

Marni Shindelman

ABSENCE/ EXCESS/ LOSS

CURATORIAL STATEMENT BY MARNI SHINDELMAN & SARAH E WEBB

ABSENCE/ EXCESS/ LOSS began as an exploration of how the process of repetition and the making of multiples can generate memory and melancholia. As curators, we sought artists who questioned how the creation of repeated objects relate to both the act of mourning, as well as to enacted remembrance. Within the scope of this exhibition, each of the artists share an affinity for vernacular and domestic materials in which process comes to bear as much meaning as the (final) object. For ourselves as artists and curators, we believe that the act of repetition is as equally banal as it is extraordinarily unique.

PENELOPE STEWART, Toronto, Canada, casts doorknobs in beeswax as both a reference to and marker of the threshold of physical space and spatial memory. DANIELA RUMPF, Minneapolis, MN, stacks and folds hand knit dish towels that have been dipped in porcelain, as she questions how material necessity is different from the perceived material needs of American consumer culture. TARA PARSONS', New York, NY, handmade latex airplane-shaped balloons are an elegiac tribute to a friend lost during the World Trade Center attack. MAIRE KENNEDY, Chicago, IL, loops 15,000 pull ties into cornucopia forms as she blurs the boundaries between botanical and corporeal anatomies. SARAH HUTT, Boston, MA, etches a 1,000 line poem on the underside of 1,000 wooden bowls, as means to recover memories of a mother who died when the artist was thirteen. WENDY KAWABATA, Honolulu, HI, wraps kukui nuts in red thread, in an attempt to regain connection to a lost attachment of home, land, and family. ANDREA COTE, Brooklyn, NY, seeks a place where the simulated, the metaphorical, and the corporeal body converge. By printing directly on the gallery wall with cuttings from her own hair, Cote exposes the anonymous presence of the artist's model. Finally, at our satellite exhibition at Hobart Williams Smith Colleges, HEATHER WILLEMS, New York, NY, utilizes the writing process, through the repetition of a single phrase or the task of free writing to fill room sized scrolls. Her process becomes ingrained in the visual image - that of an obsessive writer, writing to quell an unconscious melancholy.

The show was first installed at the Rochester Contemporary in May, 2007. It was sponsored by a Humanities Grant from the University of Rochester, Rochester Institute of Technology, and the Department of Art & Art History, the College Writing Center, and the Susan B. Anthony Institute of Gender and Women's Studies at the University of Rochester.