

**FOR IMMEDIATE RELEASE**

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*Images and Interviews Available on Request*Press Contact:  
Laura Christman  
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lrosen5@saic.edu**POP-UP EXHIBITION AT TOM ROBINSON GALLERY ON VIEW TWO DAYS ONLY**

Chicago, IL— The Fiber and Material Studies Department at the **School of the Art Institute of Chicago** (SAIC) is pleased to announce the pop-up exhibition **Shape. Shift. Substitute.** featuring students from SAIC's **Advanced Fibers Studio**. The show is hosted by the **Tom Robinson Gallery** (2416 W. North Avenue at Western Avenue, 773-477-7913) from noon to 8:00 pm Friday, December 2 and noon to 6:00 pm Saturday, December 3. Show opening is 6:00 to 8:00 pm on Friday.

*Shape. Shift. Substitute.* is a multimedia show that reflects the wide variety of materials being used in contemporary fibers practice. Video art, reductive painting, cultural installations, weavings, meditative handwork, and sculpture will all be part of this varied show.

The work reflects thematic coincidences that organically come about in a shared studio. As twelve artists coming of age together in our society, these works explore the perceptions of our place in time—through site, community, identity, anxiety, and phenomenology. Through the varied use of traditional and other materials, these works convey an outstanding sense of individual identity within the group of works, the unique coming together of this set of artists.

The participating artists include **Melissa Leandro**, whose work aims to create a visual diary of the struggles involved with being an "other." She manipulates materials such as felt, fabric, foam, paper, along with more construction-based materials such as plaster and wire to make objects that reference the disconnection.

**Geanna Marshé Hernandez** uses found materials in combination with painting, drawing, and sewing to create objects that reference her personal struggle of class difference within the Latino communities. Manipulating materials to create layered surfaces, she explores perception and transformation.

**Jules Schmid** re-contextualizes cultural stereotypes and reveals their absurdity by viewing them through a post-minimalist lens. She appropriates the shapes and colors drawn from artifacts and cultural commodities to construct sculptural objects that place the viewer in the intersection of two points of view.

**Alexandria Eregbu** investigates social identity through the exploration of how her body, as a young Black woman, functions within any given environment. She interprets the female body as a spectacle through performance and objects that reveal the juxtaposition of new media and laborious craft.

**Dyne Lee** is deeply interested in the Zen Buddhist idea of self-reflection. The anxiety about her existence drives her to create art that will outlast her, thereby

leaving a trace on the physical world long after she is gone. She creates labor-intensive fiber works as a form of meditation about her life.

**Camilla Rosas** is interested in translating the effects that time has on one's body and mind into embroidered textiles as a way to deal with anxieties about her genetic future and health. She uses both hand and digital stitching methods that require physical concentration that relates to her fear of loss of memory and sight.

**Sydney Lynch** explores feelings of nostalgia, love, longing, and loss through time and obsessive making to change one's experience of these. Time intensive and repetitive processes are important to her as a way of externalizing internal emotions.

**Sarah Benning** is interested in the moments of conflict and the poetic moments of synchronicity that occur in every relationship and in the delicacy of these rare and fleeting experiences. These instances in her own life become the source material from which she generates formal compositions where the trials of human interaction are translated into the accumulation of marks.

**Laura Christman's** work examines organic and inorganic objects that she finds in everyday life. Each found object, carefully selected for its texture, pattern, and symptoms of decay, all keep to themselves the story of their existence. She uses these objects to create sculptural pieces, printed collages, and drawings.

**Yalooop** poetically combines found electronic images and fragments of her work into a virtual space that becomes video installations that reference daily life. She is interested in creating a space that will allow the viewer to stop and daydream.

**Tim Mann** is interested in finding the ordinary and recognizing it as extraordinary. He intends to abolish the line that separates himself from the viewer by making objects that act as stand-ins for something in which he has found a transcendent beauty.

**Susannah Dotson** creates art in response to the radical instinct self. She utilizes malleable materials, with a sense of plasticity to evoke the contemporary and the ancient, the preternatural and the natural. She makes archetypal abstract shapes that relate to the physical body and are both atavistic and obtuse.

### **About the School of the Art Institute of Chicago**

A leader in educating artists, designers, and scholars since 1866, the School of the Art Institute of Chicago (SAIC) offers nationally accredited undergraduate, graduate, and post-baccalaureate programs to nearly 3,200 students from around the globe. Located in the heart of Chicago, SAIC has an educational philosophy built upon an interdisciplinary approach to art and design, giving students unparalleled opportunities to develop their creative and critical abilities, while working with renowned faculty who include many of the leading practitioners in their fields. SAIC's resources include the Art Institute of Chicago and its new Modern Wing; numerous special collections and programming venues provide students with exceptional exhibitions, screenings, lectures, and performances. For more information, please visit [saic.edu](http://saic.edu)