

# Heidi Hogden: Uncertain Terrain

**Heidi Hogden: Uncertain Terrain** consists of graphite drawings and paper sculptures created by Hogden while she was the Artist-in-Resident at the University of Arkansas at Little Rock. Through these works, Hogden explores the physical frailty of the natural world and the relationship between place and identity on a symbolic level. This work represents moments of transformation; from setting old drawings ablaze and collecting discarded tree trunks to creating objects of contemplation. Hogden seeks to discover the psychological and emotional terrain in understanding the self and the manner in which place becomes a defining characteristic of identity.



Heidi Hogden, "Resurgence" , liquid graphite and powdered graphite on paper, 60 x 40 inches, 2016





Heidi Hogden "Kindling", liquid graphite and powdered graphite on paper, 60 x 40 inches, 2017





Heidi Hogden, "Up in Smoke", liquid graphite and powdered graphite on paper, 40 x 60 inches, 2017

## About the artist

Heidi Hogden is a artist and a Assistant Professor of Drawing at Arizona State University. She earned her MFA from School of the Museum of Fine Arts in affiliation with Tufts University (2012) and a BFA in Painting from the Minneapolis College of Art and Design (2008). She was formerly a Visiting Professor/Artist-In-Residence at the University of Arkansas at Little Rock (2015-2017), a Visiting Assistant Professor of Painting at the University of South Dakota (2014-2015), and Post Graduate Teaching Fellow at the School of the Museum of Fine Arts in Boston (2011-2014). Hogden received a Professional Development Grant from the University of Arkansas at Little Rock (2015) and an artists grant to attend the Vermont Studio Center in Johnson, VT (2014). Her work has been exhibited at the Museum of Fine Arts, Boston, MA, at the Arkansas Arts Center in Little Rock, AR, and at the South Dakota Art Museum in Brookings, SD, among others. Her exhibition record reflects both a dedication to drawing as a creative practice and an intellectual curiosity that connects the practice of drawing to larger fields of inquiry and engagement with service-learning and community building projects.





Heidi Hogden: Uncertain Terrain

Ann Maners and Alex Pappas Gallery

University of Arkansas at Little Rock

## **FRAMING SPECIFICATIONS AND ADVICE**





## **METRO GALLERY FRAME**

Standard Profile: 101

Type: Standard Gallery Frame

Wood & Finish: maple frame with pickled white finish

Purchasing Option: joined wood frame

plastic spacer: 1/4" clear econospace

Custom Wood Strainer: 3/4" wood frame strainer with crossbar

Custom Cut Matboard: 4 ply white museum matboard

Custom Frame Acrylic: regular acrylic cut to size

Custom Frame Backing Board: archival coroplast cut to size

Framing Advice: fitting gallery frames

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# Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test at Art Institute of Chicago

The Art Institute of Chicago commemorates the centenary of the Russian Revolution with *Revoliutsiia! Demonstratsiia! Soviet Art Put to the Test*, an exploration of early Soviet art and its audiences. It is the largest such exhibition in the United States in more than 25 years.





Vladimir Stenberg and Georgii Stenberg. "The Mirror of Soviet Society," cover for *Red Field*, no. 19 (May 1928). Ne boltai! Collection. Art © Estate of Vladimir and Georgii Stenberg/RA0, Moscow/VAGA, New York.



El Lissitzky. *Photomontage for the International Hygiene Exhibition, Dresden, 1930.* Alex Lachmann collection.





El Lissitzky. *Beat the Whites with the Red Wedge*, 1920. Ne boltai! Collection.



Arkadii Shaikhet. *Lenin's Light Bulb*, 1925. The Art Institute of Chicago, restricted gift of Joyce Chelberg. © Arkadii Shaikhet Estate, courtesy of Nailya Alexander Gallery, New York.

## ABOUT THE EXHIBITION

The exhibition, running **October 29 through January 15, 2018**, presents approximately 550 works in fine and applied arts in ways that evoke their original spaces of display. The installation features ten such spaces: battleground, school, press, theater, home, storefront, factory, festival, cinema, and exhibition. In each space original works of art hang alongside reconstructions of Soviet objects, furniture, or standalone rooms, including a Workers' Club by Aleksandr Rodchenko and a Demonstration Room by El Lissitzky. Demonstration is the point of the exhibition: to show the many



ways in which Soviet art and thought helped create an atmosphere of open-ended discussion about the future.

The 1917 Revolution is not treated here as a foregone conclusion but as a spur to conversation and debate. Exhibition curator Matthew Witkovsky, Richard and Ellen Sandor Chair of Photography, emphasizes, "I have tried to avoid treating the events of 1917 as a closed subject, or to imply that what came after was fated. I am most interested by a pressing Soviet concern that I expect will always be timely: determining art's forms and functions in a society of our own making."

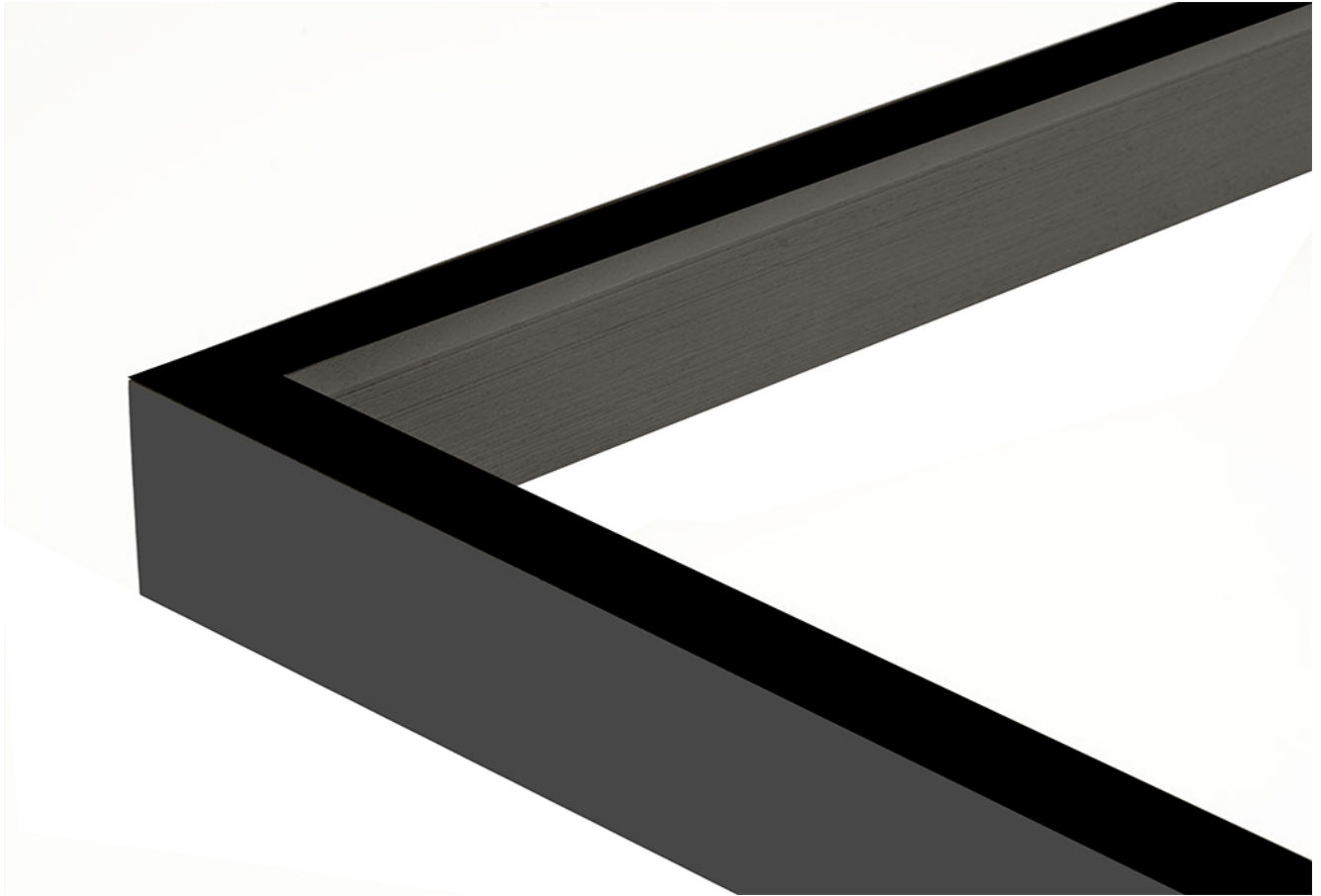
*Revoliutsiia! Demonstratsiia!* makes clear that to build a revolutionary society required rethinking life top to bottom. From paintings to dinner plates, every class of object needed restructuring; activities as disparate as brushing one's teeth or building giant public works were freighted with symbolic as well as practical significance. The cultural output was accordingly diverse, resourceful, and at the same time frenetic in its pace. Russia after 1917 became a showcase of models: models for monuments, models for mass distribution, models for behavior. This model exhibition allows visitors to better understand the circumstances of the 1917 revolution – and to consider what ideals are embedded in the things of everyday life today.

## **Revoliutsiia! Demonstratsiia!**

### **Soviet Art Put to the Test**

October 29, 2017 – January 15, 2018  
Art Institute of Chicago, Chicago, IL

## **FRAMING SPECIFICATIONS AND ADVICE**



## **METRO GALLERY FRAME**

Thin Profile: 114

Type: Thin Gallery Frame

Wood & Finish: maple frame with black opaque finish

Purchasing Option: joined wood frame with matching splines

Custom Frame Strainer: 1/2" wood frame strainer

Custom Frame Backing: 1/8" archival coroplast cut to size

Framing Advice: fitting gallery frames

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**Scott      Olson      and      Jerry**



# **Birchfield exhibited by Cleveland Museum of Art at Transformer Station**

The Cleveland Museum of Art presents two solo exhibitions featuring new works by Northeast Ohio artists Scott Olson and Jerry Birchfield. This is each artist's first institutional solo exhibition, and will be on exhibit at Transformer Station September 1, 2017 – December 31, 2017.

## **Jerry Birchfield**



*The Earth Moves Under My Feet B.12*, 2015. Jerry Birchfield (American, b. 1985). Graphite on paper, plaster; 26 x 19 in. © 2017 Jerry Birchfield

## About the Artist

Jerry Birchfield's practice revolves around the question of how images emulate or subvert the sources from which they stem from. Through complex photographic and sculptural processes, his works go through various stages of transformation, from surrogate to self-reference. The making of meaning is synonymous with the search for the beginning and the end.

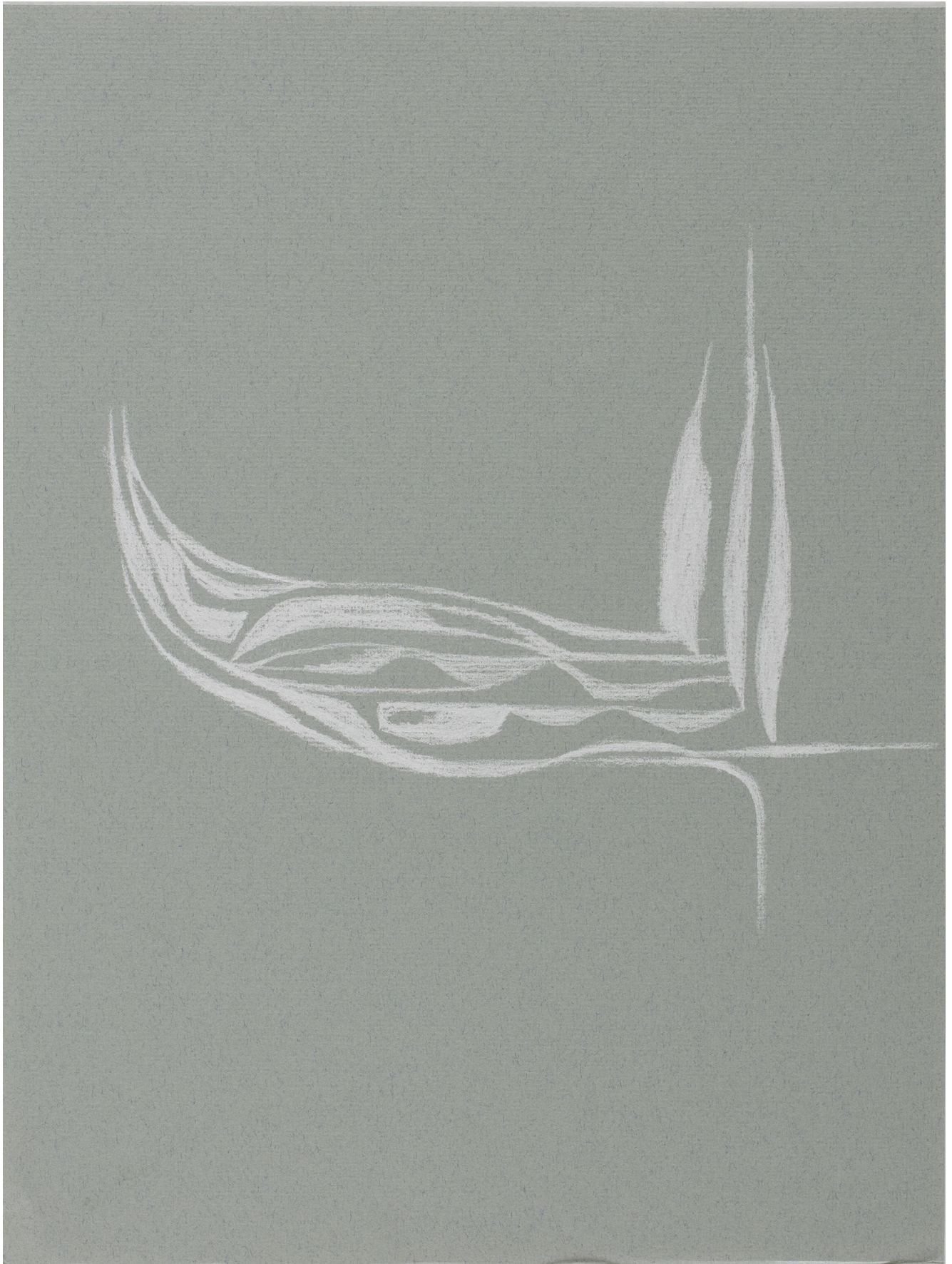
"Debris, leftovers, the aftermath of other efforts, materials only partially identifiable—like the scene after an accident or disaster, only too clean for that, too controlled. And not the kind of unidentifiable that happens in real life after the car crash or flood, not the kind with real loved ones and family. This is the kind that happens on a primetime drama—the kind where nothing graphic is ever shown or seen, nothing vulgar, and if it is, it is theatrical enough that we know it isn't real, it couldn't be, not like this. It is too clean because it is contained. We can see its edges, we can see where it ends.

This un-identification deals in senses, or things already known. Specificity without. . . . It doesn't matter that we don't have more, that we don't know. Broken pieces of wood and dust and dirt don't have much more to offer anyway. Here they are the filler, the stand-in, and the placeholder. They are the articulation of their representation, an acknowledgment of what they do now rather than what they used to be. To know more about their past is both pointless and beside the point."

– Jerry Birchfield

**Scott Olson**





Untitled, 2014. Scott Olson (American, b. 1976). Chalk on paper, unframed: 12 1/2 x 9 1/2 in. © Scott Olson

## About the Artist

Scott Olson's abstract paintings conceal the deliberate decisions and elaborate processes used in their making. By employing a broad range of techniques and materials, Olson traces the history of painting back to the early Renaissance. At the same time, through subtle shifts and the gradual introduction of new methods and concepts, his small-scale do nothing less than re-examine some of the medium's long-established boundaries.

"Gesture is very important. It doesn't have to be bombastic or incorporate your entire body. For me, it's often my fingers or wrist resting on a bridge I've created above the painting. I've made some forms by gravity, dropping paint or flowing paint as I've worked on a flat surface. It's organic or natural, a play between that and something more controlled or synthetic. I don't think about it so much. It becomes an intuitive thing, a means to an end for achieving something else that may even undermine the formal aspects—the forms, figures, shapes.

More recently, and in small ways throughout, there have been subtle introductions of dimensionality or shadow or light—the optical mixing of paint through thin layers or the juxtaposition of dark and light. I think of that not as an inhabitable space, but rather something textural and shallow like the weave of a fabric. It's still space, there's dimensionality to that, but it's not the most alluring or deceptive kind of space that draws you in."

—Scott Olson

## ABOUT TRANSFORMER STATION



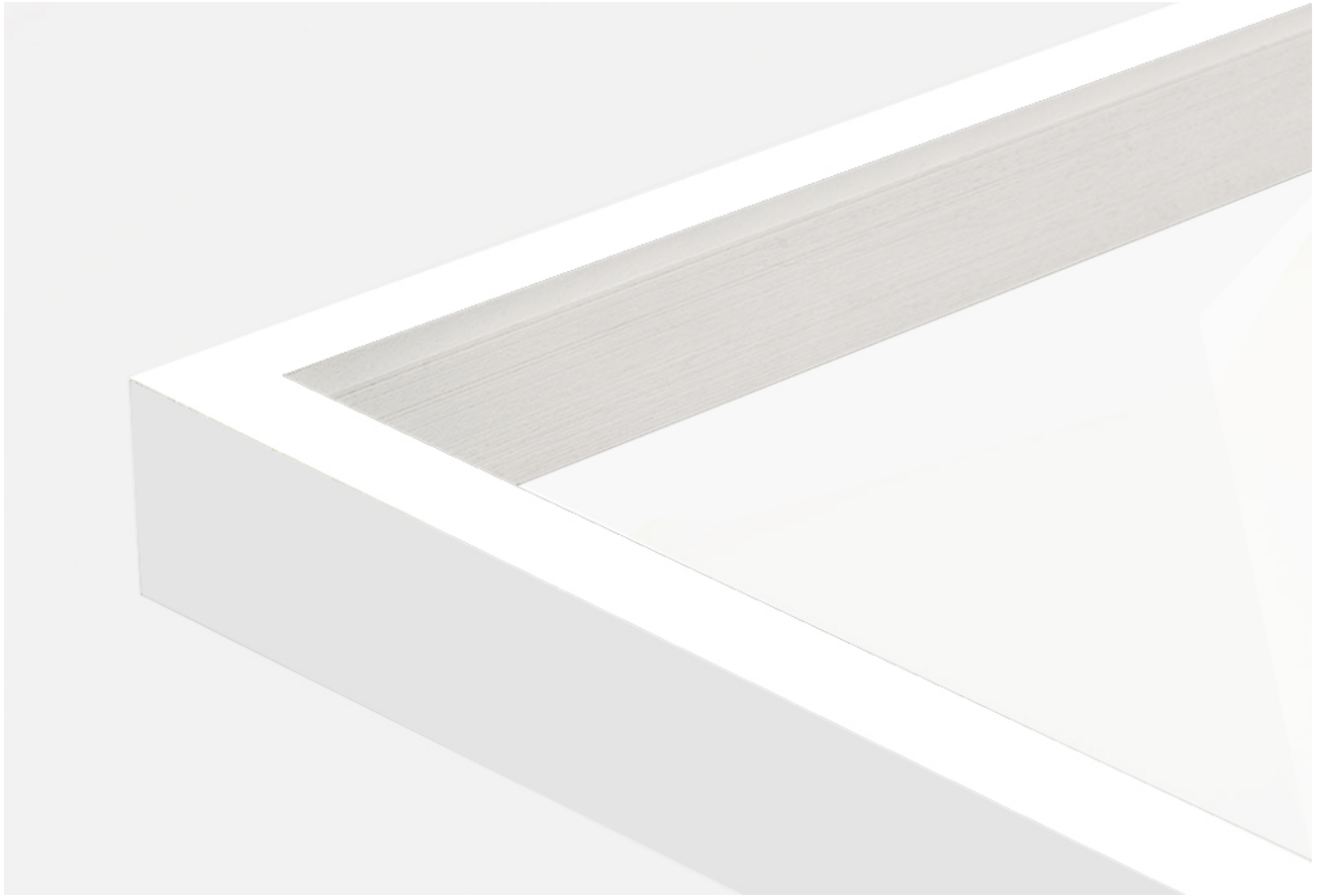


The Bidwell Foundation has agreed to provide the Transformer Station to the Cleveland Museum of Art as its first footprint on the west side of Cleveland. For six months each year, the museum will have a venue for significant new contemporary art projects. The Transformer Station will serve as a laboratory, think tank and place for the Museum to uncover new opportunities, take risks and explore new ideas and new media.

Jerry Birchfield and Scott Olson  
September 1, 2017 – December 31, 2017  
Transformer Station  
Cleveland, OH

## **FRAMING SPECIFICATIONS AND ADVICE**





## **METRO GALLERY FRAME**

Thin Profile: 102 (modified 1 1/2" depth)

Type: thin gallery frame

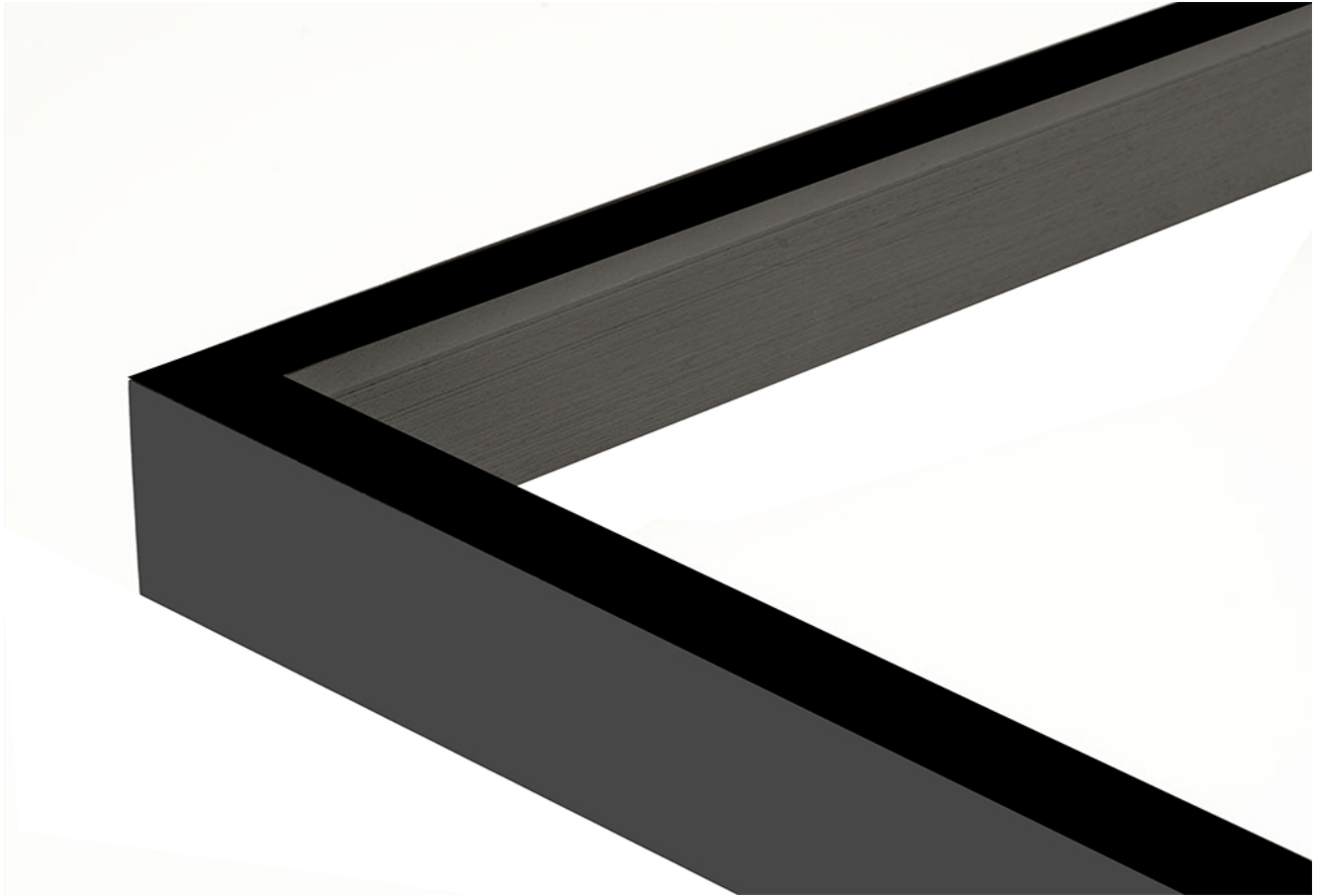
Wood & Finish: maple frame with rising white finish

Purchasing Option: joined wood frame with matching splines

Custom Frame Strainer: 1/2" wood frame strainer

Framing Advice: fitting gallery frames

Jerry Birchfield Exhibit



## METRO GALLERY FRAME

Ultra Thin Profile: 114UT

Type: ultra thin gallery frame

Wood & Finish: Maple frame with charcoal finish

Purchasing Option: joined frame with matching splines

Custom Frame Spacer: 1/4" wood frame spacer

Custom Wood Strainer: 1/2" wood frame strainer

Framing Advice: fitting gallery frames

Scott Olson exhibit