

Carrie Iverson

Survey

February 29 – April 6, 2008

Gallery Hours:

Mon-Thu 8:00 am-9:00 pm

Fri/Sat 9:00 am-4:30 pm

Sun 1:00-5:00 pm

Spring Break: March 24th-30th

Mon-Fri: 8:00 am-4:30 pm

Closed Mar 23 and Mar 29-30 (Sat/Sun)

Gallery Information: 847-543-2240

E-mail: sjones@clcillinois.edu

<http://gallery.clcillinois.edu/>

Cover art: *Catalyst (Grey Scythes)*, 2007, kilnfused glass

The Robert T. Wright Community Gallery of Art is a project of the
College of Lake County Foundation.

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Community Gallery of Art

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By Lisa Stein

For Carrie Iverson, making art is a process of distilling experience and movement in ways that, when completed, challenge us to examine our construction of memory: how we remember, what we remember and what meaning lies therein. Her primary medium of printmaking gives her the ideal tools for investigating the concept of memory from a variety of perspectives.

Iverson's art inextricably links method to subject matter. Printmaking by nature serves as a record of the artmaking process, with the plate's soft ground retaining even the slightest imprints made on it—a fingerprint, the subtle grid on a sheet of paper, the weave of cloth. Iverson overlaps images, so that many of the works on view provide a palimpsest—an image superimposed over a partly erased one, in such a way that the old image can be seen beneath the new. In this way the artist supplies us with a metaphor for shifting layers of memory that must be acknowledged, sorted through and integrated.

The beauty of Iverson's work lies in its combination of masterful printmaking with groundbreaking techniques, innovative materials and contemporary subject matter. While Iverson embraces traditional printmaking methods such as lithography, she also shows a strong conceptual bent in her work and continuously searches for new ways to present a scope of ideas. Whether producing individual works or site-specific installations, printmaking is the platform from which she starts, the first step in a quest for the most suitable materials and techniques. For example, in the past she has integrated objects such as fabric, strings, anorthoscopes and photography into her installations.

Iverson's most recent body of work incorporates glass to evoke fragility and impenetrability, the hallmarks of memory. She studied glassmaking for several months last year at the Portland, Oregon-based Bullseye Glass Company, which teaches the art of kilnformed glass to artists from around the world. From that experience she began to create glass tiles by drawing on sheet glass with ground glass in a water dropper, and then firing the work in a kiln. The color of the finished glass varies from milky white to gray to beige depending on the type of glass, temperature and time spent in the kiln.

Carrie Everson: *Survey* Exhibition Checklist

Surveillance, 2007
Screenprint on mirrors
Series of four, each 14" x 35"

Systemic, 2005-7
Hand-dyed lithographs
Series of twenty-five, each 7.5" x 30"

Catalyst (Grey Scythes), 2007
Kilnfused glass 17" x 20" x .25"

Untitled, 2006
Digital print on lightbox
22" x 14" x 4"

Catalyst, 2007
Etching
15" x 22"

Sonogram, 2002
Etching
15" x 22"

Quotidian, 2006
Lithographs
Series of twenty-four, each 7.5" x 11"

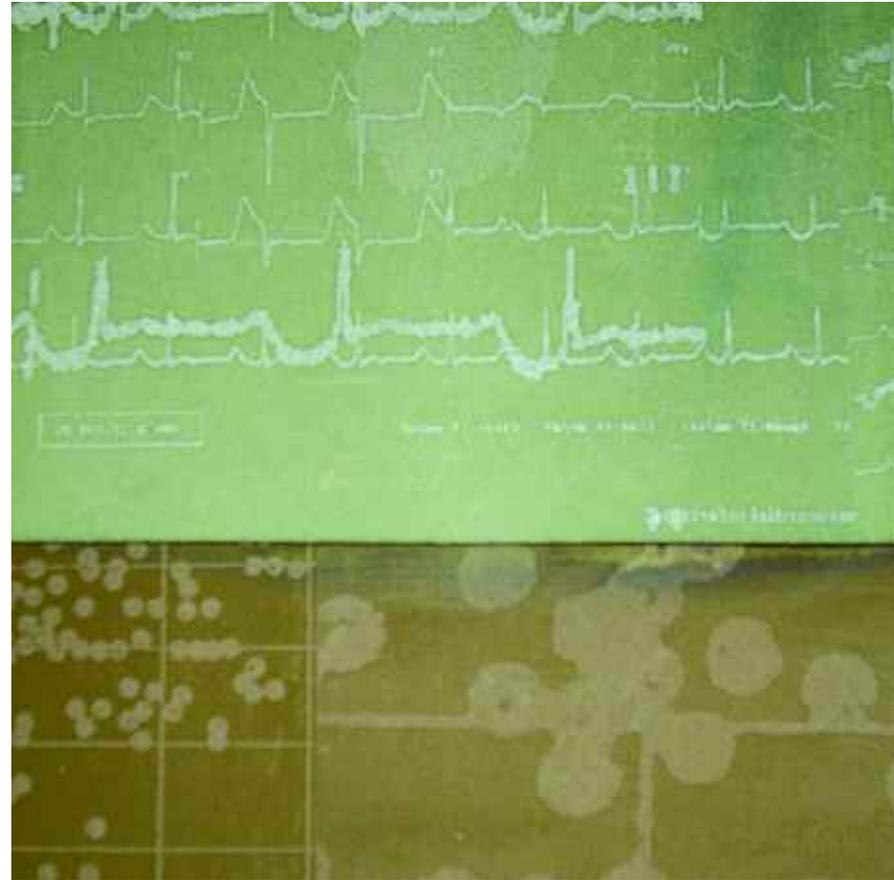
Mimesis, 2003
Lithograph on cloth
60" x 48"

Residual, 2004
Kilnfused glass
6" x 9" x .25"

Circuitry, 2008
Lithographs
Series of twenty, each 7.5" x 30"

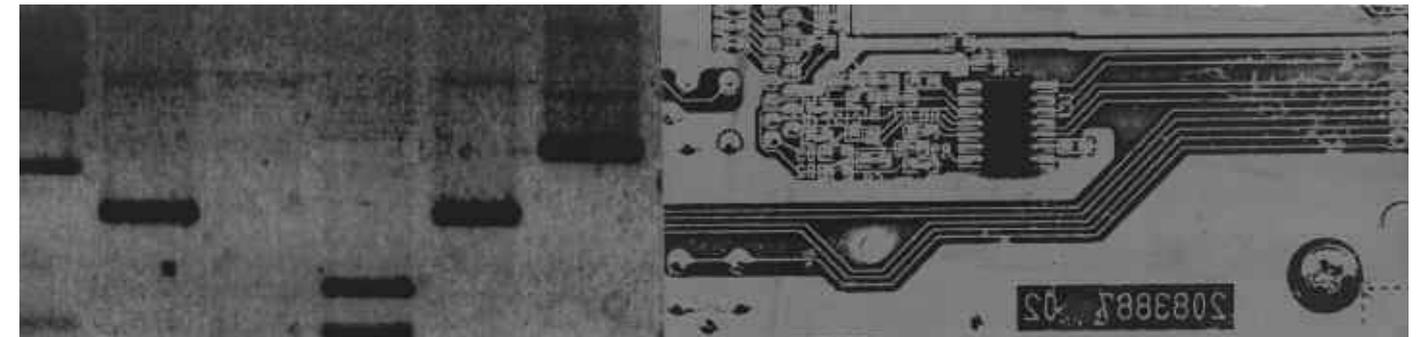
Catalyst, 2007
Kilnfused glass
Series of four, each 10" x 10" x .25"

Wake, 2008
Site specific installation
Laser printed photos, tape



Systemic (Detail), hand-dyed lithographs 2005-7
 Hand-dyed lithographs
 Series of twenty five, each 7.5" x 30"

Among the glass tiles on view in this exhibition is an untitled series of ten squares that, when viewed as a whole, present images recalling the detritus of violence. One layered, circular shape looks like an explosion trapped under ice. Others appear to suggest, alternately, residue from gunpowder, ashes smeared into wrinkles of skin, bullet holes, and pieces of wire and other metal objects (perhaps lodged in a human body) through an X-ray. The range of colors in the glass brings to mind old photographs and film stills. Through suggestion and juxtaposition of tiles, this series iterates Iverson's investigation of memory: the eye tries to penetrate the clouds and shadows, reveal what's lurking below the surface. The mind pushes relentlessly to make sense of the record of events presented before it. What happened to create such an image? What's that shape lurking behind a filmy veil? Does a group of seemingly random marks contain any pattern? Such investigations lead us to ask: How we can ever grasp with certainty the truth of past events both personal and collective? By extension, Iverson implies that how we choose to interpret our memories and present them to others determines their importance and meaning: framing is everything.



Circuitry, 2008
 Lithographs
 Series of Twenty, each 7.5" x 30"

Another etching, a slightly larger diptych that is part of the installation *Catalyst*, also deals with an explosion of some kind. On the left tile is a canister depicted at the moment it bursts apart; the violence of the object ripping in two is strangely unsettling. On the right are rows of partially obscured objects that resemble dental records or staples set against a background of paper, its woven grid visible. The work presents two extremes—violence and stasis, which happen to be the two components of war.

Also related to war is a series of four military vehicle windows that gives us another example of Iverson's wide-ranging use of materials. Bought at a science surplus store, the windows are reflective, making them jarringly interactive. Iverson screen-printed the backs of the windows with black swirls that create shadows and result in an ominous affect.

Iverson's interest in memory has led her, maybe inevitably given our conflict-ridden times, to memorial. In summer 2004 she created the *Façade Project* at the Chicago Printmakers Collaborative as a memorial to U.S. soldiers killed since the occupation of Iraq. The public art project consists of 648 black-and-white photographs placed in three stories of windows of a warehouse (the death toll of U.S. soldiers as of January 2008 is more than 3,900). Iverson has said that she wanted to put faces on some of the people who had died in the conflict at that point, to individualize and personalize the sacrifices that had been made and continue to be made. The photos have begun to fade in the years since Iverson created the work, providing another analogy for the nature of memory.

Her 2006 exhibitions of the installation *Wake* at a gallery in Brooklyn and the Brooklyn Public Library similarly commemorated the deaths of Iraqis as well as U.S. soldiers in the war. Black-and-white photos of soldiers lined the walls in both venues; without portraits or names of almost every Iraqi who died in the war, she substituted a blank sheet of white paper for every Iraqi killed.

CARRIE IVERSON

EDUCATION

1994 BA, Yale University 1998
MFA, School of the Art Institute of Chicago

REPRESENTATION

FLATFILEGalleries, Chicago, IL & BULLSEYE Gallery, Portland, OR

COLLECTIONS

The Art Institute of Chicago, Chicago, IL
The Brooklyn Museum, Brooklyn, NY
Bullseye Glass Company, Portland, OR
Columbus Museum of Art, Columbus, GA
Joan Flasch Artists' Book Collection, School of the Art Institute, Chicago, IL
The Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL
The Mississippi Museum of Art, Jackson, MS
Montgomery Museum of Fine Art, Montgomery, AL
The Museum of Modern Art, Franklin Furnace Artists' Books Collection, New York, NY
The Museum of Contemporary Art, Artists' Books Collection, Chicago, IL

PUBLIC ART/ MEDIA

Current projects, prints, paintings, glass, installations, see: www.zahrada.org

A "Wake" for the dead in Iraq, multimedia slide show, Chicago Tribune website

Documentation of the installation of "Wake" at the Phyllis Stigliano Gallery, Brooklyn NY, photographed 05/24/06 by Pete Souza. www.chicagotribune.com/wake

FACADE PROJECT, Chicago Printmakers Collaborative, Chicago, IL, 7/04-present A three-story site specific installation commemorating US servicemen and women who have died in Iraq. Media coverage of the project includes: "Art Windows Put Face on War," Chicago Tribune, Sun. 08/08/04, Metro section; TV coverage on ABC7 Chicago and radio coverage on WBBM780 (news radio) and NPR.

SELECTED PAST EXHIBITS

Catalyst, Bullseye Glass Gallery, Portland, OR. solo show, 2008
Catalyst, FLATFILEGalleries, Chicago, IL. solo show, 2007
Bridge Art Fair, FLATFILEGalleries, Chicago, IL. international art fair, 2007
Interference, Phyllis Stigliano Gallery, Brooklyn, NY. solo show, 2006
E-merge, Bullseye Glass Company, Portland, OR. international biennial, 2006
WAKE, Brooklyn Public Library, Brooklyn, NY. solo site-specific installation, 2006

SELECTED GRANTS & AWARDS

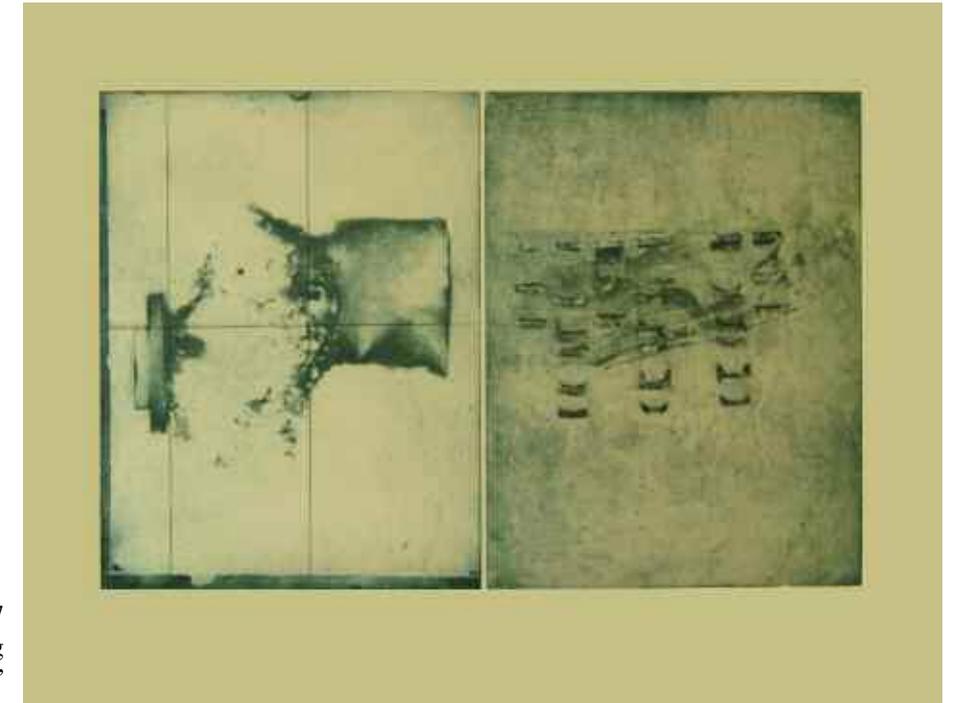
2007 CAAP Grant, Chicago Department of Cultural Affairs, Chicago, IL
2006 Finalist, E-merge, Bullseye Glass Company's International Biennial, Portland, OR
2004 CAAP Grant, Chicago Department of Cultural Affairs, Chicago, IL

In the installation *Systemic*, Iverson tackles some of the same tough questions: How do you meaningfully represent the legions killed in a catastrophe? How do you honor their lives? In short, how do you remember them? Iverson set out in this work to respond to the 2004 tsunami caused by an Indian Ocean earthquake that claimed the lives of more than 225,000 in eleven countries. As she planned the work she began thinking of systems designed to represent large numbers of people. She started by dyeing sheets of paper blue and green—colors of the ocean—and then printed them with images that communicate the idea of vast numbers: pages from telephone books, aerial maps spanning large distances, a frame from random video footage taken at a busy airport in Mexico. Because of the printmaking process the images appear in reverse, so that names and numbers are backwards. Again, Iverson makes use of printmaking to emphasize her fascination with memory; we see all evidence and images in her works as if through a rear view mirror, signposts we have passed as we move on down the road yet mentally return to again and again.

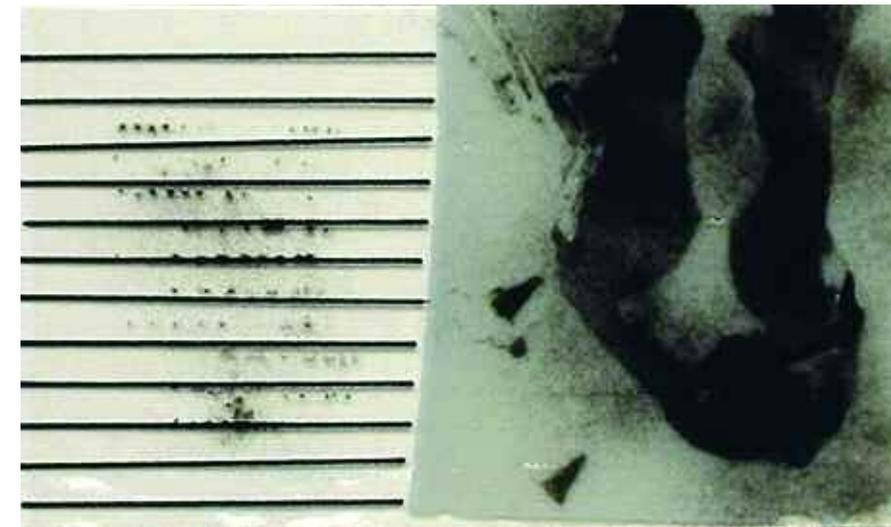
Iverson recently began emphasizing “accidents” that occur while printing. When enlarged or featured prominently in a work, mistakes such as toner streaks and dust specks from copy machines as well as distortions in a camera lens suggest the fallibility of technology. No matter its tremendous influence or omnipresence in our daily lives, technology, like memory, can be undependable and comes with its own risks.

Whether dealing with such subjects as natural catastrophes, medical technology or war, Iverson’s investigations into memory move beyond events to study our intellectual and emotional responses to them. Her works always reflect her relentless pursuit of new techniques and media while at the same time acknowledging the rich tradition of printmaking. By allowing complexity to flourish she gives us the opportunity for multiple interpretations, as she asserts all the while that memory is in the eye of the beholder.

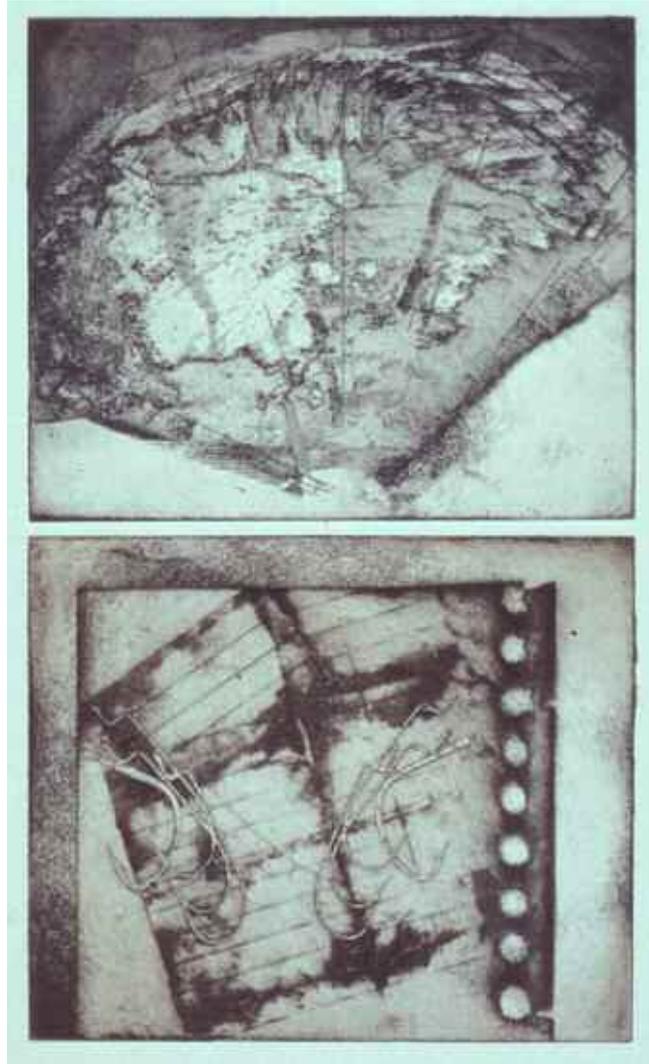
Lisa Stein, a freelance writer, writes regularly about visual art for *ArtNews* and the *Chicago Tribune* as well as other publications.



Catalyst, 2007
Etching
15” x 22”



Residual, 2004
Kilnfused glass
6” x 9” x .25”



Sonogram, 2002
Etching
15" x 22"



Wake, 2008
Site specific installation
Laser printed photos, tape
Image from Phyllis Stigliano Gallery, Brooklyn, NY