

Exhibition Upcoming

NEWS



The World in Planisphere mug made in Bristol, England

The Print Room An Exhibition by the Chipstone Foundation
January 22 - May 18, 2014

The Print Room is an immersive exhibition that explores transfer-printed ceramics and their role in print culture. Presented alongside prints and printed ephemera, transfer-printed ceramics are important vehicles for visual, textual and cultural communication. The exhibition displays a wide variety of patterns and images that makers invented and appropriated for use on ceramics, including eastern-inspired chinoiserie designs, commemorative portraits, and reproductions of popular paintings.



Detail from *grow* by Yevgeniya Kaganovic

Aesthetic Afterlife An Exhibition by the Chipstone Foundation
January 22 - May 18, 2014

*We will die, civilization will crumble, life as we know it will cease to exist, but trash will endure, and there it was on the street, our ceaselessly erected, ceaselessly broken cenotaphs to ephemera and disconnection and unquenchable want.*¹

The quote above is unmistakably dire and pessimistic, and it hints at a dystopian future for the world. Our obsessive materialism today occurs without consideration of what happens to things when we no longer need or want them. In this installation, six Wisconsin artists address the myriad problems raised by our “throw-away culture,” but they do so somewhat optimistically, using old objects to create beautiful works of art.

William Andersen embellishes tools as a critique of American companies that close down factories and move their production overseas in search of cheaper labor. Inspired by all of the perfectly functional furniture thrown away on college campuses at the end of each school year, Jason

Ramey creates hybrid sculptures that fuse pieces of furniture to walls, thereby making them un-disposable. Heather McCalla challenges our perceptions of and relationships to familiar objects by building monumental second-hand chair sculptures that render pieces of furniture un-functional. Hongtao Zhou gathers broken chairs from dumpsters and used belts from thrift shops to create bull heads that reference the American dream as well as its wasteful reality. Niki Johnson explores ideas of value by collecting, erasing, and subsequently gilding transfer-printed nature images found on discarded commemorative plates. Yevgeniya Kaganovich sews interconnected plant-like forms out of plastic bags collected from recycling bins. Conceived as a piece that is alive, the “plants” grow throughout the exhibition as more bags are deposited into the bins. The artists in *Aesthetic Afterlife* implicitly criticize overconsumption by using second-hand objects as integral parts of their work, but their efforts suggest that it is possible for castoffs to live an aesthetic and purposeful afterlife.

1 Robin Nagle, *Picking Up: On the Streets and Behind the Trucks with the Sanitation Workers of New York City* (New York: Farrar, Straus and Giroux, 2013), p 49.



01.09.14

[follow on Twitter](#) | [like on Facebook](#) | [forward to a friend](#) | [view online](#)

Copyright © 2013 Marquette University, All rights reserved.

Our mailing address is:

Marquette University
Haggerty Museum of Art
P. O. Box 1881
Milwaukee, WI 53201-1881

[Add us to your address book](#)

[unsubscribe from this list](#) | [update subscription preferences](#)