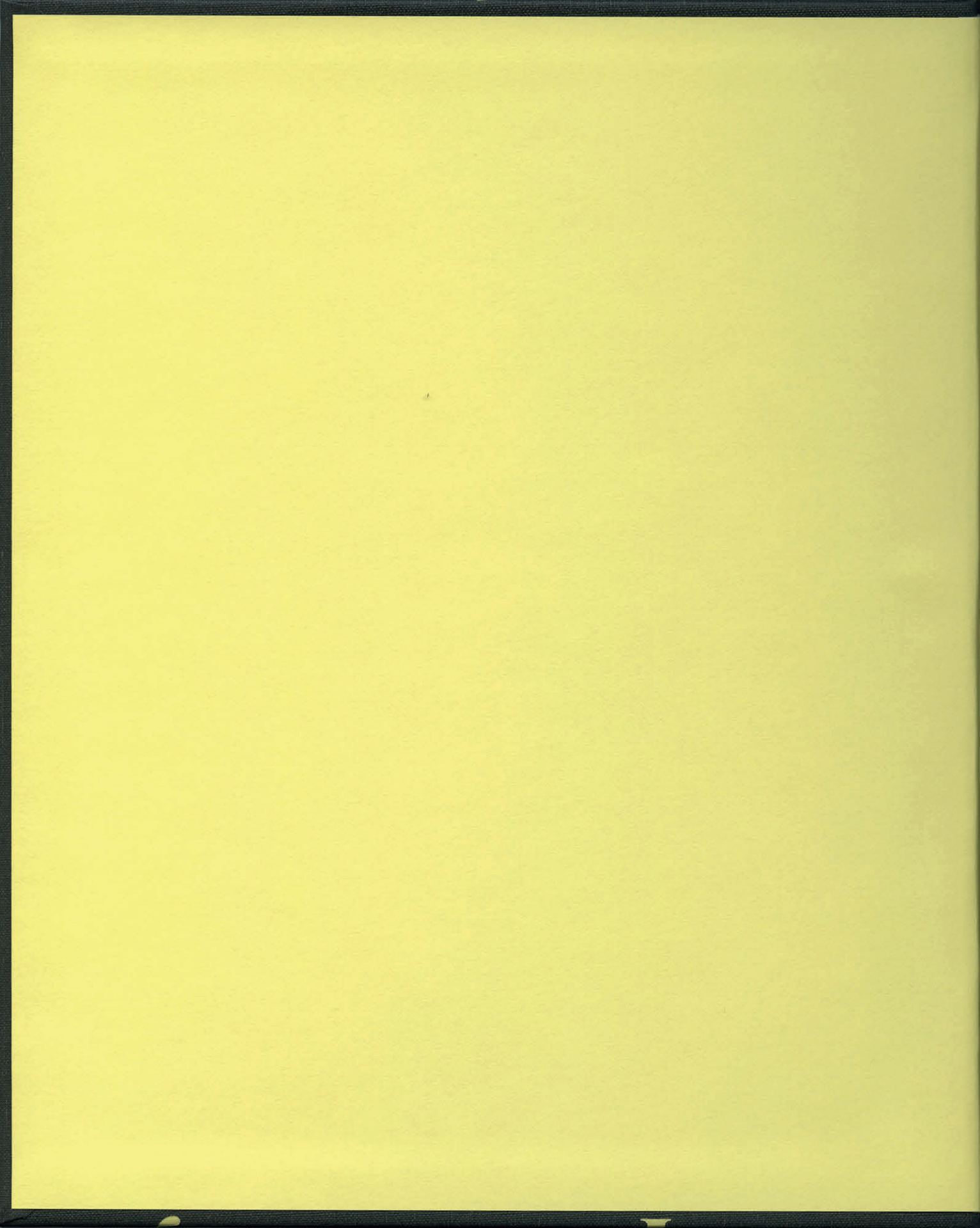


Split

DIANNA FRID +
RICHARD REZAC

Complementary



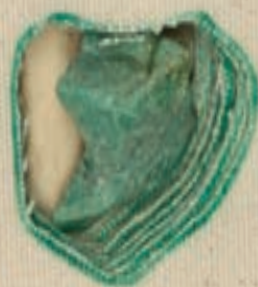
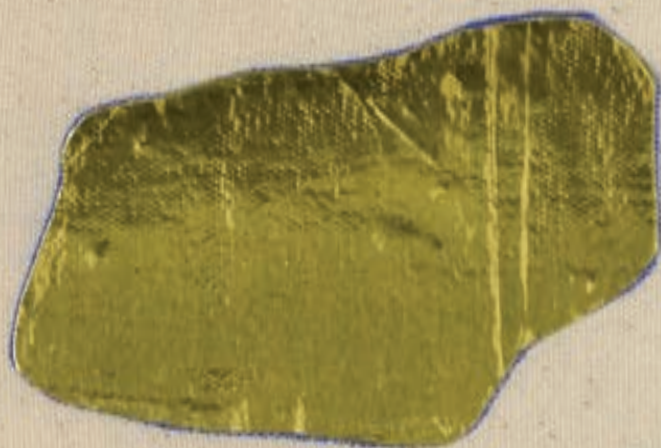
Split

DIANNA FRID +
RICHARD REZAC

With an essay by Matthew Girson

Complementary







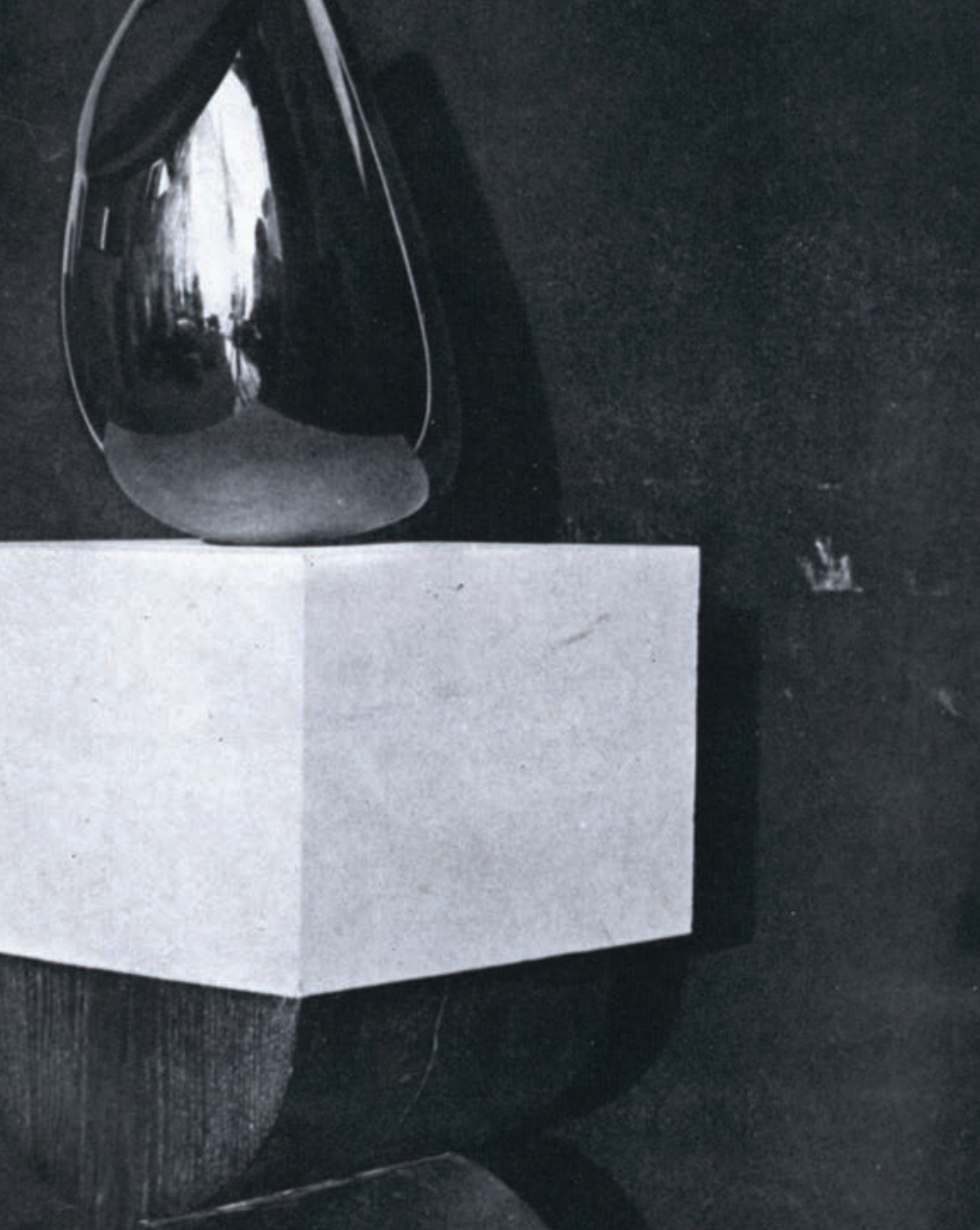
*Fig. 5;
Le Torche-pot
à manteau vert.*



*Fig. 8.
Le Coucou
à bec denté.*







Chetalete de geomet



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Dianna Frid & Richard Rezac: Split Complementary
at the DePaul Art Museum, January 28–April 24, 2016

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Director's

By Julie Rodrigues Widholm
Director and Chief Curator

Foreword

The DePaul Art Museum (DPAM) has a long history of supporting Chicago-based artists at all stages of their careers with solo exhibitions of work by Dawoud Bey, Jeff Carter, Paul D'Amato, Ellen Lanyon, Tony Fitzpatrick, and Matt Siber, among others, as well as dynamic group exhibitions such as *RE:Chicago*, *Afterimage* and *1968: Art and Politics in Chicago*. Making connections between the vibrant artistic endeavors taking place in this great city and the wider spectrum of creativity and knowledge around the globe is at the core of what we do.

This tradition continues with *Dianna Frid and Richard Rezac: Split Complementary* which features two Chicago-based artists who have exhibited internationally and whose work is brought together for the first time by artist and DePaul University Professor Matthew Girson, guest-curator of the exhibition. The pairing of Rezac and Frid's work shines a light on their shared sensibilities—a rigorous yet poetic minimalism that revels in the nuances of color, surface and material— but also their differences. In Frid's innovative work, especially her exquisite handmade embroidered books, the history of handiwork and the traditional book form intertwine text and textiles, along with poetry and literature. Much of Rezac's sculpture in wood, cast metal, plaster, fabric, and concrete is inspired by architecture and he incorporates the processes of carving, casting, and modeling into highly finished abstract objects.

With this exhibition, Girson brilliantly creates a dialogue between Rezac and Frid's work and an array of objects from DPAM's Collection and rare historical books from the John T. Richardson Library at DePaul University. Through the unique eyes and mind of an artist-curator,

we are able to see formal connections across time and cultures. I extend my immense gratitude to Matthew for the time, energy, and collaborative spirit he brought to this project.

We rely greatly on the generosity of lenders including the artists, Cleve Carney Art Gallery at College of DuPage, Julia Fish, and Thea Goodman and Eric Oliver, to assemble this important group of works, along with the philanthropic donors to DPAM's collection. Our heartfelt thanks for sharing your work with our audiences in Chicago.

There are many people to thank who contributed to the organization of this exhibition. At DPAM, I thank Associate Director Laura Fatemi, Assistant Curator Gregory Harris, and Administrative Assistant Kaylee Wyant for their keen attention to every detail; along with Jenny Cotto, who maintains our facility, and our interns Siri Collins, Rebecca McMaster, and Claire Sandberg. Nora Epstein and Jaime Nelson in the John T. Richardson Library Special Collections were great collaborators. Alison Kleiman designed this beautiful catalogue that was copy edited by Susan Davidson.

In this exhibition catalogue, Matthew's astute essay is accompanied by a revelatory new interview between Richard and Dianna, commissioned for this volume. I am most grateful to Richard and Dianna for offering a glimpse into their artistic processes, and the way they think and look at the world. It is our honor to feature their work in our galleries as they lead the way, as artists and professors, for Chicago's next generation of artists.

On

By Matthew Girson

Complements



Figure 1. Mario Algaze, *Doce Angulos*, 2002, Silver gelatin print. Collection of the DePaul Art Museum

Figure 2. Ashante people, Ghana, Bronze weight, 20th Century, bronze. Collection of the DePaul Art Museum, gift of the May Weber Foundation

I

In Richard Rezac's *Untitled (10-09)* (2010) (pg 54), several flat, contiguous rectangular panels hang in the corner of a room. The vertical break that these panels provide to the architectural corner is paralleled by the shift in color and material from painted white to stained wood on the upper-left side of the sculpture. Spare patterns of small, tilted red-orange squares populate the right and lower-left areas of the sculpture. Made from aluminum and painted cherry wood, the work utilizes shapes, colors, and materials that evoke furniture design and architectural details. These evocations, however, never settle into discrete associations. Instead, they hover outside any known set of terms and operate solely within their own abstract form. As in most other works by Rezac, the crisp material elements and clean edges of this piece showcase an elegant and minimal style that is easy to describe formally, but locating any fixed meaning or frame of reference remains difficult otherwise.

In *Transcription for a Transcription, After V.M.* (2013) (pg 31), Dianna Frid transcribed a quotation from the Russian poet Vladimir Mayakovsky (1893-1930) onto a cloth ground with embroidery thread. There are no spaces between the letters in the quotation, and words are broken in ways that obey the shape of the frame at the expense of known vocabulary and grammar. Irregular black vertical stripes span the length of the work, and colors shift between letters and stripes. The process of sewing text onto an otherwise abstract composition exemplifies Frid's interest in the ways that language and textiles defy simple meanings and easy associations.

The full range of objects and images in this exhibition includes examples of works from various cultures. Drawn from the DePaul Art Museum's permanent collection and the Special Collections of the John T. Richardson Library, the books, paintings, sculptures, photographs, and other objects on display were made with a variety of materials and processes. Through the juxtaposition of objects with formal similarities, the connections between works—and the affinities they generate—broaden how we see and understand all of the art brought together in this exhibition. Centered on the work of Frid and Rezac, the objects and images on display complement one another formally and provide opportunities to find familiar patterns in unfamiliar forms and surprising connections in dissimilar objects.

II

The egg shape in Rezac's *Untitled (12-09)* (2012) (pg 58) suggests a familiar, possibly domestic, association, but the other elements of the sculpture resist naming; indeed, they demand that we recalibrate what we see and how we consider it. As we pause to appreciate the carefully crafted and highly finished surfaces of this piece, we are reminded of other things we have known and experienced. Windowsills, table edges, chair backs, and soffits come to mind, though the elements of the work never firmly attach to any of these corollaries; therefore, they resist being identified as anything outside of the work itself.

Likewise, Rezac's *Untitled (10-10)* (2010) (pg 53), which hangs from the ceiling and features five pale-green vertical forms with rounded concavities at their bottoms, defies easy identification. Suspended just above our heads, the forms suggest an odd device or chandelier, while their concavities mirror the crown of a head. The institutional shade of green is familiar, but nothing else about the work alludes to affinities beyond its own forms. The effect of this sculpture can be disorienting, as we



Figure 3. Unknown Artist, Indian. Mughal Portrait, 19th century
Pigment on paper. Collection of the DePaul Art Museum, gift of Samuel and Blanche Koffler

Figure 4. Women's Hat (Isicholo), 20th century. Zulu, South Africa
Pigment, twine, and cloth. Collection of the DePaul Art Museum, gift of Deborah Strokes in honor of Jon Hammer



Figure 5. Teriade, *Verve*, 1937-1939, DePaul University Library Special Collections and Archives



Figure 6. Unknown Artist, Turkish miniature (Ottoman Period), 17th-18th century. Ink, pigment on parchment paper. Collection of the DePaul Art Museum, gift of Abraham Hoffer, 2009.140

struggle to pin down associations that flit across the tip of the tongue or lie at the cusp of memory. We are left to accept it, and Rezac's other works, on formal terms, while it alludes to things that we cannot quite define.

Frid's *Weave* (2015) (pg 41) has a visceral, material presence that likewise unsettles attempts to define it in familiar terms. The large size, bold color, and combination of surfaces within this embroidered mixed-media work command our attention. At close range, the work overflows into our field of vision, the materials referencing quilts and other textiles. From a distance, the formal arrangement demands to be read as a page of printed text, with its letter fragments and linear arrangement of forms. Yet the work refuses to satisfy us as text. Possible readings evaporate without any firm grounding. The only specific or defined terms we can apply to the work are formal and material. We are left to pause after recognizing possible elements of language but before this language forms itself into the meaning that we have been trained to expect from words. This work is as much about the space between knowing and naming as it is about the space between sensing and feeling.

It is worth remembering that the words text, textile, and texture all share the same etymological origin. Text is weaving. Sewing is writing. Many of Frid's works include transcriptions of words on a variety of materials, of which cloth is prominent. Although reading this text is presented as a possible mode of entry into these works, the usual patterns of meaning and structure associated with language are instead folded into the textile and texture. Language is just one of several lures into Frid's art, which forces us to confront and contemplate the open-endedness of seeing, reading, and knowing.

III

Each of the objects in the exhibition that was not made by Frid or Rezac carries stories from the time of its creation, place of origin, and journey to DePaul University. These narratives are important for understanding the pieces

historically and culturally. Typically, when such works are exhibited in museums, disciplines such as art history and anthropology are employed to locate and ground them in a particular subject-based context. In this exhibition, however, the objects' materials and formal characteristics are made primary because the pieces share qualities with the work of Frid and Rezac. Collectively, these shared qualities create constellations of affinities across the exhibition and serve to generate new narratives that enhance each work without necessarily completing any of them. The lightness of the references within the work of Frid and Rezac complement the formal qualities and specific associations of the other works. Conversely, the qualities and characteristics of the items drawn from DePaul University's collections illuminate possible references within the work of Frid and Rezac. What is revealed throughout the process of assessing and appreciating all of the works in the exhibition is a poetics of form that connects diverse objects without grounding them in any single interpretation or narrative.

In Frid's *Notations 2* (2015) (pg 43), the tipping of the cloth draped over the classical figure echoes the tipping of the aluminum forms in Rezac's *A's Robins* (2010) (pg 56). The wooden rectangles in Rezac's work also evoke the pattern of muscles in *Notations 2*'s figure and the woven designs embroidered over the figure. The color palettes of the two pieces are similar, but the complete abstraction of one and the systems of representation in the other defy any shared properties otherwise.

Other combinations throughout the exhibition also reveal surprising ways to experience and know the works on display. The texture in Mario Algaze's photograph *Doce Angulos* (2002) (fig 1) echoes the patina on the surface of Rezac's *Pacific Sailor* (1997) (pg 48). The patterned grooves in the *small Ghanaian bronze* (fig 2) sculpture evoke the oval patterns in Frid's *Banner for Skylight* (2010) (pg 26) and the circles cut into Rezac's *Untitled (02-06)* (2002) (pg 51). The Indian miniature painting (fig 3) of a standing man has a border of the same color as a Zulu sun hat (fig 4). This color also appears in Frid's *Be Made of Laughing Particles* (2013)



Figure 7. Charles-Nicholas Cochin, *Estampes, Conquetes de Kien-Long* (detail), date unknown. DePaul University Library Special Collections and Archive



(pg 32), as does a yellow that comprises the entire vertical mass of Rezac's *Untitled (02-05)* (2002) (pg 50). The colors in all these works are echoed in the reproduction of *The Dance*, a 1910 painting by Henri Matisse (1869-1954), featured in the pages of *Verve* (fig 5), a French periodical from the 1930s. The black geometric shapes in these pages evoke the graphite in Frid's *Evidence of the Material World #6 and #7* (both 2016) (pg 42).

The folio *Estampes, Conquetes de Kien-Long* (1783-86) (fig 7) includes prints made by French missionaries. The images are copies of paintings located in a Chinese palace. But the folio's pages have been informed by an altogether different logic: they have been partially eaten by worms. The wormholes alter the landscapes and figures represented in the images, while also opening unexpected channels for interpretation. In the context of this exhibition, the wormholes enhance the folio's form. Collectively, the work of the author, illustrator, printer, bookbinder, and worms delivers a narrative that exceeds the scope of any single participant or logic. The trails left by hungry worms satisfying their appetites parallel the creative activity of the printmakers and missionaries. Both are traces of exploration, growth, and sustenance. These qualities are made explicit when considered in the context of Frid's *Esta Mina (This Mine)* (2015) (pg 39-40), a book that includes embroidery, colored foil, and an assortment of rocks held in cavities cut into the pages. The formal and contextual elements in *Estampes, Conquetes de Kien-Long* and *Esta Mina* enhance one another when presented and experienced together.

These items are discussed here because they illustrate some of the constellations and affinities mentioned above. The full range of forms in the diverse objects in the exhibition open a wide range of possible associations, but it is the forms, colors, materials, and surfaces in Frid's and Rezac's works that hold them all together. By isolating diverse objects, we may lose important avenues for knowing them, but by reframing

these objects within an exhibition of contemporary art, we enhance how we see and experience them. These frameworks enhance and inform each other. The realm of art, and the specific examples of Frid and Rezac, allow for such reconsideration.

IV

The term complement may be inherently paradoxical. As certain details or references within an object satisfy us aesthetically, or visually connect to other forms and objects, they enhance how we appreciate it. These enhancements open opportunities to know the object more deeply or find more affinities between it and other things. This process fills our experience of looking with curiosity. But complements also complete things, and if our engagement with the objects in this exhibition is ever completed, then our curiosity will cease to embrace their open-endedness.

The references that inform the work of Frid and Rezac invite us to participate in processes that defy completion. They hover and flit without ever settling onto defined terms. They generate affinities and invite us to make connections between dissimilar objects and unfamiliar things without ever firmly grounding our observations in any one association. As these references connect Frid's and Rezac's works to the other objects in this exhibition, we recognize the dynamic nature of all of the works individually and collectively. This process is inherently generative and never complete.

All the while, the formal elements that the artists, craftspeople, and bookbinders built into each work hold their place and coax our contemplation. Finished works are never complete when the complements they generate enhance how we see and know them. But these complementary qualities are even stronger when they enhance how we see and know the things around them.

In

Dianna Frid + Richard Rezac

Conversation

Richard Rezac: A natural place to start this conversation involves what it is that makes our work similar and different. Do we have something in common perhaps in the way that we go about making our work?

Dianna Frid: The first thing that comes to mind, rather than the formal manifestation of what the work ends up being, is that we both make works that, to varying degrees, have points of reference that perhaps are not known to a viewer. Our works are invested in looking at and through other material objects. There are points of reference that may be coming from very nearby or very far away, not just in terms of geography, but also in terms of another historic moment.

RR: Right. The finished work is not representational or literal in the way that art is often polarized between abstraction and representation. There is clear meaning in your work, and people can see and understand the intention and its defining principles. There's a directive without being representational.

DF: In both our works, there's a material reality to the object that is very concrete. This material presence is part of what informs what the work is doing in terms of content and of what exceeds its content.

RR: And there is a deliberative and rather slow making procedure in your work and in mine. There's reflection, there's rethinking, there's—certainly in your case—many sources that converge, and the synthesis or unification of these various interests or sources then becomes manifest in an object. The viewer confronts the physical, the

tactile, the surface. In addition, color participates in equal fashion with these other elements. So there's complexity and there are layers. Your work functions in a way similar to mine in that it asks the viewer to take time to discern those several readings.

DF: You mentioned that we think and rethink. But, in my process, if a gesture or thought doesn't operate within the whole, it often gets covered or it gets cut off. How does that work in your process?

RR: I would characterize my process as being quite traditional in terms of sculpture, where a drawing is necessary to begin to clarify and to circumnavigate the possibility for what's ahead. Because I prioritize a simple form with regular surface and legible silhouette, the drawing is necessary for me before I start engaging the material for reasons of practicality and efficiency, so I have a template in the drawing. Like an architect has a drawing to begin building, I have a drawing to initiate the sculpture with some reliability.

DF: Since in some instances drawing yields to the making of a sculpture that takes a long time to realize, where does a drawing begin? Is drawing immediate, or is there a thinking and rethinking process that yields to a drawing that also takes a long time to emerge?

RR: Well, it varies, of course. Most of the time, the drawing truly begins with a blank sheet, and as I don't quite know what is ahead, it can take weeks or months to develop. Even so, it's also the case that it's reliant to some degree on what I have recently done. The frame of mind or the stimulation of previous work enters onto that sheet of paper. But I do value the notion that options are wide open when I start a new sculpture, and this is initiated by a blank sheet of paper.

There are some exceptions that began in a very different way. I knew before I even did the drawing what the subject was, what its proportions were, and, in general terms, what the forms were going to be. Those had a tittle from the very beginning. For others, that's not true. They fall more within the realm of abstraction, almost

pure abstraction. This range in my work has been typical over the last twenty-five years. There are those occasional works that are representational or, at the very least, symbolic.

DF: Which works in the exhibit are not necessarily the results of drawing?

RR: *Pacific Sailor* (pg 48), *A's Robins* (pg 56), and *Lucia* (pg 52). Those three are explicit in their source. For example, *A's Robins* is after a painting my mother made late in life. Her first name is Agnes, and it depicts two robins in a tree with fall leaves. It's a painting that has great charm, and when we brought it home, I decided to make a sculpture based on her composition. The cast forms convey the size and gesture of the robins. For most people, it's certainly understood as abstract. I recognize that, but my mother's painting drove virtually every decision I made.

DF: That also demonstrates a process of interiority. It's not that it's randomly obscure, but that the conversation that you have with that painting is profoundly personal and particular to a familial relationship. You're navigating different layers. One of them is that your mother made the painting. The other is the painting itself. And the third one—to bring the word that I think applies to both of our works—is that you metabolize something in a very idiosyncratic way. Even though, as you describe it, the work itself has a profound resonance with another work of art, that resonance is not transferable by itself to a viewer. Yet what happens is something of great importance. The artist is a metabolizer of experiences that are not generic and that don't necessarily come to mean the same thing to a viewer. The sources yield something else that then gives us a common experience, which in the case of *A's Robins* is a sculpture.

RR: I've always had the feeling of something extremely personal and thought-through in your work. The absorption of literature, of the view of the world, of the operation of certain biological systems—all of that and more ultimately finds itself in a felt way. Your work holds a presence of quiet, reflective thinking and invites the viewer

to study it. There's not the demand that people pay attention; rather, it is more of an invitation, and there's the necessity on their part to take the time to see and understand what's there.

DF: I've never been afraid of works that appear, at first, inviting yet obscure, because my whole life I have been surrounded by things that have an iconographic meaning that I wasn't able to access spontaneously. For example, growing up in Mexico City and walking around an urban site that is seven hundred years old and has a palpable accumulation of different cultures, I was surrounded by traces of material culture that are not legible in straightforward ways. I experienced, during my formative years, realities coexisting with other realities.

There are sensual realities in the things that we make that require a kind of consideration that's not necessarily going to result in a particular narrative or in a finite arrival at deciphering something. But they propose that we pay attention, as you suggest.

One difference, perhaps, between your work and mine is the act of drawing. My works are more like palimpsests. The way in which I inhabit the making of drawing and sculpture is through layering, piling up, and stacking.

RR: For me, there is change, erasure, and rebuilding in the drawings I make that lead to sculpture, but they are on a single sheet of paper and not layered as such. They ultimately need to be as legible as a stark blueprint, and the arrival at the finished composition in my drawing has the hallmarks of what we think of as drawing. Based on the way you described your process, maybe drawing is a general term that we can apply to it, but it obviously folds into itself other things too. Yours is part painting, part sculpture; it's more complex. The term you use, palimpsest, is especially useful in that regard.

DF: Another term that came up when we were talking about the show with Matthew Girson, the curator of this exhibition, is *trans-historical*. There is something about paying attention trans-historically that allows for multiple points of reference to come into a work. Let's talk,

for instance, about the Ottoman miniature (*Untitled, Janissary*, 17th-18th century) (fig 6). I think what registers about it for me and, I believe, for you as well is that it has been annotated, which means that it has been used not necessarily as an artwork that gets framed and put on the wall, but as a page in a larger work in which somebody else, not the author, continued to inscribe it with thought and with interpretation. Neither of us read Arabic, but we know that there is a conversation that's happening in several layers: somebody wrote the text that composes the manuscript, somebody illustrated it, and then somebody else annotated it. The marginalia unmistakably designates a form of interaction with an object across time. That is something that art does very well: it allows us to have conversations across time.

In one of my pieces, *Transcription for a Transcription, I* (pg 31) engaged with an aphorism of the poet Vladimir Mayakovsky through transcription and encryption as a way of trying to get inside the language, literally. I'm taking language apart and transliterating it into symbols. The aphorism is "Rhythm is the fundamental force, the fundamental energy of verse." It is from the 1926 book *How Are Verses Made?*. The Russian formalist poets had a profound belief that one of the means to rethink the world, politically and artistically, was through the form, energy, and force of poetry. I find this idea mysterious and inspiring across time.

RR: That's a great observation—the connection of the Ottoman miniature with your work and Mayakovsky's contribution, and the collapse of time as we consider these together. The realization that you articulate between seemingly unlike things will appear, of course, throughout this exhibition, with our work set alongside a diverse group of objects and books from DePaul's collection.

As one goes through the museum, though, a clear distinction between your work and mine is that language is instrumental in your work. The fact that you're bilingual points to your deeper understanding of the potential that the printed word can have. I've never gravitated toward literary representation, so that begins to explain the ab-

sence of language in my work, but for the rare title. This is another example, perhaps, of my orientation more toward something purely visual.

DF: This brings me back to something you said earlier, when you framed your work within traditional sculpture. How easy is it for you to frame your work within a discipline? I cannot readily do this when it comes to my work. Clarice Lispector wrote the following in a short story called “The Disasters of Sophia”:

“My entanglement comes from how a carpet is made of so many threads that I can’t resign myself to following just one. My ensnarement comes from how one story is made of many stories.” As an image, the carpet resonates with me because I am trying to connect various sources and give them form in what I do.

Having said this, when I was a student at the School of the Art Institute of Chicago, I sought to study with you because I intuited that there was something valuable that I could learn with you as my teacher. It had to do with your description of the influence of the painting of the birds by your mother—that someone looking at the sculpture does not have to know the background of its source to have an experience. And yet, all along, your work is focused within the discipline of sculpture. How did that come to be for you?

RR: In my education in the early 1970s, I was faced with a critical question—whether I would fully pursue painting or sculpture. Ultimately, I selected sculpture, and I can’t tell you now quite why. To ameliorate that, drawing is so much a part of my process that I’m still having it both ways, and sometimes, in fact, my sculpture behaves more like painting. It’s often frontal; there’s strong silhouette, and if it’s on the wall, it functions more like relief sculpture than volumetric sculpture. For me, what’s important is the making by hand, which allows considerable control, and the size then becomes part of that. My sculpture is within arm’s reach. Its human scale forces the viewer to look at it at close range. If that happens, then the surface, whether regular and consistent in the making or inconsistent by design, matters.

DF: In my work, by contrast, a key point of reference that I bring has to do with how textiles are constructed. I’ve made sculptures and I’ve made installations, but my more recent work has focused on the intersections of text and textile. Whether there’s text in the work or not, I do believe that textiles are a form of script, of inscription, of code. These inscriptions happen on a surface, but that surface has a back and a front, and just like in a weaving, you can turn the object around and both sides exist. One orientation might have the information and be the preferred viewing position, but it doesn’t negate the other orientation.

RR: Whether it’s one of your books where you turn the page and are aware of the side that you’ve just turned while seeing its backside, or you see the embroidery or the stitching or the very edge where two pieces of fabric join, that thorough, all-around experience of front and back is not so true of my work. Generally, a sculpture has an internal, inaccessible substance and an obvious surface. You recognize the volume, but you’re not privy to seeing the totality of it in the way that often occurs in your work.

DF: There’s another word that I’ve been thinking about lately, *boustrophedon*. It means “as the ox plows the land,” but it describes the way in which writing was first inscribed onto stone in the Latin alphabet: the words would go from left to right, then the next line would go right to left, and the next left to right. That is also how a basic weaving gets constructed. When we talk about fronts and backs, I’m also thinking about reading and the conventions that we’ve arrived at in the history of art. For example, in the larger conversation about art, the way in which textiles have been discussed is generally as utilitarian objects. They keep being left out of a conversation in which these kinds of objects are complexly experienced as vessels for ideas and sensations.

What I’m trying to say is that, in my work, I do not follow disciplinary classifications. Sometimes my work is closer to painting or collage than to sculpture. Or it is close to textiles. But I want to stick to what our friend Jen Bervin says: “To make the work and allow for the genres

to arrive later.” What you call it may or may not emerge eventually. Of course, that makes it difficult to frame within a particular historical lineage, but what feeds into the work, metaphorically, is a series of lines or threads that then get metabolized.

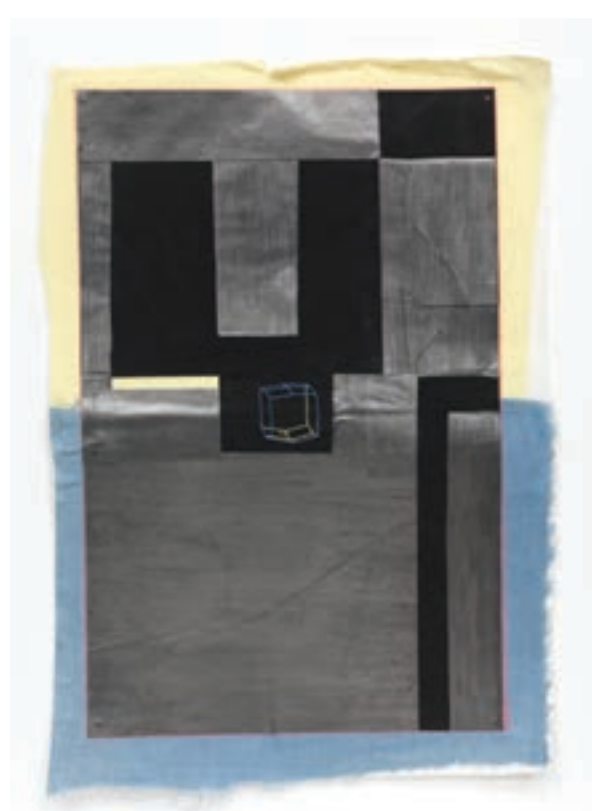
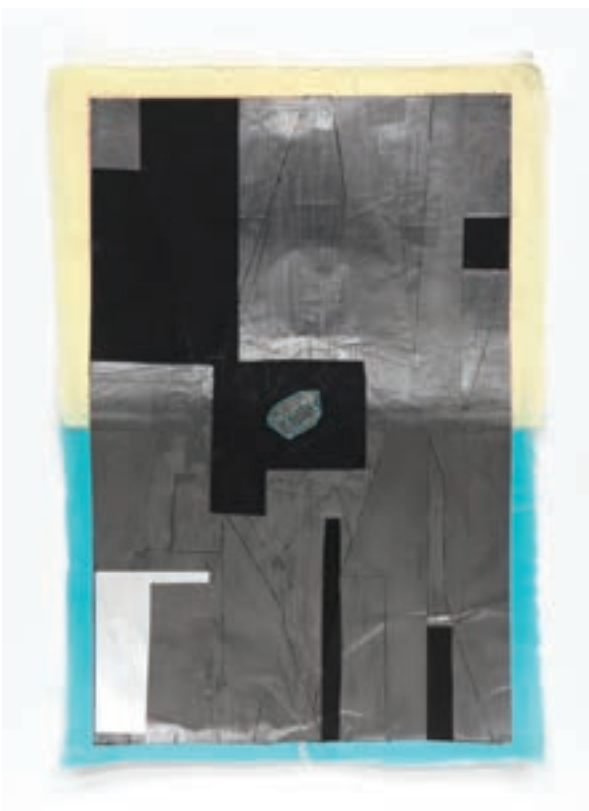
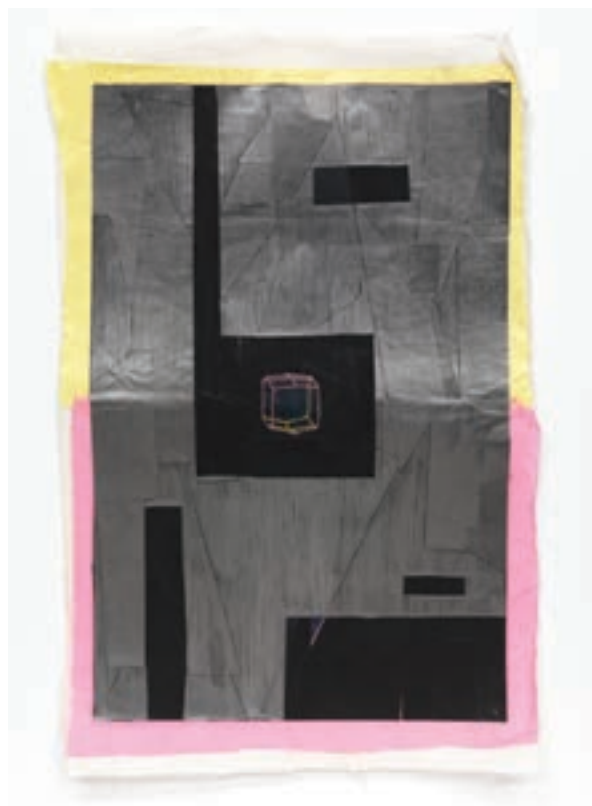
RR: Right.

DF: I sometimes wish that, like you, I could claim clearly that these are sculptures or that they’re paintings. Mine is not a stubborn refusal to name, but I know that when I do, I place the work into one category when it could have possibly been in another. This is where classification is insufficient.

RR: For better or worse, that’s the state of affairs today in contemporary art and in the world today generally: things are faster and are abruptly juxtaposed, and we need to make sense of their meaning. Within art that friction or that complication is enriching. It forces us to think through and to think more thoroughly about what we’re looking at, what its meaning is to us, how true it is to the culture at large.



Dianna Frid
Banner for Skylight, 2010
Fiber, adhesives, and aluminum foil
32 x 42"
Courtesy of the artist





Dianna Frid

Excerpt from *Transcription, After Vladimir Mayakovsky*, (the word Rhythm), 2012 - 2013

Fiber, paper, paint, graphite, and thread

6 panels, each 19 x 13"

Courtesy of the artist





Dianna Frid
Prosodies #2, 2013
Plaster, pigment, fiber, paper, metal and cellophane
72 x 34 x 22"
Courtesy of the artist





Dianna Frid

Transcription for a Transcription, after V.M., 2013

Embroidery and mixed media

22 x 14"

Collection of Ms. Thea Goodman and Eric Oliver, Chicago

Dianna Frid

Be Made of Laughing Particles, 2013

Embroidery and mixed media

72 x 90"

Courtesy of the artist



Dianna Frid

And Death Does Not Destroy (After Lucretius), 2014

Embroidery and mixed media

78 x 68"

Courtesy of the artist



Dianna Frid
Rhythm Rhythm Rhythm, 2014
Embroidery and mixed media
22 x 14"
Courtesy of the artist





Dianna Frid

The Comets, 2015

Canvas, fiber, embroidery floss, aluminum, adhesives, paper, and acrylic

Closed: 11.25 x 6" Open: 11.25 x 12"

Courtesy of the artist





Dianna Frid
Fuerzas y Formas, 2015
Fiber, thread, and magnets
Closed: 14 x 18 x 3" Open: 14 x 32"
Courtesy of the artist





Dianna Frid
Esta Mina, 2015
Canvas, colored pencil, aluminum, adhesives, and mineral rocks
Closed: 18 x 16 x 3.25" Open: 18 x 32"
Courtesy of the artist



Dianna Frid
Weave, 2015
Embroidery and mixed media
78 x 60"
Courtesy of the artist



Dianna Frid
Evidence of Material World, 2011-ongoing
Graphite, paper, and adhesive
Dimensions variable
Courtesy of the artist



Dianna Frid
Notations 2, 2015
Embroidery and mixed media
14 x 10"
Courtesy of the artist



Dianna Frid
Notations 4, 2015
Embroidery and mixed media
14 x 20.25"
Courtesy of the artist



Richard Rezac
Untitled (95-04), 1995
Painted sassafrass wood
69.25 x 30.5 x 10"
Courtesy of the artist



Richard Rezac

Web, 1996

Cast bronze

11.5 x 10.5 x 1"

Collection of the Cleve Carney Art Gallery, College of DuPage

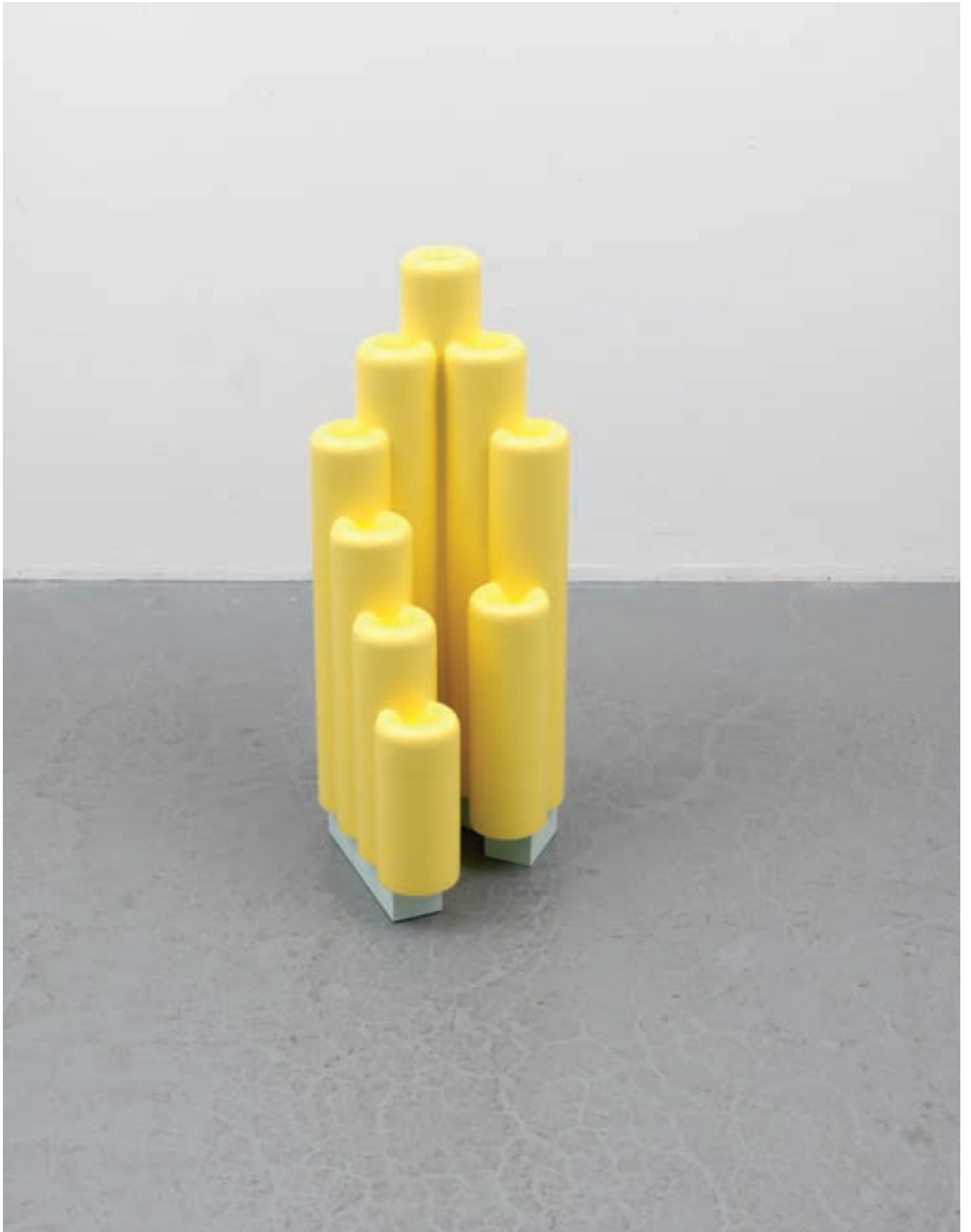


Richard Rezac
Pacific Sailor, 1997
Nickel-plated cast bronze
18.25 x 18 x 1"
Collection of Julia Fish, Chicago



Richard Rezac
Untitled (99-07), 1999
Pigment, wood and metal
9.5 x 9.5 x 14"
Courtesy of the artist and James Harris Gallery, Seattle

Richard Rezac
Untitled (02-05), 2002
Pigment on wood
27.5 x 13 x 11"
Courtesy of the artist and Rhona Hoffman Gallery, Chicago





Richard Rezac
Untitled (02-06), 2002
Painted wood and aluminum
46 x 72.5 x 1.5"
Courtesy of the artist and Rhona Hoffman Gallery



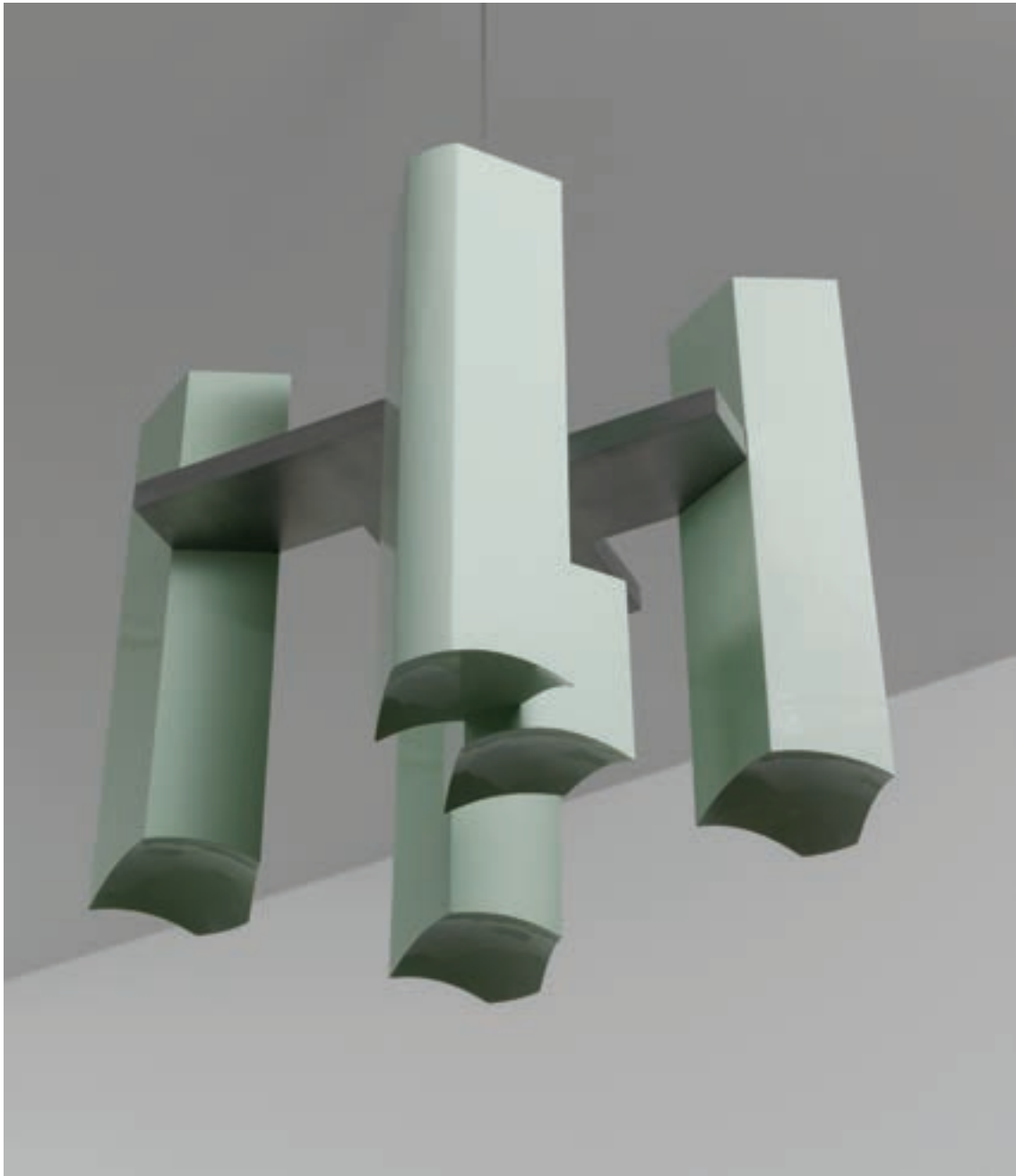
Richard Rezac

Lucia, 2003

Nickel-plated cast bronze on digital print

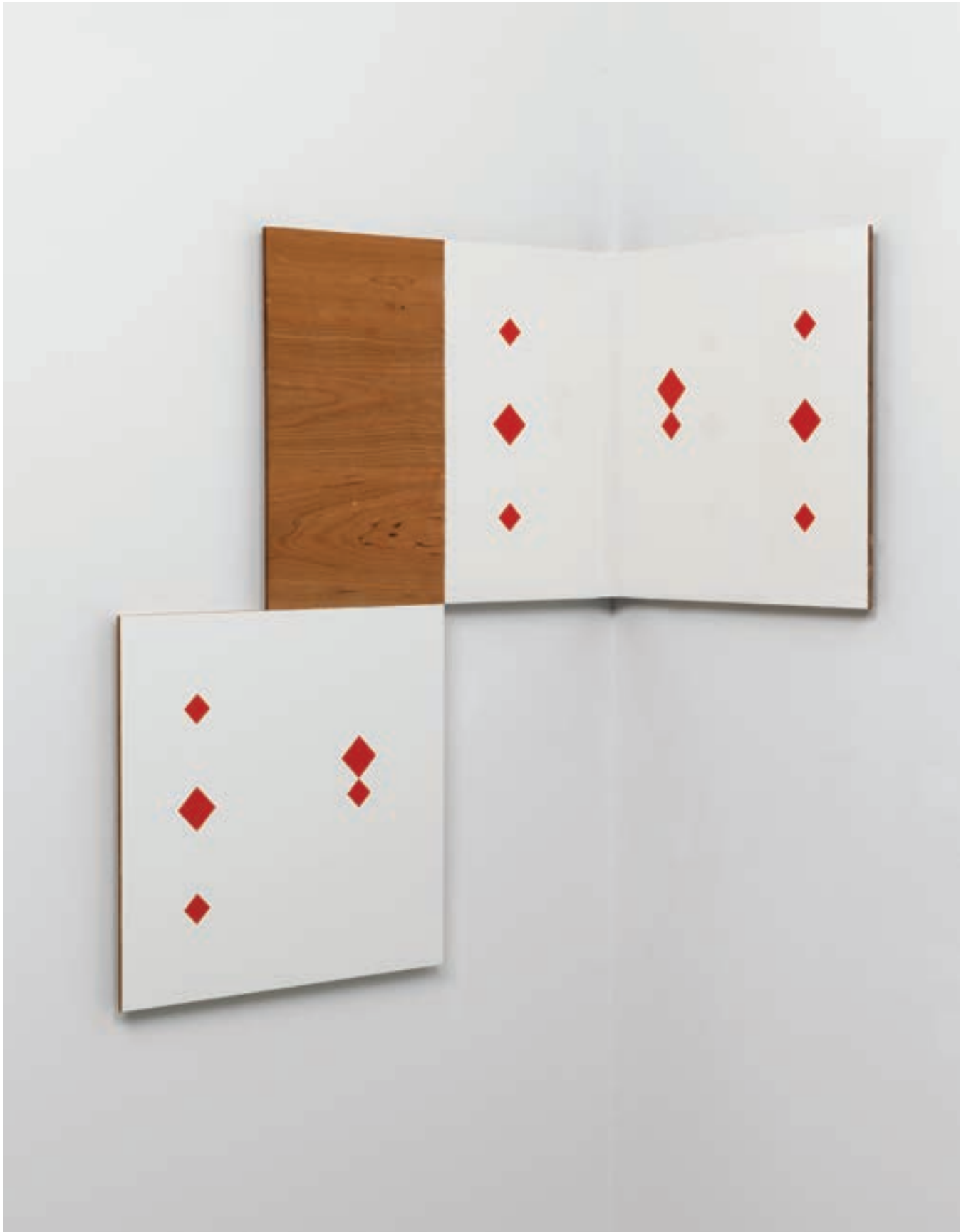
31.5 x 31.5 x 2"

Courtesy of the artist and Marc Foxx, Los Angeles



Richard Rezac
Untitled (10-10), 2010
 Pigment, wood and aluminum
 19.25 x 24.5 x 18.25"
 Courtesy of the artist and Rhona Hoffman Gallery, Chicago

Richard Rezac
Untitled (10-09), 2010
 Pigment, wood, and aluminum
 35 x 18.25 x 22"
 Courtesy of the artist and James Harris Gallery, Seattle





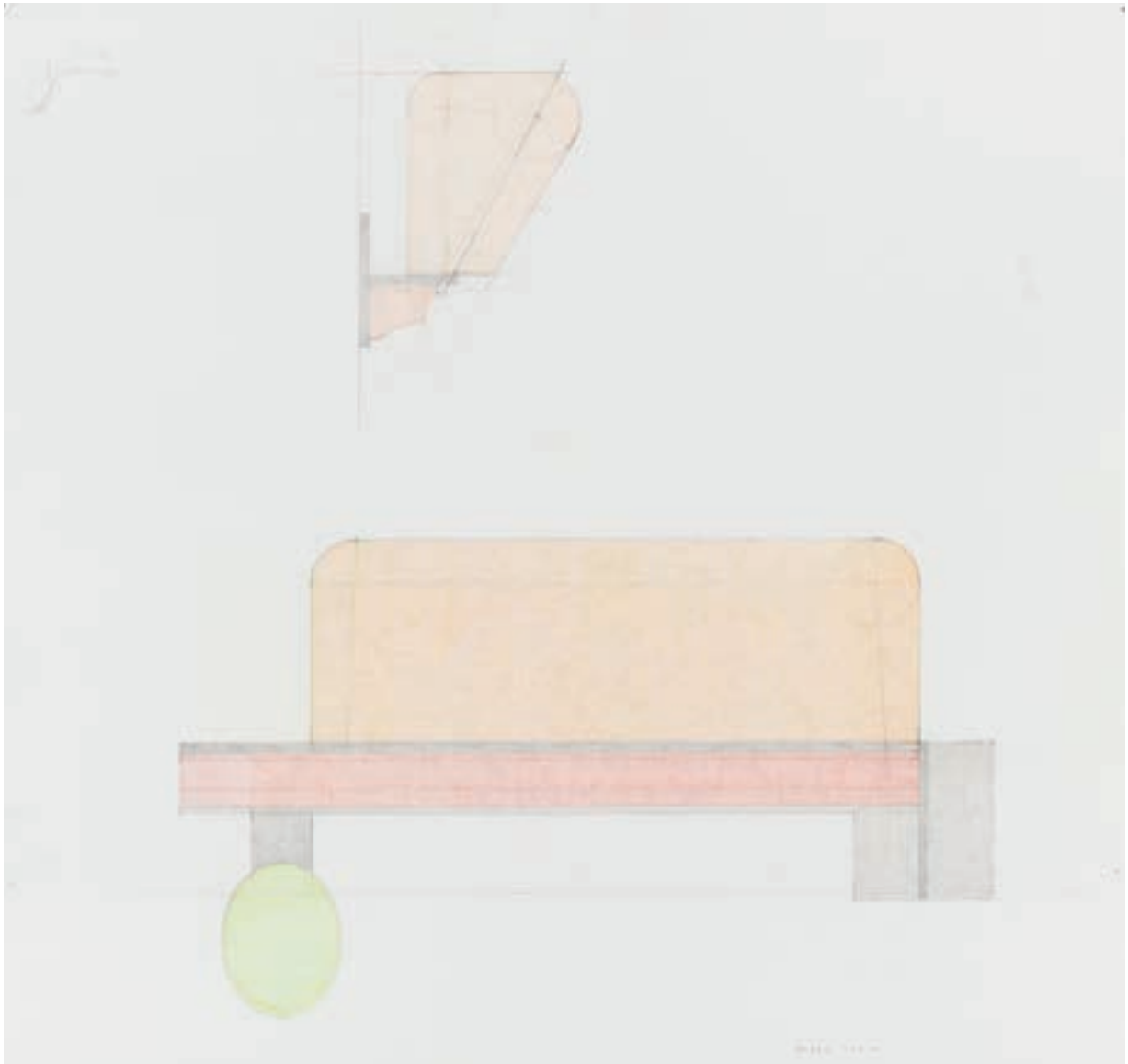
Richard Rezac

A's Robin (version 3), 2010

Cast aluminum and wood

13.5 x 17.75 x 2.5"

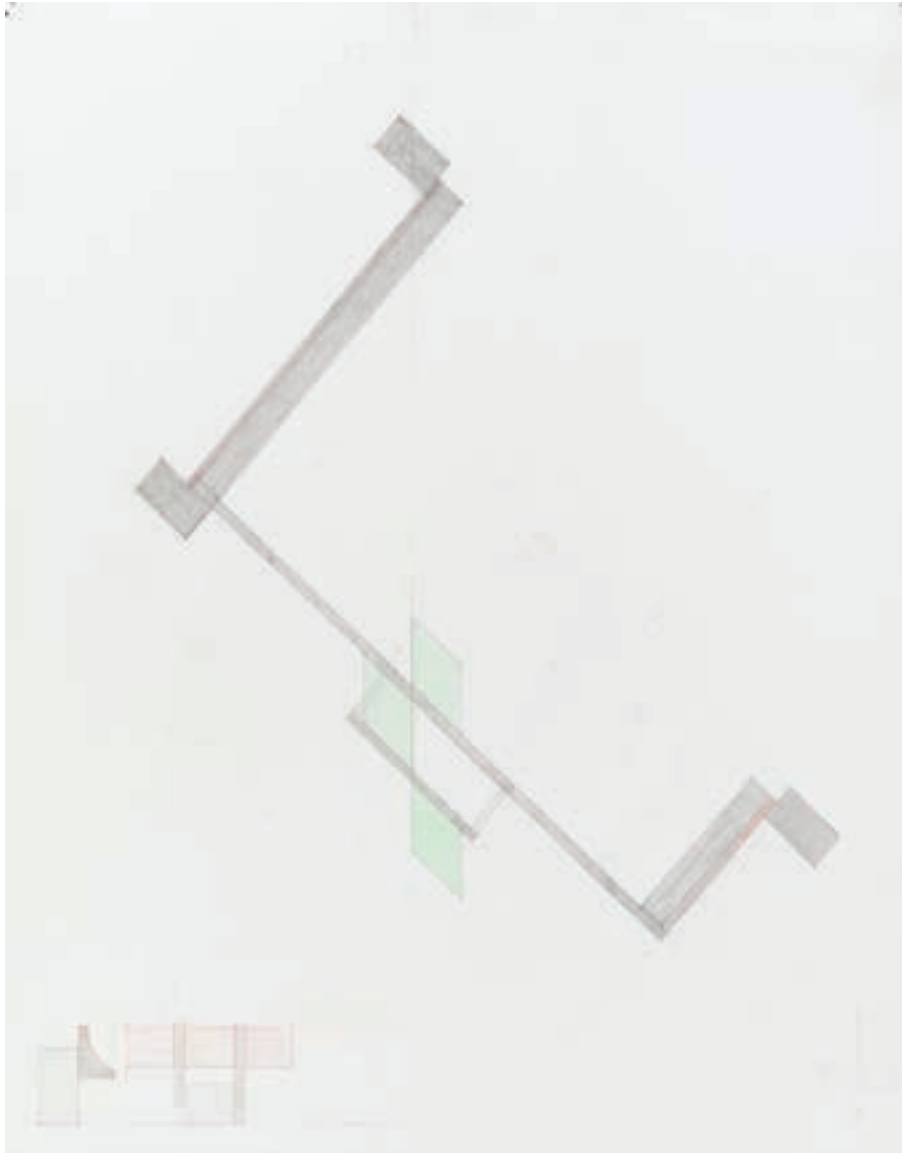
Courtesy of the artist and James Harris Gallery, Seattle



Richard Rezac
Untitled study for (12-09), 2012
Colored pencil and graphite on paper
27.5" x 29"
Courtesy of the artist



Richard Rezac
Untitled (12-09), 2012
Pigment, aluminum and wood
12.25 x 5.75 x 20.5"
Courtesy of the artist and James Harris Gallery



Richard Rezac

Drawing of (15.01), 2015

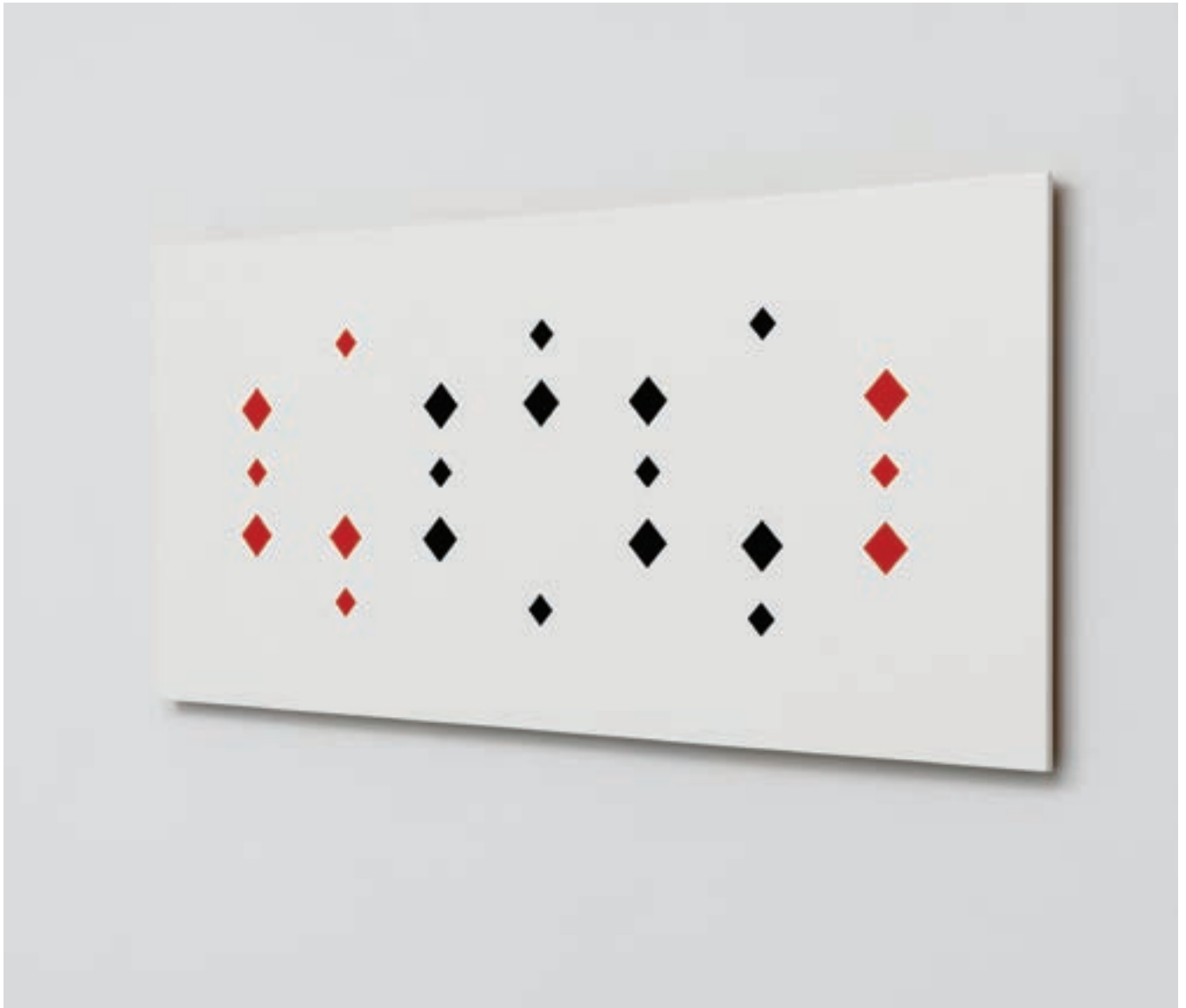
Colored pencil and graphite on paper

29 x 23"

Courtesy of the artist and Marc Foxx, Los Angeles



Richard Rezac
Untitled (15-05), 2015
Aluminum, pigment and wood
21 x 17 x 2.5"
Courtesy of the artist and Rhona Hoffman Gallery, Chicago



Richard Rezac
Untitled (15.07), 2015
Pigment on wood
17 x 38 x 1.25"
Courtesy of the artist

Exhibition Checklist

Dianna Frid
American, born Mexico, 1967

Banner for Skylight, 2010
Fiber, adhesives, and aluminum foil
32 x 42"
Courtesy of the artist

Excerpt from *Transcription, After Vladimir Mayakovsky*,
[the word Rhythm], 2012-2013
Fiber, paper, paint, graphite, and thread
6 panels, each 19 x 13"
Courtesy of the artist

Prosodies, #2, 2013
Plaster, pigment, fiber, paper, metal, and cellophane
72 x 34 x 22"
Courtesy of the artist

Transcription for a Transcription, after V.M., 2013
Embroidery and mixed media
22 x 14"
Collection of Ms. Thea Goodman and Eric Oliver, Chicago

Be Made of Laughing Particles, 2013
Embroidery and mixed media
72 x 90"
Courtesy of the artist

And Death Does Not Destroy (After Lucretious), 2014
Embroidery and mixed media
78 x 68"
Courtesy of the artist

Rhythm Rhythm Rhythm, 2014
Embroidery and mixed media
22 x 14"
Courtesy of the artist

Evidence of the Material World #6, 2016
Graphite, paper, and adhesive
46 x 72.5"
Courtesy of the artist

Evidence of the Material World #7, 2016
Graphite, paper, and adhesive
78 x 60"
Courtesy of the artist

The Comets, 2015
Canvas, fiber, embroidery floss, aluminum, adhesives,
paper, and acrylic
Closed: 11.25 x 6" Open: 11.25 x 12"
Courtesy of the artist

Fuerzas y Formas (Forces and Forms), 2015
Fiber, thread, and magnets
Closed: 14 x 18 x 3" Open: 14 x 32"
Courtesy of the artist

Esta Mina (This Mine), 2015
Canvas, colored pencil, aluminum, adhesives,
and mineral rocks
Closed: 18 x 16 x 3.25" Open: 18 x 32"
Courtesy of the artist

Weave, 2015
Embroidery and mixed media
78 x 60"
Courtesy of the artist

Notations 2, 2015
Embroidery and mixed media
14 x 10"
Courtesy of the artist

Notations 4, 2015
Embroidery and mixed media
14 x 20.25"
Courtesy of the artist

Richard Rezac
American, born 1952

Untitled (95-04), 1995
Painted sassafras wood
69.25 x 30.5 x 10"
Courtesy of the artist

Web, 1996
Cast bronze
11.5 x 10.5 x 1"
Collection of the Cleve Carney Art Gallery, College of DuPage

Pacific Sailor, 1997
Nickel-plated cast bronze
18.25 x 18 x 1"
Collection of Julia Fish, Chicago

Untitled (99-07), 1999
Pigment, wood, and metal
9.5 x 9.5 x 14"
Courtesy of the artist and James Harris Gallery, Seattle

Untitled (02-05), 2002
Pigment on wood
27.5 x 13 x 11"
Courtesy of the artist and Rhona Hoffman Gallery, Chicago

Untitled (02-06), 2002
Painted wood and aluminum
46 x 72.5 x 1.5"
Courtesy of the artist and Rhona Hoffman Gallery, Chicago

Lucia, 2003
Nickel-plated cast bronze on digital print
31.5 x 31.5 x 2"
Courtesy of the artist and Marc Foxx, Los Angeles

Untitled (10-09), 2010
Pigment, wood, and aluminum
35 x 18.25 x 22"
Courtesy of the artist and James Harris Gallery, Seattle

Untitled (10-10), 2010
Pigment, wood, and aluminum
19.25 x 24.5 x 18.25"
Courtesy of the artist and Rhona Hoffman Gallery, Chicago

A's Robin, version 3, 2010
Cast aluminum and wood
13.5 x 17.75 x 2.5"
Courtesy of the artist and James Harris Gallery, Seattle

Untitled (12-09), 2012
Pigment, aluminum, and wood
12.25 x 5.75 x 20.5"
Courtesy of the artist and James Harris Gallery, Seattle

Untitled Study for (12-09), 2012
Colored pencil and graphite on paper
27.5 x 29"
Courtesy of the artist

Drawing of (15.01), 2014
Colored pencil and graphite on paper
29 x 23"
Courtesy of the artist and Marc Foxx, Los Angeles

Untitled (15-05), 2015
Aluminum, pigment, and wood
21 x 17 x 2.5"
Courtesy of the artist and Rhona Hoffman Gallery, Chicago

Untitled (15.07), 2015
Pigment on wood
17 x 38 x 1.25"
Courtesy of the artist

Collection of the DePaul Art Museum

Mario Algaze
Cuban, born 1947
Doce Angulos, Cuzco, Peru, 2002
Gelatin silver print
10 x 10"
Collection of the DePaul Art Museum

Ashante People
Bronze weight, 20th century
Ghana
.875 x 2.75 x 1.5"
Collection of the DePaul Art Museum, gift of the
May Weber Foundation

John James Audobon
American, born Haiti, 1785-1851
Rocky Mountain Flycatcher, 1840-1844
Hand colored lithograph
10.375 x 6.625"
Collection of the DePaul Art Museum

Lola Alvarez Bravo
Mexican, 1903-1993
Hombre y Cables de Telefono (Man and Telephone Wires),
1930
Silver gelatin print
9.0625 x 7.25"
Collection of the DePaul Art Museum, Art Acquisition
Endowment

Manuel Alvarez Bravo
Mexican, 1902-2002
Un Poco Alegre y Graciosa (Somewhat Gay and Graceful),
1942
Silver gelatin print
6.75 x 9.375"
Collection of the DePaul Art Museum

Martin Chambi
Peruvian, 1891-1973
Machu Picchu, Cusco Peru, circa 1930
Silver gelatin print
3.5 x 5.5"
Collection of the DePaul Art Museum, gift of Jennifer and
Isaac Goldman

Unknown Artist
Turkish miniature (Ottoman Period), 17th-18th century
Ink, pigment on parchment paper
20 x 16"
Collection of the DePaul Art Museum, gift of Abraham
Hoffer, 2009.140 and 2009.141

Unknown Artist, India
Mughal Portrait, 19th century
Pigment on paper
16 x 20"
Collection of the DePaul Art Museum, gift of Samuel and
Blanche Koffler

Zulu, South Africa
Women's Hat (Isicholo), 20th century
Pigment, twine, and cloth
5 x 17 x 17"
Collection of the DePaul Art Museum, gift of Deborah
Strokes in honor of Jon Hammer

DePaul University Library Special Collections and Archives

Denis Diderot, ed.
French, 1713-1784
*Encyclopédie, ou dictionnaire raisonné des sciences, des
arts et des métiers (Encyclopaedia, or a Systematic Dictio-
nary of the Sciences, Arts, and Crafts)*, 1751-1772
Open: 12.5 x 19.5 x 2.25"

Ugo da Carpi, et al.
Italian, 1480-1523
Thesaurus de Scrittore, 1535
8.75 x 11 x .5"

Frederic W. Goudy
American, 1865-1947
The Alphabet, 1918
Open: 13 x 19 x .5"

Teriade
French, born Greece, 1889-1983
Verve, 1937-1939
14.25 x 21.5 x 2.25"

Christian Zervos
French, born Greece, 1889-1970
Cahiers d'art (v. 26, v.28, v. 30), 1951, 1953, 1955

Charles-Nicholas Cochin
French, 1715-1790
Estampes, Conquetes de Kien-Long, date unknown
Open: 13 x 38 x 1"

Contributors

Dianna Frid is an artist working at the intersection of text and textile, matter and subject matter. Her sculptures, installations, artist's book and mixed-media works have been shown nationally and internationally, most recently in Chicago at the Poetry Foundation (2015) and at the Biblioteca Francisco de Burgoa in Mexico (2015). Frid was born in Mexico City where she lived as a child until her family immigrated to Canada. She currently lives in Chicago and is an Associate Professor in the Art Department at the University of Illinois at Chicago.

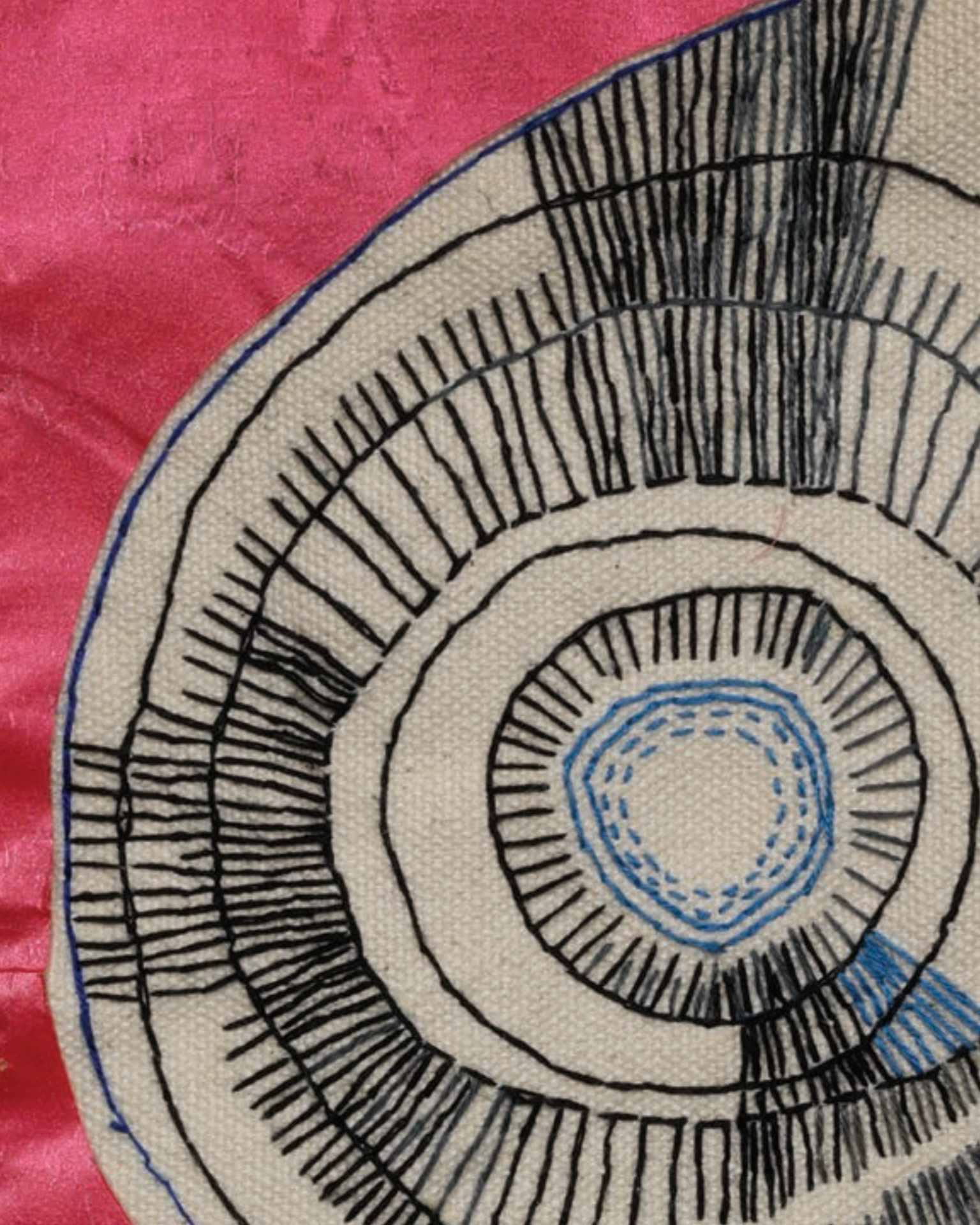
Matthew Girson is a painter whose work has been exhibited locally, nationally, and internationally. His most recent solo exhibition *The Painter's Other Library* was held at the Chicago Cultural Center (2014) and featured paintings of bookshelves in the dark. Previous curatorial projects include *fitter, happier: an exhibition concerning technology* at the DePaul Art Museum (2004) and *Operation: Human Intelligence* at the Hyde Park Art Center (2003). He is a professor in DePaul University's Department of Art, Media and Design.

Richard Rezac lives and works in Chicago. Since the mid-1980's he has primarily made object-sculptures, essentially abstract in form. He has received the John Simon Guggenheim Fellowship, the Rome Prize Fellowship at the American Academy in Rome and the Joan Mitchell Foundation Award, among others. Recent exhibitions include Galerie Isabella Bortolozzi, Berlin (2015), Marc Foxx, Los Angeles (2015) and Rhona Hoffman Gallery, Chicago (2014). He is Adjunct Full Professor at The School of the Art Institute of Chicago.















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