

FRANKLIN
STREET
WORKS

My Vicious
Throbbing
Heart

Animating
Desire
in Abstract
Painting

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My Vicious Throbbing Heart: Animating Desire in Abstract Painting

26 May–9 September 2018

Artists: Claire Arctander and
Latham Zearfoss, Anna Betbeze,
Anne Cousineau, Leidy Churchman,
Keltie Ferris, Matt Morris,
Carrie Moyer, Lisi Raskin, Sigrid
Sandström, Laurel Sparks,
Molly Zuckerman-Hartung

Curated by Risa Puleo

Introduction

Terri C Smith, Creative Director, Franklin Street Works

**MY VICIOUS THROBBING HEART:
ANIMATING DESIRE IN ABSTRACT PAINTING**

I am very grateful to guest curator Risa Puleo for bringing this vibrant and timely exhibition to Franklin Street Works. “My Vicious Throbbing Heart: Animating Desire in Abstract Painting” is an important one for Franklin Street Works as it explores themes around queerness from a new point of view and showcases a different type of materiality than any of our past, LGBTQ+ or gender-themed exhibitions. Puleo savvily examines intersections of queerness and abstract painting, including painting’s histories, its current schools of thought, and some of

the social themes and technologies that influence it. In positioning these paintings in the context of queering, the body, and sensorial experiences, we are presented with an exhibition that promises to enliven our understanding of the medium. Through what the curator describes as “goopy, sticky, ooey-goey or otherwise materially luscious surfaces,” the works here show us the punk rock potential of painting to viscerally address states such as desire, attraction and emotional disarray.

My Vicious Throbbing Heart: Animating Desire in Abstract Painting

Risa Puleo

The idea for *My Vicious Throbbing Heart: Animating Desire in Abstract Painting* developed out of many conversations I’ve had with artists in this exhibition—many of whom are very near to my heart and have provided a foundation of love in my life—over the past ten years. In 2008, I wrote an essay about the work of artist Lisi Raskin (whose work is included in this show) called “The F Word: Queering Formalism.”¹ In that essay, I described

¹ “Beyond the terms mapped in “The F Word: Queering Formalism,” a nod is due to an exhibition that I co-curated with Noam Parnes and Daniel Sanders for The Leslie-Lohman Museum of Gay and Lesbian Art in New York City in 2018. *Haptic Tactics* sought “to expand the conceptions of queerness beyond same-sex object choice to the eroticism and sensuous qualities of materials, animate and inanimate.” The title *My Vicious Throbbing Heart* came out of conversations with Noam and Daniel in Brooklyn in 2016 when I attempted to give a name to certain sensibilities I saw in the works of painters I’d written about and been in conversation with. Work by *My Vicious Throbbing Heart* artists Anna Betbeze and Laurel Sparks were also featured in *Haptic Tactics*.

questions of form, in an era that prioritized content, as taboo, notions of style and mastery as performance, and the masculine posturing associated with mid-century abstract painting as something to pervert. Since then, artists, curators, and art historians have taken up ideas of “queer abstraction” as a way of attending to questions of identity—specifically queer, genderqueer, and trans ontologies—in paintings that do not include representations of the body. I remain resistant, which is usual for me, especially around questions of love and in defense of who and what I love—queers and abstract painting among them. The space between these two phrasings is a gap that, I argue, should not be collapsed. To queer (verb) form (syntax and structure, including morphology and materiality) makes space for the illegible, unintelligible, inscrutable, inarticulable, the sensorial, the haptic, the ephemeral, and the experiential as the formal languages of queerness. Conversely, applied to “abstraction”—a genre that has become synonymous with non-figuration—the noun “queer” is an identity category that lends itself to the interpretation of a painting without recognizable images in lieu of the representation of a body. Notably, two other trends have occupied the discursive and material landscape of painting in this time period, “post-internet” and “zombie painting.” Post-internet painting is an idea that has arisen as a framework for thinking about how the ease and accessibility of sourcing images since the emergence of online search engines has changed painting. “Zombie painting” is a new way of proclaiming the death of painting as it masquerades as a formal exercise evacuated of heart, soul, and mind.

My Vicious Throbbing Heart: Animating Desire in Abstract Painting situates itself within the terrain mapped by these four matrices, staking its claims in queering form as a method and material process that reckons with coming into physicality and out of being. The paintings in this exhibition unravel at the same time that they build, remaining categorically slippery and unfixable in perpetuity. I posit an idea of “Frankenstein Painting,” the monstrous cousin produced by the marriage of zombie and post-internet painting, understanding the internet not as a repository of images but as an analogy for the electric jolt that fosters a sense of aliveness in an inanimate object and opens up a portal closer to a Byzantine icon or chat room than the narcissistic

reflection of a glowing screen.² The idea of painting as animated object (but not the mechanized automaton of someone like Tinguely or Paine) opens up the medium to the animality of hunger and desire, both independent from and synchronized with the intentionality of consciousness and personhood.

But that all sounds really technical because *My Vicious Throbbing Heart* is also an exhibition about love and the clumsiness of bodies coming together and what that feels like: on the surface of the skin (or the canvas, floor, fur, etc.); within the physicality of the interiority of the body; and as both a sensation and an emotion that wells up and bursts inside you. For me, these phenomena turned out to be embodied in certain formal qualities—goopiness, stickiness, slickness, ooey-goeyness, and other cum-like textures that coalesce into materially luscious surfaces that are animated by aspects of mark making that emphasize pattern and repetition, such as fluttering, throbbing, palpating, pulsating, and orgasmic rhythms. What that looks like turned out to be paintings that can’t be contained within the frame, that exempt the canvas entirely, or that don’t incorporate paint in their making. Whether employing videos, charred and dyed fur, an assemblage of rope and rock, alchemical experiments on canvas or the gallery floor, or swatches of fabric activated by the scent of potpourri, the artists luxuriate in materiality while challenging the medium specificity of painting.

26 May 2018

Checklist



Claire Arctander and Latham Zearfoss
a safe space of risk, 2018
Painted rocks, dyed ropes, carpet
Commissioned for Franklin Street Works
Courtesy of the artists



Anna Betbeze
Mud Bottom, 2017
Wool, acid dyes, India ink
Courtesy of the artist



Leidy Churchman
Painting Treatments, 2010
Two-channel HD video with sound
Running Times 00:25:01 and 00:19:54
Edition of 3 + 2 APs
Courtesy the artist and Janice Guy,
New York, NY



Anne Cousineau
Glob Ground, 2018
Ceramic, tempera, gelatin, polymer clay
Commissioned work for Franklin
Street Works
Courtesy of the artist



Keltie Ferris
 ***, 2017
 Oil and powdered pigment on paper
 Courtesy of the artist and Mitchell-Innes
 & Nash, New York, NY



Matt Morris

*Baton My First Slide Lecture After the 2016
 Presidential Election, Part I*, 2018
 Digital print on ruched satin
 Courtesy of the artist

*Baton Bearer of the Rose (Sarah Bastress,
 Lynda Benglis, Louise Fishman, Angela
 Dufresne, Angela Davis Fegan, Magalie
 Guérin, Harmony Hammond, Roni Horn,
 Dorrie Lane, Agnes Martin, Luis Mejico,
 Ayanah Moor, Carrie Moyer, Ulrike Müller,
 Zoe Nelson, Alex Peyton-Levine, Puppies
 Puppies, Lisi Raskin, Erika Rothenberg,
 Amy Sillman, Joan Snyder, Florine
 Stettheimer, Ruby Thorkelson, Millie
 Wilson, Molly Zuckerman-Hartung)*, 2018
 Digital print on ruched satin
 Courtesy of the artist

*Baton Peintures
 (For and After Marcia Hafif)*, 2018
 Digital print on ruched satin; cut glass;
 dried flower petals; *Feminité du Bois* eau
 de parfum, designed for Shiseido by Pierre
 Bourdon, Serge Lutens, and Christopher
 Sheldrake in 1992
 Courtesy of the artist

CHECKLIST

Matt Morris, continued

Fae, 2015

Oil, wax, and glitter nail polish
on linen on panel
Courtesy of the artist

Fagnes Martin, 2015

Watercolor and colored pencil on linen
on panel
Courtesy of the artist

Is that a Holiday?, 2015

Oil on linen on panel
Courtesy of the artist

jouissance, 2015

Oil and wax on linen on panel
Courtesy of the artist

jouissance, 2015

Oil on linen on panel
Courtesy of the artist

mmfrost, 2016

Oil on linen on panel
Courtesy of the artist

Sow's Ear Silk Purse, 2015

Oil on linen on panel
Courtesy of the artist

CHECKLIST



Carrie Moyer
Untitled

Untitled, 2014
Monotype with chine collé
Printed & Published by 10 Grand Press,
Brooklyn, NY

Untitled, 2012
Monotype
Courtesy of the artist and DC Moore
Gallery, New York, NY

Untitled, 2014
Monotype with chine collé
Printed & Published by 10 Grand Press,
Brooklyn, NY



Lisi Raskin
Apart. Together. #4

Apart. Together. #4, 2018
Oil paint, fragmented wood, and paper
Courtesy of the artist

Löffel, 2017
Oil and acrylic paint on fragmented wood,
paper, and balsa wood
Courtesy of the artist



Sigrid Sandström
Untitled (Grey/ Orange)

Untitled (Blue), 2018
Acrylic on board
Courtesy of the artist and Inman Gallery,
Houston, TX

Untitled (Pink), 2016
Acrylic on board
Courtesy of the artist and Inman Gallery,
Houston, TX

Untitled (Grey/ Orange), 2016
Acrylic on board
Courtesy of the artist and Inman Gallery,
Houston, TX

The Shelley Series (Shelley 1-10), 2018
Acrylic on board
Courtesy of the artist and Inman Gallery,
Houston, TX



Laurel Sparks, *Gris Gris*

Apport, 2018
Acrylic, poured gesso, paper mache, googly eyes, ash, cut holes, collage on woven canvas
Courtesy of the artist and Kate Werble Gallery, New York, NY

Compass 1, 2016
Acrylic, graphite, ashes, paper mache, glitter, rhinestones, cutouts, collage on woven canvas strips
Courtesy of the artist and Kate Werble Gallery, New York, NY

Gris Gris, 2018
Acrylic, paper mache, ash, glitter, fimo beads, holes on woven canvas
Courtesy of the artist and Kate Werble Gallery, New York, NY

Mojo 4, 2016
Acrylic, graphite, ashes, paper mache, gold dust/black sand, glitter, rhinestones, cutouts on woven canvas strips
Courtesy of the artist and Kate Werble Gallery, New York, NY

Pirate Utopia, 2018
Acrylic, paper mache, ash, glitter, holes on woven canvas
Courtesy of the artist and Kate Werble Gallery, New York, NY

Psychopomp, 2018
Acrylic, paper mache, ash, glitter, foam balls, holes on woven canvas
Courtesy of the artist and Kate Werble Gallery, New York, NY

Pythia, 2018
Acrylic, ink, gouache, paper mache, ash, clay objects, cut holes, glitter on woven canvas strips
Courtesy of the artist and Kate Werble Gallery, New York, NY

Sestina, 2018
Acrylic, paper mache, googly eyes, cut holes, collage on woven canvas
Courtesy of the artist and Kate Werble Gallery, New York, NY

Sphynx, 2018
Acrylic, paper mache, ash, jingle bells, glitter, holes on woven canvas
Courtesy of the artist and Kate Werble Gallery, New York, NY



Molly Zuckerman-Hartung
Untitled, 2018
Velvet, cotton, silk, spandex, tapestry,
spray-paint and dye; sewn and stretched
Courtesy the artist and Rachel Uffner
Gallery, New York, NY

Artist Biographies

CLAIRE ARCTANDER

Claire Arctander is an artist in Chicago. Working across multiple mediums, Arctander joyfully articulates conflicted feminist notions of desire and desirability. Via an investment in and respectful treatment of abject materials and low-brow media outlets—such as pop music, home decor, porn, handicrafts, edibles, and consumer ephemera—she posits debasement as a viable position from which to critically operate. She works as a teaching artist at the Museum of Contemporary Art Chicago and at Weinberg/Newton Gallery. She has been a resident at The Cooper Union, Summer Forum, ACRE, and Ox-Bow. Her solo exhibition *Absorbent* is currently on view at Lula Cafe in Chicago and her work has recently been shown at Spektrum in Berlin, at Eastern Michigan University's

Ford Gallery, and at Public Access in Chicago.

ANNA BETBEZE

Anna Betbeze (b. 1980, Mobile, AL) uses the conventions of painting to make new, multi-sensory objects. Describing the experience as “when seeing becomes breathing, stroking, tasting, and sound—often simultaneously,” Betbeze suggests an erotic synesthesia at play in her works, that allow them to be sensed as much as they are seen. She has had solo exhibitions at Nina Johnson Miami, Markus Lüttgen Cologne, Luxembourg & Dayan in London, Kate Werble Gallery New York, and Francois Gebaly, Los Angeles. Her work has been shown at institutions such as MOMA PS1, Massachusetts Museum of Contemporary Art, Musee

d'Art Moderne de la Ville de Paris and among other galleries and institutions around the world. Her works are in the permanent collections of The Johnson Museum of Art at Cornell University and the High Museum in Atlanta. Her work has been reviewed in *The New York Times*, *The New Yorker*, *Artforum*, *Modern Painters*, *New York Magazine*, *Frieze*, and *The Los Angeles Times*. She is a recent recipient of the Rome Prize. Betbeze grew up in Columbus, Georgia and currently lives in New York City.

ANNE COUSINEAU

Anne Cousineau is an artist living and working in Los Angeles, CA and the Mojave Desert. Through material investigations, Anne entangles cultural notions of the synthetic and organic to consider somatic and ecological imaginaries. They received a BFA in Painting from The Rhode Island School of Design and are currently an MFA candidate at The Milton Avery Graduate School of the Arts, Bard College. For more check out Anne's artist website: <http://afcousineau.com/>

LEIDY CHURCHMAN

Leidy Churchman's paintings combine different styles and experience in order to explore the complexity of an image and its visibility. Despite their familiar appearance and construction, the subjects of his works are not immediately discernible. By revealing the transformative properties of representation and perception, Churchman gives art making and painting contemplative agency. Churchman has had solo exhibitions at Boston University Gallery and Kölnischer Kunstverein, Cologne and has participated in the group

shows, *Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich; Museum Moderner Kunst Stiftung Ludwig, Vienna; *Trigger: Gender as a Tool and a Weapon*, New Museum, New York; amongst others. In the fall of 2018 his work will be included in the group exhibition *One Day at a Time: Manny Ferber and Termite Art*, Los Angeles MOCA and he will have a major survey exhibition at the Hessel Museum of Art, “CCS Bard,” Annandale-On-Hudson, NY in the summer of 2019. Churchman (b. 1979) received an MFA from Columbia University and BA from Hampshire College. In 2011/12 he was a resident artist at the Rijksakademie, Amsterdam. Churchman lives and works in New York.

KELTIE FERRIS

Keltie Ferris is known for her mostly large-scale canvases covered with layers of spray paint and hand-painted geometric fields. Ferris's pixilated backgrounds and atmospheric foregrounds create perceptual depth that allows for multidimensional readings of her work. Characterized by a continuously expanding investigation into painting, her practice considers a multiplanar site for constructed light and shifting space. In her ongoing series of body prints, Ferris uses her own body like a brush, covering it with natural oils and pigments and pressing it against a canvas, to literalize the relationship of an artists' identity to the work that he or she produces. Keltie Ferris was born in Kentucky in 1977 and currently lives and works in Brooklyn, New York. She graduated with a BFA from the Nova Scotia College of Art and Design and an MFA from the Yale School of Art in 2006. Recent solo exhibitions include *Body Prints and Paintings* at the University Art Museum at SUNY Albany,

New York (2016); *Paintings and Body Prints* at Mitchell-Innes & Nash, New York (2015); *Keltie Ferris: Doomsday Boogie* at the Santa Monica Museum of Art, Los Angeles (2014); *Body Prints* at Chapter NY, New York (2014); and *Man Eaters* at the Kemper Museum, Kansas City (2009-10). She was awarded the Rosenthal Family Foundation Award in Painting by the Academy of Arts and Letters.

MATT MORRIS

Matt Morris is an artist, writer, and sometimes curator based in Chicago. He has presented artwork nationally and internationally including Shane Campbell Gallery, Queer Thoughts, and Gallery 400, Chicago, IL; The Mary + Leigh Block Museum of Art in Evanston, IL; The Elmhurst Art Museum in Elmhurst, IL; Fjord and Vox Populi in Philadelphia, PA; The Poor Farm in Manawa, WI; and The Contemporary Arts Center, Cincinnati, OH. He is a contributor to Artforum.com, *Art Papers*, *ARTnews*, *Flash Art*, *Newcity*, and *Sculpture*; and his writing appears in numerous exhibition catalogues and artist monographs. He is a transplant from Baton Rouge, Louisiana who holds a BFA from the Art Academy of Cincinnati, and earned an MFA in Art Theory + Practice from Northwestern University, as well as a Certificate in Gender + Sexuality Studies. In Summer 2017 he earned a Certification in Fairyology from Doreen Virtue, PhD. Morris is a lecturer at the School of the Art Institute of Chicago.

CARRIE MOYER

Carrie Moyer is an artist and writer known for her sumptuous paintings that explore and extend the legacy of American Abstraction while paying

homage to many of its seminal female figures, among them Helen Frankenthaler, Elizabeth Murray, and Georgia O’Keeffe. Continuously, Moyer’s paintings are rife with visual precedents; her compositions reference Color Field, Pop Art and 1970s Feminist art —while proposing a new approach to fusing history, research and experimentation in painting. Moyer’s work has been exhibited widely in both the United States and Europe. Moyer will be included in the upcoming exhibition *Inherent Structure* (May 19 – August 12, 2018) at The Wexner Center for the Arts, Columbus, OH. Her paintings were recently featured in the 2017 Whitney Biennial Exhibition (March 17-June 12, 2018). DC Moore Gallery has presented two solo exhibitions of Moyer’s work, and previous museum shows include the traveling exhibition *Carrie Moyer: Pirate Jenny*, which originated at the Tang Museum, Saratoga Springs, NY; and *Interstellar*, at the Worcester Art Museum, MA (2012). Moyer’s work is included in numerous public collections, such as The Metropolitan Museum of Art, New York, NY; Eli and Edythe Broad Art Museum, East Lansing, MI; Tang Museum, Saratoga Springs, NY; Worcester Art Museum, MA; among others. With photographer Sue Schaffner, Moyer co-founded one of the first lesbian public art projects: Dyke Action Machine!, which was active in New York City between 1991 and 2008. Moyer is a Professor in the Art and Art History Department and Director of the Graduate Program at Hunter College.

LISI RASKIN

From 1998 to 2010, Lisi Raskin focused her art practice on the relationships between land use and the architectures of war, hoping that her own embodied experience of extreme geographies would help her

cultivate ways of thinking other than those she had been taught. While this line of inquiry did lead her on fantastic journeys as she researched sites like Soviet infrastructural projects and War Museums in Afghanistan, it also confirmed that hegemonic narratives would always be her default unless she learned how to think beyond the colonized logic of imperialist discourse. From 2011 to the present, Raskin has been recalibrating her art practice so that she only brings objects, events, and publications into the world that she truly believes should be made manifest. Raskin has had solo shows that include: *This Friday or Next Friday*, Brooklyn (2016); *Art in General*, New York (2014); *The Blanton Museum of Art*, University of Texas at Austin (2009); *Bard Center for Curatorial Studies/Hessel Museum* (2008); and *PS1 MoMA* (2006). Raskin has been a recipient of a Creative Time Global Residency (2013) and the Guna S. Mundheim Berlin Prize in Visual Arts from the American Academy in Berlin (2005). Her work has been reviewed in publications like *Art Forum*, *The New York Times*, *The Brooklyn Rail*, *Hyperallergic*, and *Flash Art International*.

SIGRID SANDSTRÖM

Sigrid Sandström is a Stockholm based artist and a professor of Fine Arts at the Royal Institute of Art in Stockholm. She works primarily with painting, through which she has been exploring the notion of site as a concept as well as experience. Her paintings fail to conform into categories, and continuously explores the ontological conditions and limitations of painting. Sandström holds a Bachelor of Fine Arts from the Academie Minerva, Groningen, Holland (1997) and a Master of Fine Arts from Yale University, USA (2001.) She has taught at Bard College,

Massachusetts College of Art, and Glassell School of Art at the Museum of Fine Arts Houston. In 2014 she was resident faculty at Skowhegan School of Painting and Sculpture. Sandström has received a number of grants including a Guggenheim fellowship, a Joan Mitchell Foundation Painting and Sculpture Grant and an Artadia Award. Selected one-person exhibitions include Inman Gallery, Houston; Edward Thorp Gallery, New York; Anat Ebgi, Los Angeles as well Galleri Gunnar Olsson and Cecilia Hillström Gallery in Stockholm. Most recently (2017) she had a one-person exhibition at Kulturens Hus in Luleå. Sandström has participated in numerous museum exhibitions including her one-person show (2004) at the Frye Art Museum, Seattle. Other museum exhibitions include Contemporary Art Museum, Houston; Museum of Fine Arts Houston; Moderna Museet and Nationalmuseum in Stockholm. Sandström holds a Bachelor of Fine Arts from the Academie Minerva, Groningen, Holland (1997) and a Master of Fine Arts from Yale University, USA (2001.)

LAUREL SPARKS

Born in Phoenix, Arizona in 1972, Laurel Sparks received her MFA from the Milton Avery Graduate School of Art at Bard College. She currently lives and works in Brooklyn, NY. Sparks has had solo shows at the Kate Werble Gallery in New York and numerous exhibitions including the Leslie-Lohman Museum of Gay and Lesbian Art, New York; Philip and Muriel Berman Museum of Art at Ursinus College, Collegeville, Pennsylvania; Elizabeth Foundation Gallery, New York, NY; D’Amelio Terras, New York, NY; The Museum of Fine Arts Boston; CCS Bard Hessel Museum, Annandale-on-Hudson, NY; and Art in General, New

York, NY. Sparks' work has been reviewed in publications such as *New American Paintings*, *Boston Globe*, *Art in America*, *Art and Auction*, *Huffington Post*, *Art21 Magazine*; and *Vogue*, *Mexico*. Sparks has received numerous grants and fellowships, including the Elaine DeKooning Fellowship, SMFA Traveling Fellowship, Massachusetts Cultural Council Grant, Berkshire Taconic Fellowship, and a Boston Cultural Council Grant. She was a 2013 Fire Island Artist Resident and a 2014 Fellow at the Robert Blackburn Printmaking Workshop at Elizabeth Foundation, New York, NY.

MOLLY ZUCKERMAN-HARTUNG

Molly Zuckerman-Hartung is a painter, writer and teacher who grew up in Olympia Washington and participated in Riot Grrl in her formative years. Now she is working and grocery shopping and taking walks in Connecticut with her girlfriend and dog. She is an autodidact who is opening her attention to pattern and repetition, difference, learning, feedback loops, nostalgia, dolls, Victorian collage and textiles, John Coltrane and Miles Davis, Gees Bend quilts, the effects of soul lag on humans, high theory, low theory, kitsch, Modernism, affect theory, coloring crayons, tissue paper, the parergon, tactility, Elizabeth Bishop, the color of the light in the bare woods, and the emotional landscapes of students, friends, colleagues and strangers alongside whom she lives. Also, she is a full time Lecturer in Yale School of Art, Department of Painting and Printmaking. She has shown at the Museum of Contemporary Art in Chicago, The Walker Art Center in Minneapolis, The 2014 Whitney Biennial, The Program at ReMap in Athens, Greece, Kadel Willborn in Karlsruhe, Germany and many many others. In 2013 she received

a Louis Comfort Tiffany Award. She is a frequent guest lecturer at many schools across the country, including, in the past year, Princeton University, The University of Texas at Austin, University of Indiana at Bloomington, University of Alabama, the School of the Art Institute of Chicago Low Residency Program, and Columbia University. She is represented by Corbett vs Dempsey in Chicago and Rachel Uffner Gallery in NYC.

LATHAM ZEARFOSS

Latham Zearfoss grew up in rural Ohio, lives and works in Chicago. They produce time-based images and objects about selfhood and otherness. Often collaborative, these works inquire: how do we come to know ourselves as politicized (and political) subjects? Across media, Zearfoss insists that identity is volatile, produced by a sort of collective bargaining. They also contribute to communal motions toward joy and reflection such as a queer dance party (Chances Dances), a conference on socially-engaged art (Open Engagement), and a critical space for white "accomplice" work (Make Yourself Useful). They hold a BFA from the School of the Art Institute of Chicago and an MFA from the University of Illinois at Chicago and an astonishing amount of debt from the public and private sectors because of it. They have screened their videos, shown their work, organized events and DJed internationally and across the U.S.

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Franklin Street Works would like to thank Risa Puleo for her work in curating this smart and vibrant original, group exhibition and all of the artists in this show for contributing their time, labor, and talents. We would also like to thank FSW gallery sitter Natasha Kuranko for coordinating the painting of the rocks for Claire Arctander and Latham Zearfoss's installation, working with rock painting helpers: Gabriela Esquivel, Cam Kelly, Valerie Le, Gaby Perez, Patricia Pierre, and Lindsay Stewart. Thank you Nancy Solomon for helping with one of the local art transport tasks. As always we want to thank the entire Franklin Street Works team, including the cafe staff and, especially, our outgoing Executive Director, Bonnie Wattles. Franklin Street Works is flourishing, in part, because of Bonnie's commitment to making us sustainable and growing our audience, board and support base during her tenure. She will be missed!