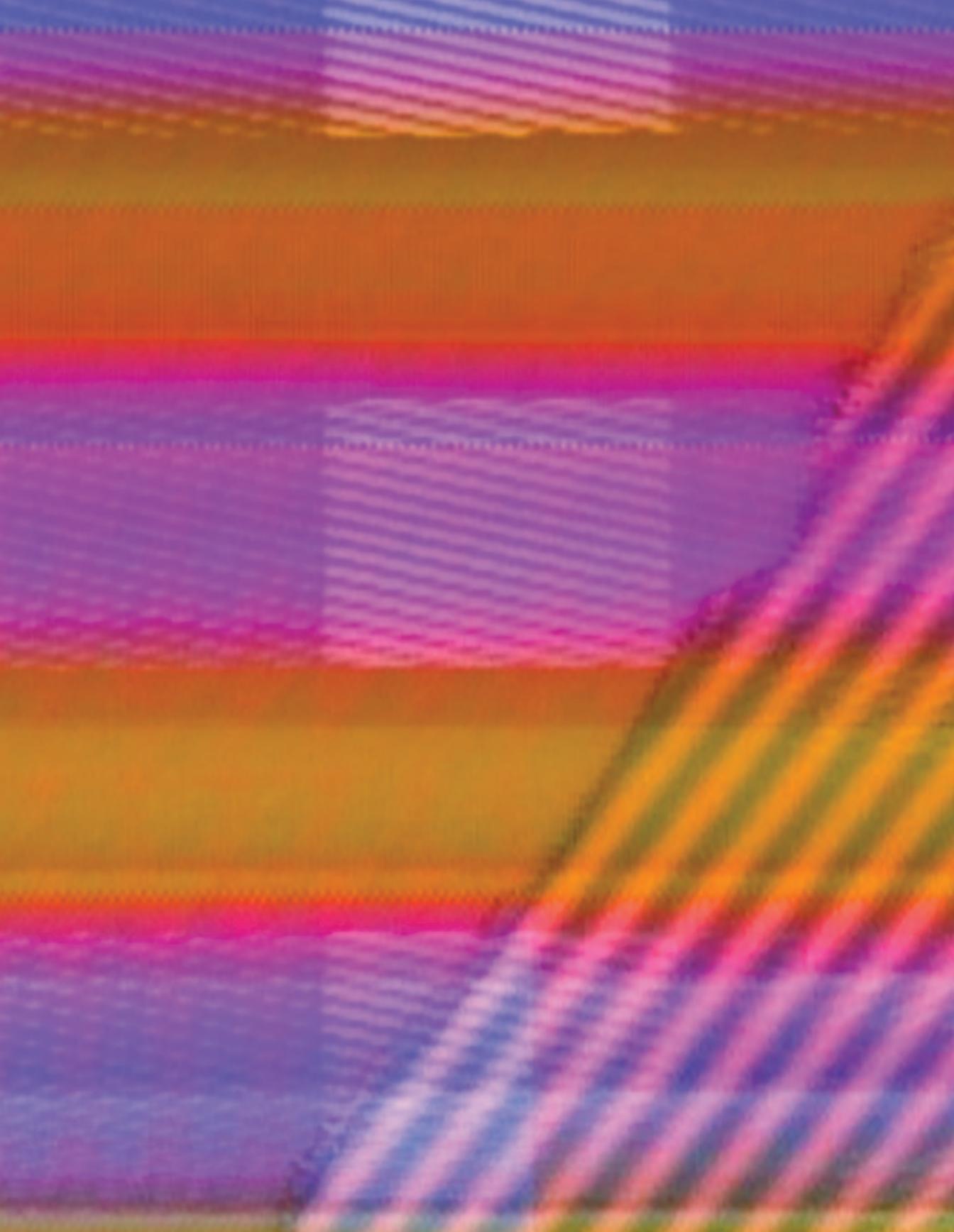


HANDMADE ABSTRACT





BRIC

HANDMADE ABSTRACT

ARTISTS

Katie Bell
Maria Chavez
Michelle Forsyth
Carl E. Hazlewood
LoVid
Marisa Manso
Lael Marshall
Christian Maychack
Leeza Meksin
Liz Nielsen
Courtney Puckett
Mary Schwab
Lizzie Scott

September 10–October 25, 2015

CURATED BY

Elizabeth Ferrer
Vice President
Contemporary Art, BRIC

Jenny Gerow
Assistant Curator
Contemporary Art, BRIC

BRIC ARTS | MEDIA HOUSE

647 Fulton Street
Brooklyn, NY 11217



Michelle Forsyth, *Yellow on Yellow*, 2014

HANDMADE ABSTRACT

ELIZABETH FERRER

There is no abstract art. You always have to begin with something.

– Pablo Picasso

Handmade Abstract presents the work of 13 artists who give new relevance to abstract modes of creation. Pursuing a range of formats including sculpture, video, photography, installation, mixed-media constructions, and sound, these artists employ materials and fabrication techniques that contextualize their work in relation to everyday, physical realities. Tellingly, only a single artist in this exhibition pursues painting on canvas, although many other artists represented here demonstrate a deep consciousness of painting and its modern history. Earlier generations of artists, beginning in the first decades of the twentieth century, saw abstraction as a pursuit set apart from (or transcending) representational art and quotidian subject matter. And working with this mode, they articulated varied intents, whether in their work or by way of impassioned manifestos: To eliminate perspective and spatial depth, meaning that the artwork was no longer a “window” to another world, but a thing in and of itself. To evoke the spiritual or the universal. To spontaneously express pure emotion. To pare down visual elements to a core essence. The artists taking part in *Handmade Abstract* bring forth a new goal, to affirm abstraction as an inescapable presence in the world around us, and these artists’ works are meant to reflect or interpret a world close at hand. Abstraction is everywhere, whether at home, in clothing patterns, in our technology, shipping boxes, construction material, even in the sounds around us. The personal and the mundane become filters, departure points for art works made with a sense of openness and improvisational freedom, unconventional materials and processes, and a fine disregard for old hierarchies and boundaries between disciplines.

Many of the artists in *Handmade Abstract* work with found, often cast-off or recycled materials, eschewing traditional artistic media. Common materials and quirky process provide rich layers of evocations—with the history of materials and their associations with our personal histories, with construction and craft techniques that speak to manual labor and domestic craft, and indeed, with the history of abstract art itself. For her wall-based works, **Lael Marshall** stretches dishtowels, handkerchiefs, and other fabrics over handmade, irregularly shaped stretchers. These intimately scaled works clearly refer to domesticity (a theme referenced by several artists in the exhibition), but also, to a kind of eccentric minimalism that reveals the essential qualities of her materials—their color and pattern, tautness or elasticity, and translucency. **Marisa Manoso’s** installations include office cubicles, lighting fixtures, and electrical wiring, materials that play dual roles in her works. The lighting fixtures (often found in garages or offices), act as both illumination and as formal elements; wires play a functional role while also offering a linear element, extending the work over the expanse of a wall. And the cubicles act as either visual support or as demarcation of a space, one that recalls white-collar labor, a decidedly different relationship to the handmade. **Katie Bell** constructs wall-based works out of construction detritus, transforming the color, texture, and shape of these elements into energetic

compositions that simultaneously inhabit and create space. Sculptor **Mary Schwab** bases her work on used, cardboard shipping boxes. She gives dimensional shape to the void, the empty space inside the boxes, by casting with Hydrocal, a substance that also registers the irregular surfaces and textures of bubble wrap or other wrapping materials left inside the boxes. Schwab sees these as hybrid forms, both sculptures and surfaces for painting. And once she paints these forms, they attain a bright hue and viscous sheen as well as a personality—they are abstract and yet strangely familiar.



Mary Schwab working in her studio.

Although none of the artists here pursue perhaps the most typical form of abstraction, pure painting on canvas, many speak of their work as an alternative to painting: the expanse of wall or the space their works inhabit as ground, and their materials as source of line, gesture, color, and texture. **Carl E. Hazlewood** works with a range of materials including colored paper, cord, tape, felt, and other fabrics, materials transformed into formal elements in assemblages that he constructs directly onto the wall. Originally a painter, Hazlewood’s compositions maintain a fluid elegance and rich sense of materiality. His constructions are ephemeral, created in situ, as site-specific works that he ultimately destroys. Hazlewood photographs them while they are on view, using details of the compositions as starting points for smaller-scale mixed-media prints.

Courtney Puckett, who also began her career as a painter, creates sculptural works by wrapping yarn, thread, and other materials around pieces of cast-off furniture and other improvised armatures. She fashions freestanding and wall-based works that loosely suggest useful objects and that resonate with the spirit of craft, especially fiber art techniques. Puckett aligns herself, as she has stated, “with women artists, particularly those in the 60s and 70s who challenged the (predominantly-masculine) rules of painting. What began as an intuitive gravitational pull toward soft materials has become an intentional reframing of techniques associated with ‘women’s work’ in order to disrupt hierarchical and categorical divisions within art.”

With disparate media, **Michelle Forsyth**, **Leeza Maksin**, and **Lizzie Scott** create work that references the human form, even while remaining essentially non-representational. Forsyth, a photographer, stages scenes using painted pedestals, clothing (often her husband’s shirts, chosen for their color and plaid patterns), and paper backdrops. She photographs arrangements of these objects in a way that



Carl Hazlewood during his 2015 residency at BRIC House.

confuses what is a real object or materials and what is imitation. Forsyth's play of pattern and color become a play on geometric abstraction, while remaining grounded in the everyday, or what she calls, "the poetics of lived experience." Meksin creates site-specific installations in built environments, constructed with spandex, zip ties, and various kinds of weights that possess both structural and aesthetic roles. Her installations connote the scope of architecture while also referring to the body and to processes of covering, dressing, stretching, and decorating. Meksin notes that she works at the intersection between abstraction and representation, her works embodying a tension between body and built space, abstraction and functional form. Scott makes hybrid "object paintings" with muslin, other textiles, and bubble wrap. Shaped like sleeping bags, her *Drifters* are both abstract paintings and quasi-functional objects that can be displayed folded, hung, or leaning against a support. These works evoke both comfort and a sense of strange "otherness," as she says. They relate to the shape of the body but as Scott notes, these "sculptures are like alien bodies—hybrid, lumpish, other."

Particularly in the mid-20th century during the heyday of Abstract Expressionism, artists endowed great symbolic value to the materiality of the painting; paint as expressive substance, canvas as evocative ground, and the painting itself as object. Larger canvases during this era became a physical space, an arena in which the artist could act rather than merely portray. Even brushstrokes became fraught with meaning. While this exhibition focuses on work that moves emphatically beyond painting, these artists similarly focus on the expressive value of materials and on means of fabrication. The artist's hand is often overtly visible, for example, in Leeza Meksin's mode of stretching and weighting or Courtney Puckett's wrapping and connecting.

In addition, many of these artists have devised idiosyncratic modes of producing their work. **Christian Maychack** molds pigmented clay epoxy into handmade wooden armatures and then sands, polishes, carves, or scrapes the clay to achieve varied surface textures. His

objects simultaneously reveal positive and negative space, front and reverse, evidence of fabrication against highly finished surface. This "state of indeterminacy and paradox," as Maychack calls it, becomes a defining quality of works that challenge old artistic hierarchies and that seem to inhabit the restless in-between space of painting and sculpture, physical object and abstract image.

Liz Nielsen's photograms are produced from handmade negatives that she makes from transparent colored gels cut into abstract shapes and then arranges onto Plexiglas. She exposes these negatives onto light-sensitive paper and when printing them (in a darkroom through an analog, not digital process), produces a negative image. Green forms become red, yellow becomes blue, white becomes black, and layered forms generate colors that are the result of Nielsen's years of experimentation. These images often contain reminders of the real world—a horizon line suggests a landscape; specific colors or forms call to mind plants or features of geography. Nevertheless, her compositions are adamantly abstract, based in the foundational building blocks of non-objective art, form and color, and reflecting a world unto themselves.

Handmade Abstract also includes video-based work by the interdisciplinary collaborative **LoVid**, and a light and sound installation by **María Chavez**. These artists are the subject of two interviews by exhibition co-curator Jenny Gerow, published in this catalogue. Their inclusion in this exhibition is meant to provide an expansive definition of abstraction—it is not limited to physical objects, but can also be experienced on screens, in space, and aurally.

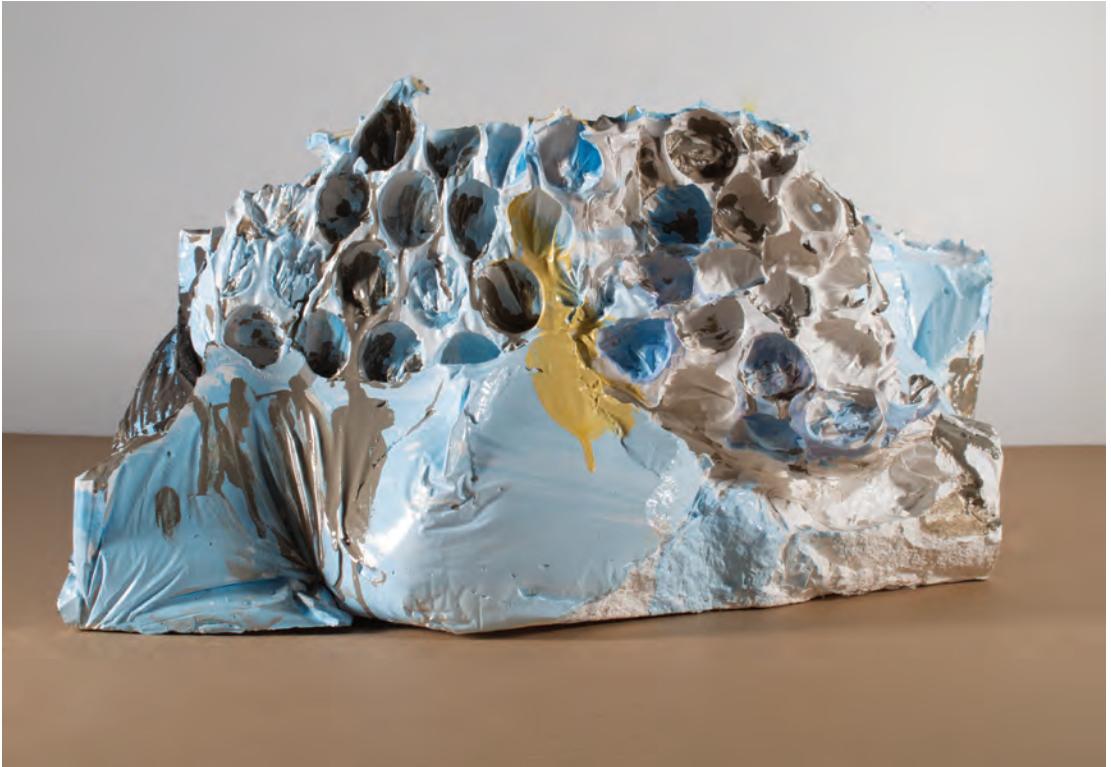
The artists represented in *Handmade Abstract* invigorate the discourse on abstract visual language by creating revelatory forms out of materials and processes that are grounded in palpable, lived reality. It is the artist's hand, as well as their modes of fabrication, that result in a kind of alchemy—they simultaneously reveal and transform their materials, producing a transcendent experience of the commonplace.



Courtney Puckett, *Back Yard Boogie Woogie 1 + 2*, 2013



Marisa Manso, *Show It To Me All The Time*, 2014



Mary Schwab, *Elsa*, 2014



Katie Bell, *Hold Still*, Installation in the Old Morton Hotel, SITE:LAB, Grand Rapids, MI, 2014



JENNY GEROW IN CONVERSATION WITH MARIA CHAVEZ

JULY 29, 2015

Born in Lima, Peru, Maria Chavez is an abstract turntablist, DJ, and sound artist. Her practice embraces the values of accident and chance; through her abstract turntablism she culls sounds not just through a needle, but also with rocks, dirt, and broken or stacked records. This idea of chance is further pushed when she composes sonic scores, or pre-recorded sound ideas, that she then gives to musicians to perform before an audience. The process of the sonic score involves improvisation, allowing the musician the freedom to take into account the sounds they are hearing in relationship to their own performance practice. For her site-specific installation *Rain of Applause*, Chavez spent the summer at BRIC House recording applause from various events ranging from music and dance performances, to staff meetings and family programs. Whether given in appreciation, encouragement, or through habit, the recorded applause acts as a specific portrait of BRIC's community.

JG: For the *Handmade Abstract* exhibition, co-curator Elizabeth Ferrer and I were interested in bringing together artists who employ materials and fabrication techniques that contextualize their abstract work in relation to everyday, physical realities. We found compelling connections in your experimental turntablism and sound art to the idea of the handmade. How do you understand the handmade in relation to your work?

MC: Touch is so important to the turntable because it is so physical. And even if you have layers and layers of records, just the amount of pressure you put on the record can change everything; can make things completely go in a different direction. And I think that's why I love the turntable so much. It's not stable.

JG: So you never have complete control?

MC: It's impossible. Not to mention the needle itself; it's such a fragile thing. And I can be really harsh with it. With my vinyl plucking I'm just pulling out milliseconds of sound from the groove. It's actually a very delicate process if you think about the tiny point of the needle and the little groove. To pull the needle up to get a snippet of sound like this "sooop," but sometimes if you don't have a clean enough hand you'll hit the side, so then it goes "zoop-kh" this electro-acoustic groove sound or the physical quality of where the groove is. The goal is to pull out the sound without hitting the edges. But those grooves are so impossible to see. You really have to be there. That's why I always tell people to "sit down." Don't stand, that's a DJ. That's not abstract turntablism where you are getting in there and really trying to pull things out. I spent years trying to perfect that.

I definitely try to pull it out as cleanly as possible so all you hear is the sonic sound that was recorded and not the physical qualities of the record itself. You have to have a steady hand and you must have complete concentration, be totally zen. Then you can go all the way to the other end of the spectrum, where you are throwing rocks at the record. Then it's just "khh-khh" which is really fun, too, it just really depends on your mood.

I just try to create environments
to make people more aware
of themselves and their own
placement within sound.

JG: I am interested in the sound scores you created recently for the Orchestra of St. Luke's performances at the Brooklyn Museum and the Morgan Library. In your sound scores you create a composition for each musician to listen to, then you tell them to throw it away before the actual performance. Where does that process come from?

MC: It derives from the fact that I believe in the audience, or that I have faith in the people that interact with my work. For the sonic score process, I want the piece to be more about them than me. It's always that way with everything. That's what's happening with the sonic score, I go in with what I want to hear but all of these people come from so many different backgrounds. I want to challenge these prestigious musicians with a process that takes them out of their comfort zones. To tell them an idea, only to take it away, really forces them to depend only on themselves, their own history and tactile abilities. I noticed from the premiere at the Brooklyn Museum to the last performance at the Morgan Library, that they went from trying to follow the score the way they remembered it, to feeling the piece. It really changed.

JG: In *Rain of Applause*, you are taking applause recorded during different events over the summer at BRIC House—lectures, dance performances, family activities—and then using that varied hand clapping to evoke something else with it, like an emotion or a feeling. Can you talk about *Rain of Applause* and how it was made?

MC: I've been fascinated with personal perspective for as long as I can remember. Whenever I hear a song that I really like, I always have to really slow it down, make the record go backwards, or stretch it out. I do whatever I can to hear it the way I want to hear it. And then I find my version, the version that I hear. With applause it's the same thing. I'm listening to it in different ways, trying to see what's most interesting to me about it. When you layer applause on top of applause, it can start to sound like rain, or like a thunder storm. It can sound dark and really scary. But really, I don't have control over what the audience is going to think. In the *Rain of Applause* installation at INKONST in Malmö, Sweden, once the spotlights and the sound went on I started to watch people come in and it was so joyous. It was the complete opposite of what I thought.

I presented the installation *Sound Bleed* earlier this summer at The Kitchen; that was a really abstract piece, and I definitely tried to visually make people want to spend as much time as possible in the space. Even if they didn't understand the concept behind sound bleed or why the lights were flashing, they could feel like they were in some kind of quiet environment; a place that allows for your hearing to be almost cleaned. This one guy came back in and was like, "I can hear more now! How did you do that?" (laughs) That wasn't me, you know? I just try to create environments to make people more aware of themselves and their own placement within sound.



Maria Chavez, *Rain of Applause*, INKONST, Malmö, Sweden, 2014



Liz Nielsen, (left) *Time Machine*, 2015
(right) *Bird Monster*, 2014



Carl E. Hazlewood, *Untitled (Robed Eminence)*, 2015



LoVid, *Ripped*, 2015

JENNY GEROW IN CONVERSATION WITH TALI HINKIS

JULY 16, 2015

LoVid, the artist duo Tali Hinkis and Kyle Lapidus, create performances, experimental video, and objects that question the role of the handmade in a world increasingly overtaken by digital technology. LoVid produces video and sound art through analog synthesizers that embody DIY aesthetics with objects that are tactile, visible, and accessible. For example, the duo created an analog synthesizer called the Synth-armonica using as design inspiration a popular 17th-century musical instrument made from water glasses. For *Handmade Abstract*, LoVid exhibits their video-taxidermy series. The stuffed textile works are created from audiovisual images that become “tactile translations of video/technology/electrical signals.”

JG: For the *Handmade Abstract* exhibition, co-curator Elizabeth Ferrer and I found compelling connections in your video taxidermy to the idea of the handmade. When you're creating these videos your hand or editing process is somewhat unseen. How do you understand the handmade in relation to your work? Can you describe that relationship through your video sculptures and how they are made?

TH: The analog video recordings are from a residency at Signal Culture in Owego, NY, that I then edited without digital manipulation into single-channel pieces. Working with an analog instrument is a really organic experience. We find something that we like and then record it. It's an improvised flow, totally different than if you had a very composed, planned-out idea. I do the editing alongside sculpture and drawing, thinking through the materials, spaces, and different dimensions. The work comes from an impulse to translate something ephemeral, media based, and then putting that onto paper. Then asking, “What would happen if I were to come from that abstract thought and edit like it was sewing?”

JG: So how is that process of editing exactly, how do you come up with these forms?

TH: Sometimes our work is very formal. The form of the objects is inspired by the way the video is created, and the physical space that the composition/production takes. We are always trying to stir up our compositions. The geometric shapes in the videos are all basic shapes, fundamental to analog video like RGB colors. At the beginning, 13 years ago, our work was more basic but we often pushed the signal until it was almost breaking apart. There was a decay within the image where the objects were fading. We would try to get to a place where we would almost lose the video sync, where things started getting so chaotic that the projectors would just shut down to blue. That is where we wanted to be. That place where you are almost losing it.

JG: How are you able to translate that chaos into sculpture?

TH: I think that our video-textile sculptures are a way to think about that chaos or glitch, with materials. It is really important for me that they are not just beautifully glossy digital prints. The handmade, awkwardly sewn, stitched together nature of the work is sometimes perceived as the uncomfortable noise part of the video, when you are pulled back from the beautiful images. I think it is a reminder of human vulnerability. We are thinking about the relationship between humans and technology, and of how that relationship redefines us

as people, individually and as a society. Our starting point was from an interest in the inherent flaws and vulnerability of the medium, in revealing the dystopia of our technological dependence. That is our narrative of media art, the era of glitch and handmade analog mess ups. We don't want to move on to something more reliable and slick; we want to stay in this messy place because it is more human, feels true, and we relate to that. So yeah, to me the handmade is a constant break down of the system and bringing it to a place where it really is an extension of the natural world.

JG: Let's talk about process. We have talked previously about the relationship between the video and the drawings. The sculptures are the iteration that happens after the prints, right?

...the handmade is a constant break down of the system and bringing it to a place where it really is an extension of the natural world to me.

TH: Part of what I have been thinking about with this story of abstraction is giving the audience lots of access points. Seeing the process allows you to appreciate the work on another level. We constantly want to see. What you are working on in the studio doesn't have to be finished work. We are so used to seeing process as a way to engage with the audience. I hate to go back to technology but social media plays a big part in it. There is a pressure to “share,” though not everyone feels comfortable doing so. There is vulnerability in process. It seems very contemporary to have a sense of humor or self-irony, showing oneself as vulnerable in an almost humorous way. There is something good about showing flaws and struggles.

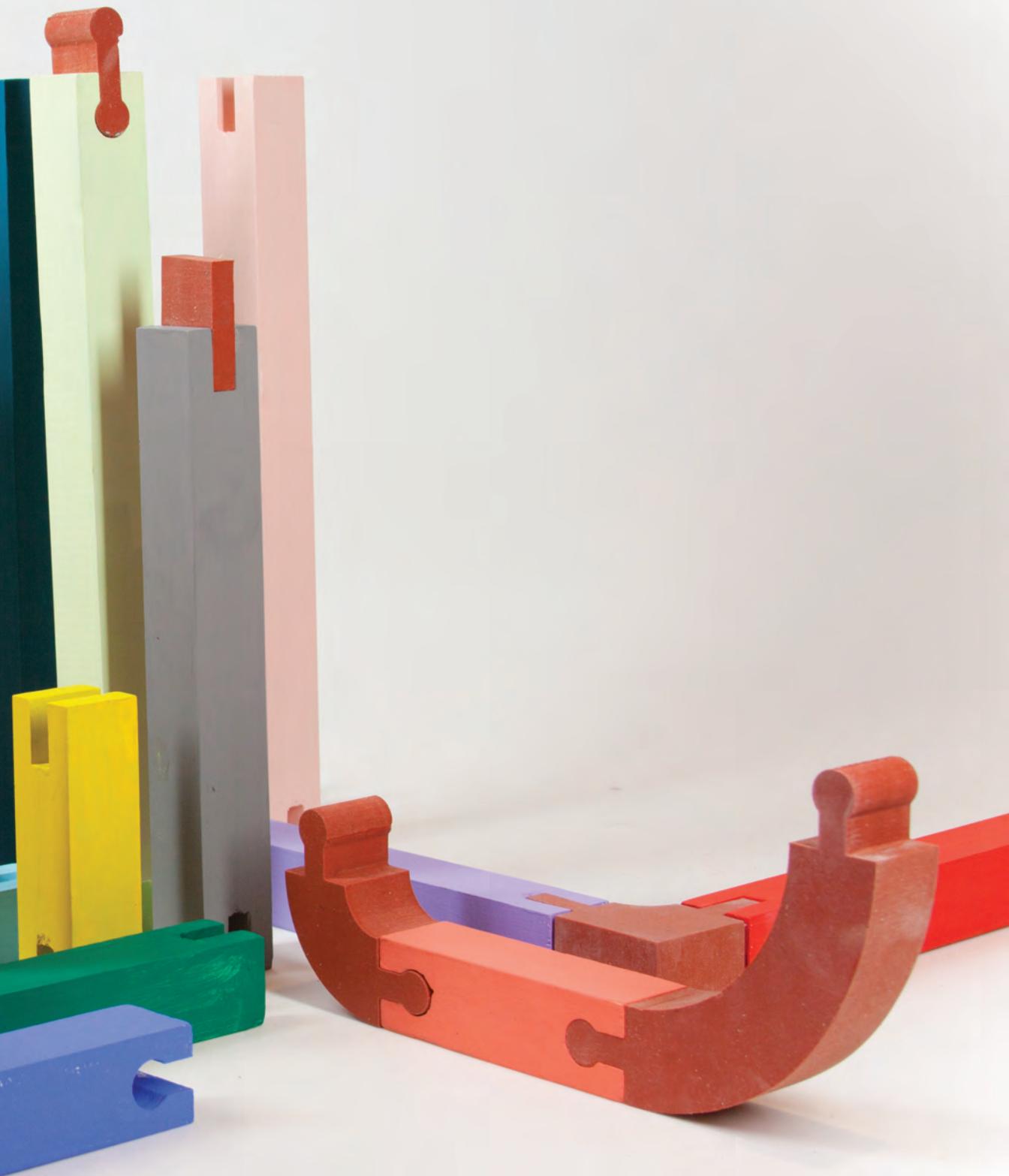
JG: Let's go back to these sculptural pieces with regard to the idea of vulnerability in process. With the sewing that you do, you are moving back and forth, allowing for the mistakes to be shown. There are flaws present but there is also intention.

TH: I have really been into objects and stitching as a recording of time because there is so much actual time that is spent stitching. There is labor, and in an esoteric way you can think of the time putting together the instrument and then there is time as a metaphor, a time-based medium, and the recording of the experience you had. It is a recording of time. I think about that a lot.

JG: The video sculptures are quirky, small, and slightly off-putting while at the same time incredibly approachable. When I first saw them at the Spring Break Art Fair, I saw them as both stuffed animals but also as possibly taxidermy.

TH: That is exactly what I thought. I didn't start calling them that until I saw them in the gallery, hung that way. I think part of it is because originally I thought of them as figurines. These virtual objects, images that people who work with A/V synthesizers are familiar with. I wanted to make little figurines from them. “Taxidermy take-away!” But the taxidermy is the other aspect of it, you capture something that is live and ephemeral and then you stuff it and preserve it. There is definitely a morbid side to it as well.



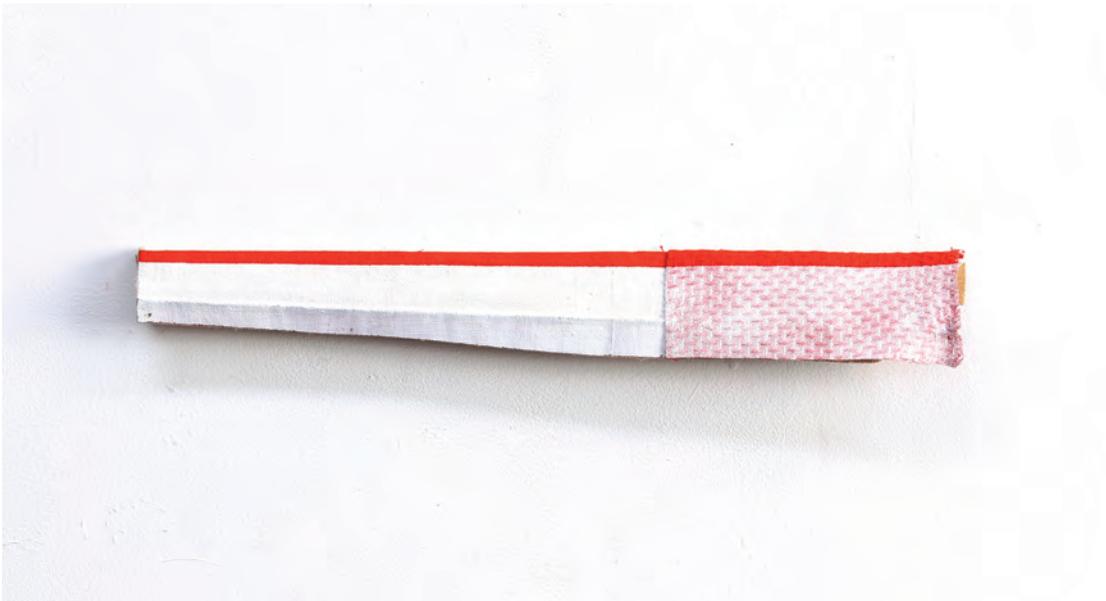




Christian Maychack, *Fours (CF37)*, 2014



Lizzie Scott, Untitled, from the Drifter series, 2014-15



Lael Marshall, *Crust (LMP2013.49)*, 2013



Lael Marshall, *Untitled (LMP2014.44)*, 2014



Leeza Meksin, *Round Grid*, 2014.



ARTIST BIOGRAPHIES AND CHECKLIST OF WORKS IN THE EXHIBITION

All works courtesy of the artist unless otherwise listed

Katie Bell

Born in Rockford, IL; based in Brooklyn

Katie Bell, a painter, sculptor, and installation artist, uses found materials to create compositions that energetically respond to the spaces they inhabit. Bell uses construction materials like drywall, siding, and Venetian blinds, relying on the color, texture, and weight of these materials to create complex layers of space and surface. She plays with ideas of the exposed and the hidden, the real and the simulated, in her use of materials. Laminates and linoleum, cheaper alternatives to materials like hardwood and marble, are frequently visible in her work. The viewer may still read the materials as their more expensive counterparts, bringing into question the completeness of the exposure that Bell is purporting. While her installations might recall the structure of a building, she simultaneously denies structural order and integrity, leading to Bell's description of herself as "both a homemaker and a homewrecker."

Bell's solo exhibitions include those at Mixed Greens, NY, and at the John C. Hutcheson Gallery, Lipscomb University, Nashville, TN. She will have a solo exhibition at Locust Projects, Miami, in 2016. Her work has been included in group shows at the Brooklyn Academy of Music; BRIC; the Midwestern Biennial, Rockford Art Museum, Rockford, IL; and the Hockney Gallery, Royal College of Art, London. Bell received a 2015 Painting Fellowship from the New York Foundation for the Arts. She received her BA from Knox College, Galesburg, IL; and an MFA from the Rhode Island School of Design, Providence. katiebellstudio.com

GS

Blind Driver, 2015

Vinyl, plaster, wood, vertical blinds, laminate, linoleum, acrylic, nails, rope, and foam on wall
Site-specific installation

Maria Chavez

Born in Lima, Peru; based in Brooklyn

Maria Chavez is an abstract turntablist, sound artist, and DJ. Influenced by

improvisation in contemporary art, her sound installations, visual objects, and live turntable performances focus on the values of coincidence, accidents, and chance.

Currently Chavez is a research fellow in Sound Arts at Goldsmiths, University of London. In 2015, she was awarded the St. Luke's Chamber Ensemble commission and presented a new sound piece, *NY Sonic Scores 2015*, at the Brooklyn Museum and Morgan Library and Museum, NY, in May. She was an artist in residence at INKONST Arts, Malmö, Sweden, and curator in residence with Cafe OTO, OTO Projects & Electra Productions in London. In 2015, she was in residencies at the Klangraum Residency, Austria; EMS Elektronmusikstudion in Stockholm, Sweden; and The Kitchen, NY, where she presented a large-scale multi-channel sound installation, *Sound Bleed @ The Kitchen*. Chavez has DJ'd for MoMA, MoMA PS1, and fashion house Bimba y Lola, among many others.

mariachavez.org

GS

The Rain of Applause, 2014-2015

Multi-channel sound and light installation

HANDS, 2015

Photography book with handmade binding
5 x 7 x 1 1/2 in.

Michelle Forsyth

Born in Vancouver, British Columbia, Canada; based in Toronto, Ontario, Canada

For her photographs in the Footnotes series, Michelle Forsyth stages scenes using a combination of painted pedestals, crumpled paper, her own clothing, and items belonging to her husband, Kevin. Her compositions are typically comprised of colorfully patterned plaid shirts and dresses, arranged on plaid-patterned backgrounds. She likens this process of composing photographs to painting; each item is chosen for its ability to conjure personal memories as well as for its aesthetic potential. She manipulates the scenes further in post-production editing, revealing the ambiguity between the materially composed and the digitally altered. Forsyth's work combines photography, sculpture, and painting to produce trompe l'oeil images that blur perceptual experiences.

Forsyth has had solo exhibitions at Auxiliary Projects, Brooklyn; Deluge Contemporary Art, Victoria, BC, Canada; and Zaum Projects, Lisbon, Portugal, among others. Her work has also been featured in group exhibitions in the United States and internationally. She has received grants from the Canada Council of the Arts and the Artist's Trust, Seattle. Forsyth received her BFA from the University of Victoria and her MFA from Mason Gross School of the Arts, Rutgers, The State University of New Jersey. She is currently associate professor at OCAD University, Ontario, Canada. Forsyth is represented by Auxiliary Projects, Brooklyn; and ADA Gallery, Richmond, VA.

michelleforsyth.com

GS

Grey and Red Stack 2, 2014

Photograph print on canvas with gouache and fabric tape; unique
30 x 30 in.

Blue and Red Lean, 2014

Photographic print and hand-sewn binding tape; unique
30 x 30 in.

Yellow on Yellow, 2014

Photographic print and hand-sewn binding tape
30 x 30 in.

Michelle Forsyth and David Drake
Pedestal Components (Kits 1/16 and 2/16), 2014
Wood, rubber, and cardboard boxes
30 x 30 in.

Carl E. Hazlewood

Born in Guyana, South America; based in Brooklyn

In his mixed-media work, Carl E. Hazlewood seeks to transcend the frame, using materials like paper and cloth that evoke a background or canvas but also act as the medium themselves. Unbound from conventional picture formats, Hazlewood's constructions freely sprawl across space, finding support in the wall or in the broader context of the gallery space, while accentuating relationships between color, shape, and textures. His work is inspired, as he says, by his experience as a "culturally complex 'black' person from the Caribbean," as well as by the polemical considerations regarding visual

art that stem from that identity. Hazlewood acts to transcend issues of identity into the space of abstraction. He states that his move from painting to a freer approach to art-making was inspired by these considerations and by pressing questions of the medium's relevance, leading him to pare down complexities to more practical essentials.

Hazlewood was a 2015 Visual Artist in Residence at BRIC. He is a co-founder of Aljira: A Center for Contemporary Art, Newark, NJ. He has had solo shows at FiveMyles and at the Salena Gallery, Long Island University, both in Brooklyn. His work is in such public collections as the Schomburg Center Collections, New York Public Library; the Ogden Museum of Southern Art, New Orleans; and the National Collection of Fine Arts, Guyana. He has written for many publications including *NY Arts Magazine* and *Flash Art International*. Hazlewood received his BFA from the Pratt Institute, Brooklyn and his MA from Hunter College of the City University of New York.

GS

Untitled (Robed Eminence), 2015
Polyester fabric, mohair velvet fabric, vinyl tape, pushpins, grommets, acrylic on canvas with frames, pastel, oil stick, gold cord, and vinyl tiles
204 x 150 x 12 in.

Untitled (Black Song Squared), 2015
Linen, grommets, industrial plastic mesh, pushpins, vinyl tape, gold cord, nylon cord, and pencil
30 x 28 in.

Marisa Manso

Born in Coronado, CA; based in Brooklyn

Marisa Manso's mixed-media works challenge standard notions and limits of painting. Her juxtapositions of the "pure" versus "imperfect" often take the form of painted wall pieces in a range of media, from canvas, to paper collage, to textile. More recently, Manso has presented irregularly shaped abstract canvases with electric fixtures whose wires remain purposely exposed, suggesting an assertion of artificiality and the mass-produced among the handmade. Her works express the limitless possibilities for what is "necessary" in a painting, extending its boundaries away from the frame and beyond paint itself. Manso's use of electrical outlets and extension cords also challenges

the differentiation between the artwork and the gallery space, highlighted in *Handmade Abstract* by her works incorporating office cubicles, which shape and divide the gallery.

Manso has had solo and two-person shows at the Experimental Gallery at Tjaden Hall, Ithaca, NY; Pictura Gallery, Dordrecht, The Netherlands; and Benson Hall Gallery, Providence, RI. She has exhibited in group shows at Garis & Hahn and Mixed Greens, both in NY; Yale School of Art, New Haven, CT; and Le Bouche A Oreille, Brussels. Manso received her BFA from the Rhode Island School of Design, Providence, RI, and her MFA from Yale University School of Art, New Haven, CT. She will be an upcoming fellow at the Fine Arts Center in Provincetown, MA.

marisamanso.com

LM

Stay for It, Savor It, 2014
Oil on panel, with electrical components
Panel 21 x 15 x 3 in.; other components adjustable

Show It to Me All the Time, 2014
Oil on canvas, batting, fluorescent light and light switch, metal, plastic, fabric, and office cubicle
Canvas, 36 x 14 x 3 in.
other components adjustable

Lael Marshall

Born in Seattle, WA; based in Brooklyn

Lael Marshall works with found materials, allowing the form, textures, colors, and woven patterns of domestic textiles to become the canvas for her work. The term "canvas" is meant not only in a metaphorical sense—in her dishtowel paintings, Marshall stretches cotton towels over often irregularly shaped stretcher bars of her own making. The fabric of the towel actively replaces traditional canvas; its color and pattern provide compositional elements that suggest a quirky, domesticized version of Minimalist geometry. In this way, Marshall "paints" with preexisting forms. Her other bodies of work include collages made on flattened vacuum cleaner bags and sculptures of representational forms carved from bars of soap. Marshall's works challenge hierarchical conventions in form and material, favoring the dollar store over the art supply store.

Marshall's work has been shown in museums, galleries, and other art institutions including

Parallel Art Space, Brooklyn; Schema Projects, Brooklyn; Riverside Art Museum, CA; Visual Arts Center of New Jersey, Summit, NJ; ParisCONCRET, Paris; and Sydney Non Objective, Sydney. She was a 2014 artist-in-residence at Dieu Donné Workspace, NY, and was included in the book *100 Painters of Tomorrow* by Kurt Beers published by Thames and Hudson. Marshall has also authored several artist books, including *Soap Cameras*, 2008, included in the New York Public Library Print Collection.

laelmarshall.com

GS

Untitled (LMP2015.17), 2015
Casein on found wood
57 x 32 x ¾ in.

Untitled (LMP2013.47), 2013
Flannel, thread, rabbit skin glue, oil, and staples on wooden support
13 ½ x 13 ¾ x ¾ in.

Untitled (LMP2014.44), 2014
Pigmented abaca on wooden support
20 ½ x 11 x ¾ in.

Virgule (LMP2013.16), 2013
Cotton, latex, staples, and wood
14 x 11 in.

Untitled (LMP2015.09), 2015
Found wood
3 x 25 x ¾ in.

Crust (LMP2013.49), 2013
Oil, acrylic, cotton, thread stales, and wood
2 ½ x 17 ¼ x ¾ in.

Untitled (LMP2015.12), 2015
Pigmented abaca on wooden support
9 ¾ x 6 ½ x ¾ in.

Pentacadre (LMP2014.53), 2014
Organza, staples, and wood
19 ½ x 20 x ¾ in.

LoVid

Tali Hinkis born in Israel, Kyle Lapidus born in New York; both based in Long Island, NY

LoVid is an artist duo composed of Tali Hinkis and Kyle Lapidus. Experimenting with various methods of expression from performance to video, app-art and installation, LoVid presents a collaboration between the technological and the handmade, often juxtaposing the digital with tactile processes

of handiwork. Their video taxidermy objects involve a back-and-forth dialogue between digital editing and handmade sewing. This process of translating ephemeral digital material into stuffed, tangible sculptures is not a linear one, and in fact involves a translation of one media into forms that continually evolve. After editing analog video recordings into single-channel pieces, these abstract concepts are interpreted on paper and later sewn into figurine-like textiles. These works not only raise questions regarding ways of preserving data, but also embody the vulnerability and flaws within an artistic process. Rather than serve as direct translations of the analog videos, the soft sculptures echo the original form while reflecting malleability and retaining their own uniqueness.

LoVid's performances have been presented at MoMA, Eyebeam, and The Kitchen, all in NY; the Museum of the Moving Image, and MoMA PS1, both in Queens; Graham Foundation, Chicago; and FACT, UK; among others. Their videos have screened worldwide at festivals including the New York Underground Film Festival, NY; Modern Art Oxford, UK; and the International Film Festival Rotterdam, The Netherlands. They have additionally participated in solo and group exhibitions at international institutions including the New Museum and the Jewish Museum, both NY; the Neuberger Museum, SUNY Purchase, NY; Contemporary Art Museum of Raleigh, NC; Netherlands Media Art Institute, The Netherlands; and Science Museum Jerusalem, Israel.

[lovid.org](#)

LM

Dis-coChronology, 2015
Video
Color and sound, 1:24 min.

Ether Pole, 2015
28 x 4 x 2 ½ in.

Screen Extrusion, 2015
6 ¼ x 10 ¼ x 4 in.

Ripped, 2015
28 ½ x 17 x 3 in.

Synthesized Relationship, 2015
27 ½ x 24 x 3 ½ in.

Time Recorder, 2015
27 ½ x 24 x 3 ½ in.

Hush Beep, 2015
29 ¼ x 9 ¾ x 2 ½ in.

Displaced Delays, 2015
27 x 10 x 2 ½ in.

Synchopated, 2015
29 ¾ x 8 x 2 ½ in.

All: Digital prints on polyester with synthetic filling

Christian Maychack

Born in Troy, NY; based in Queens

Christian Maychack's work lies in the liminal space between two-dimensional painting and three-dimensional sculpture. Maychack creates wooden structures that act as the blueprint for his colorful epoxy which he molds, spreads out, and flattens. His work is at once expository and concealing. The wooden elements often evoke canvas frames with the stretcher bars cutting through the epoxy, revealing the structure and support of the work and calling attention to its intrinsic shape. At the same time, the flatness of the object's surface hides the very sculptural process this structure seems to express. For Maychack, this process is important; he begins with the wooden structure he has created, using that as the starting point to both, as he says "work with" and "work against."

Maychack has had solo exhibitions at Jeff Bailey Gallery, NY; Gregory Lind Gallery, San Francisco; and Sirius Art Center, Cobh, Ireland; among others. His work has been included in group shows at Peter Fingesten Gallery, Pace University, NY; the California-Pacific Triennial, Orange County Museum of Art, Newport Beach, CA; and Grimm Rosenfeld Gallery, Munich. His residencies include the Sharpe-Walentas Studio Program, Brooklyn; Vermont Studio Center, Johnson, VT; and the La Napoule Art Foundation, La Napoule, France. In 2012 Maychack became a fellow in painting from the New York Foundation for the Arts. He received his BFA from Ohio University, Athens, OH; and his MFA from San Francisco State University, CA. [christianmaychack.com](#)

GS

CF47, 2015
Epoxy clay, pigment, and wood
52 ½ x 41 ½ x 23 ½ in.

Courtesy of the artist and Gregory Lind Gallery, San Francisco, CA

CF46, 2015
Epoxy clay, pigment, and wood
45 ½ x 26 ¼ x 1 ½ in.
Courtesy of the artist and Jeff Bailey Gallery, NY

Fours (CF37), 2014
Epoxy clay, pigment, and wood
26 x 22 x 23 in.
Courtesy of the artist and Gregory Lind Gallery, San Francisco, CA

Leeza Meksin

Born in Moscow; based in Brooklyn

Leeza Meksin creates paintings and large-scale textile-based installations that reimagine rigid architectural forms by processes of draping, layering, and stretching fabric over them, thus endowing them with color and sensuality. Although Meksin's work complements the architecture of a site, there is a certain tension between the rigidity of the walls her work adorns and the work itself. Her decoration challenges the sometimes negative connotations of the word, revealing intrinsic properties of a space and undermining the comfortable propriety of the public sphere. By dressing up buildings in spandex outfits, Meksin implements humor and drag as tools to propel her practice into the realm of performance, politics, and linguistic play.

Meksin is the recipient of the Documentary Filmmaking Grant from the Open Society Institute and the Robert Schoelkopf Traveling Fellowship from the Yale School of Art. Her exhibitions include those at Regina Rex Gallery, Airplane Gallery, and Thomas Erben Gallery, all in NY. She has produced site-specific public art installations at Brandeis University, MA; the former Donnell Library Center of the New York Public Library, NY; and in a National Endowment for the Arts funded project in New Haven, CT. She is the co-founder of Ortega y Gasset Projects, a gallery and artist collective in Brooklyn. Meksin received an MFA from the Yale School of Art, a BFA from the School of the Art Institute of Chicago and a joint BA/MA in Comparative Literature from the University of Chicago.

[meksin.com](#)

GS

Analog Inside, 2014
Spandex, thread, zip ties, and kettlebells
Site-specific installation

Digital Outside, 2014
Spandex, thread, zip ties, and dumbbells
Site-specific installation

Round Grid, 2014
Spandex, thread, zip ties, and kettlebells
Site-specific installation

Liz Nielsen

Born in Ashland, WI; based in Brooklyn, NY

A photographic artist, Liz Nielsen's prints made with handmade negatives explode the boundaries of photography and its connotations of pure mimesis and reproducible multiples. Her intensely colorful photographic prints remind one more of Matisse's cut-outs than representational photography. This is due to a process in which she places cut-out shapes of transparent colored gels onto Plexiglas and then exposes them to light in the darkroom. It is a negative process; in the unique photographic print she produces, the colors are reversed and Nielsen must imagine her end result as opposed to seeing it while constructing the image, which requires a deep understanding of color.

Nielsen has had solo shows at Laurence Miller Gallery, Denny Gallery, and Benrimon Contemporary, all NY; and Schalter Gallery, Berlin. She has been included in group exhibitions at Danziger Gallery, Spring Break Art Fair, and David Zwirner Gallery, all NY; and at the Material Art Fair, Mexico City. Nielsen received her BFA from the School of the Art Institute of Chicago and her MFA from the University of Illinois at Chicago. She is represented by Denny Gallery, NY; Danziger Gallery, NY; and SOCO Gallery, Charlotte, NC. liznielsen.com

GS

Echo, 2015
Chromogenic photograph, unique
50 x 40 in.

Time Machine, 2015
Chromogenic photograph, unique
24 x 20 in.

Bird Monster, 2014
Chromogenic photograph, unique
24 x 20 in.

Kite, 2014
Chromogenic photograph, unique
24 x 20 in.

Still Life, 2014
Chromogenic photograph, unique
24 x 20 in.

All works courtesy of the artist and Denny Gallery, NY

Courtney Puckett

Born in Winter Park, FL; based in Brooklyn

Originally trained as a painter, Courtney Puckett creates wall-based and free-standing sculptures that employ fiber materials and labor intensive process. She sees her works as an alternative approach to painting, using repurposed found materials, cast-off fragments of furniture and décor, yarn, string, and fabric scraps, instead of paint and canvas. Puckett cites as inspiration the soft sculpture artists of the 1960s and 70s and fiber artists, especially Sheila Hicks, whose work challenged the hierarchical and masculinist divisions in the artistic canon. Her use of textiles evokes and subverts traditional associations that these materials carry, reframing the techniques she uses as artistic practices that call for serious and thoughtful consideration.

Puckett has had solo exhibitions at Valencia College, Orlando, FL; and Central Utah Art Center, Ephraim, UT. Her group exhibitions include those at Rhombus Space, Brooklyn; Humanities Gallery, Long Island University, Brooklyn; Wallspace, NY; Walsh Gallery, Seton Hall University, South Orange, NJ; and the Noyes Museum of Art at Stockton College, Oceanville, NJ. Puckett has had residencies at the Byrdcliffe Artist Colony, Woodstock, NY; and the Vermont Studio Center, Johnson, VT. She is the recipient of multiple National Endowment for the Arts project grants. Puckett received her BFA from the Maryland Institute College of Art, Baltimore, MD; and her MFA from Hunter College, NY. She is curating an exhibition of drawings by 40 women sculptors in 2016 at TSA, Brooklyn, NY.

courtneypuckett.com

GS

Prawn Pop, 2015
Fabric, wire, wood, and string
100 x 44 x 6 in.

Back Yard Boogie 1, 2013
Fabric, wire, wood, and yarn
94 x 14 x 19 in.

Back Yard Boogie 2, 2013
Fabric, wire, wood, and yarn
30 x 15 x 14 in.

Mary Schwab

Born in Saddle Brook, NJ; based in Brooklyn

Mary Schwab creates sculptures by casting the interiors of shipping boxes. In doing so, she endows empty space, the space where an object once resided, with form. And by extension, the boxes' remnants—cardboard, foam and plastic—are transformed into negative space. Schwab paints her sculptures in bright colors, a process that she says, "makes painting space collide with sculptural space." The playfulness of her painted spots and drips turn these reminders of the banal and the utilitarian into abstractions with quirky personality. Schwab's sculptures demand the viewer's immediate attention, while also provoking consideration of what gave them their form. The viewer sees both cast and mold simultaneously.

Schwab has had exhibitions at Dose Projects, Is It the Way Forward, and Makeshift Gallery, all Brooklyn; Spike Gallery, NY; Heskin Contemporary, NY; and Virginia Commonwealth University, Richmond, VA. She has had residencies at the Byrdcliffe Artist Colony, Woodstock, NY; the Vermont Studio Center, Johnson, VT; and at Virginia Commonwealth University. Schwab received her BFA from the Parsons School of Design, NY.

maryschwab.com

GS

Big Bush, 2014
Oil, acrylic, enamel, plastic, cardboard, and Hydrocal
15 x 12 x 13 in.

Roane, 2014
Oil, acrylic, enamel, and Hydrocal
9 x 8 x 13 in.

Elsa, 2013-2014
Enamel, oil, cardboard, and Hydrocal
16 x 16 x 9 in.

Popular Mechanics, 2015
Oil, enamel, and vinyl with plastic and
foam on Hydrocal
22 x 18 x 20 in.

Drink the Serum, the Serum Will Help, 2015
Oil, acrylic, enamel, plastic on Hydrocal
15 x 9 x 14 in.

Lizzie Scott

Born in Chicago, IL; based in Brooklyn

Lizzie Scott is a painter, sculptor, and performance artist who works with found materials and fabrics to create works that investigate materiality, desire, and human relationships, as expressed in the objects and materials that compose our lives. Scott uses a wide range of materials, from fur and silk to bubble wrap and Styrofoam, mixing materials that arouse feelings of desire and connotations of luxury with those we hope—despite their ubiquity—to ignore. Her painted fabric sculptures, *Drifters*, are reminiscent of bed sheets or sleeping bags, suggesting a utilitarian function and interaction with the viewer that conflicts with the notion of these pieces as paintings. By arranging and folding these works, Scott challenges the idea of the artwork as being fixed; rather, they are mutable objects that can be displayed in varied forms and spaces.

Scott was a 2010 BRIC Media Arts Fellow. She has had solo shows at FiveMyles, Brooklyn; LMAK Projects, NY; Galerie Gris, Hudson, NY; The Jersey City Museum, NJ; and the John Tevis Gallery, Paris; among others. Her group exhibitions include those at BRIC Rotunda Gallery and the Brooklyn Museum, both in Brooklyn; Zürcher Studio, Paris; the Grand Palais, Paris; Kate MacGarry, London; and the 2014 Last Brucennial. She received her BA from Brown University, Providence, RI; and MFA from the California Institute of the Arts, Valencia, CA. She also attended the Whitney Museum of American Art Independent Study Program. Scott has had a residency at the MacDowell Colony, Peterborough, NH.

lizziescott.net

GS

Untitled (1-4) from the *Drifters* series,
2014-2015
Flasche on muslin, textile, and bubble wrap
Variable dimensions

Artist biographies by:

Grace Sparapani (**GS**)

Linda Moses (**LM**)



ACKNOWLEDGEMENTS

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Our main venue, BRIC Arts | Media House, offers a public media center, a major contemporary art exhibition space, two performance spaces, a glass-walled TV studio, and artist work spaces.

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In addition to making cultural programming genuinely accessible, BRIC is dedicated to providing substantial support to artists and media makers in their efforts to develop work and reach new audiences.

BRIC is unusual in both presenting exceptional cultural experiences and nurturing individual expression. This dual commitment enables us to most effectively reflect New York City's innate cultural richness and diversity. Learn more at BRICartsmedia.org.

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