

RENA BRANSTEN GALLERY

DO NOT FOLD, SPINDLE OR MUTILATE

October 1 – December 3, 2022



For the first time, the Rena Bransten Gallery and the Casemore Gallery are co-presenting the sprawling, sometimes serious and sometimes riotous exhibition, “Do Not Fold, Spindle, or Mutilate.”

Taking place in both Gallery spaces, the exhibition is themed around the instructive “Do Not Fold, Spindle, or Mutilate” a phrase that dates to the 1950s and was printed on the once ubiquitous IBM punch cards. A pre-digital age technology, punch cards were used for everything from census taking, to payroll processing, to police record keeping, storing data as a series of holes in collated cards. While originally intended to maintain the cards’ machine readability, the phrase took on a politically subversive meaning when it was adopted by UC Berkeley students during the free speech movement of the 1960s, as punch cards were used to keep track of student records. The words came to be aligned with a general rejection of the dehumanization of a rapidly computerizing world, used ironically to assert personhood over objectification. Through a contemporary lens, it can be read as a rally against online surveillance and the collection of our personal data.

We have chosen to add an additional interpretation that defying this instructive has a subversive aspect – the exhibition includes works on paper, photography, sculpture, video, shaped canvas, collage, and textile work by artists pushing the boundaries of their respective mediums – bending the rules either aesthetically or conceptually. Gallery rules and best practices are also broken as storage records and artist identification are lost or altered.

The works included here are unified by an ethos of thinking outside the box – challenging the traditionally prescribed parameters of a given media. We hope the viewer enjoys the resistance to conformity and expression of freedom.

Work by: Phoebe Beasley, John Chamberlain, T.J. Dedeaux-Norris, Tony DeLap, John Gossage, Scott Grieger, Bruce Handelsman, David Hockney, Whitney Hubbs, Oliver Lee Jackson, Anouk Kruithof, Charles Linder, Tracey Moffatt, Vik Muniz, Maria Porges, John Preus, Raymond Saunders, John Waters, Suné Woods, Benjamin Vilmain, and Daisuke Yokota.

Above images: Oliver Lee Jackson, *Painting No. 9, 2014 (10.5.14)*, oil-based paints, graphite, printed canvas, linen, felt, staples on gessoed plywood veneer panel, 50 ½ x 45 inches (left). Suné Woods, *Traveling Like The Light (2), 2015*, mixed media collage, 57 x 59 inches (right)

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On view at Rena Bransten Gallery:



John Preus

Chicago Archive series - Infinite Set, 2020-2022

Materials salvaged from closed Chicago Public Schools
15 x 14 1/2 x 14 in.

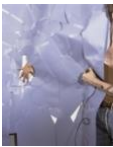


Tracey Moffatt

Heaven, 1997

VHS tape
28 min.

NFS



Whitney Hubbs

Self Portrait #2 (Cold), 2018

Inkjet print, ed. 1/3
30.75 x 24 in.



Tony Delap

Merlin's Edgework, 1978

acrylic, wood and canvas
45 x 44 x 3 3/4 in.



John Waters

21 Pasolini Pimples, 2006

21 uniquely cut c-prints, ed. 3/5
35 1/2 x 35 1/2 in.



Suné Woods

In Flight, 2016-18

Photo collage, pigment print
23 x 18 x 5 in.



Suné Woods

River Keeper, 2016-18

Photo collage, pigment print
29 x 22 x 10 in.



John Preus

Stoop Culture, 2020-2022

Materials salvaged from closed Chicago Public Schools
and mixed media
25 x 47 x 27 in.

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Bruce Handelsman
Untitled (Unfolding Box),
Wood, photos, gold paintings
20 x 14 x 11 in.



Phoebe Beasley
From South by North to West, 2018
Collage
36 x 36 in.



Ben Vilmain
Untitled (Negative Space 4), 2022
Acrylic, house paint, spray-paint, painted cotton string,
ground glass, pre gessoes canvas, unprimed drop cloth
and burlap
37.5 x 28.5 x .5 in.



Maria Porges
Book Mermaids, 2016-17
Books, tool handles, oil paint, vinyl transfer
39 x 28 x 5 in.



David Hockney
George, Blanche, Celia, Albert and Percy, 1983
photo collage
44 x 47 in.



Oliver Lee Jackson
Painting No. 6, 2022 (7.15.22), 2022
Artist oil paints, oil-based paints, spray enamel, linen,
felt, colored pencils, chalk, fixative on panel primed
with conversion varnish
97 x 74 in.



Vik Muniz
Surfaces: Dunes, 2020
Mixed media, one of a kind
43 x 58 in.



Anouk Kruihof
Another Universe, 2015
Selfie stick in concrete and papier-Mache with resin
and +200 inkjet prints
90.5 x 37.5 x 31.5 in.

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Oliver Lee Jackson

Painting No. 9, 2014 (10.5.14), 2014

Oil-based pigments, graphite, printed canvas, linen,
felt, staples on plywood veneer panel
50 1/2 x 45 in.



Daisuke Yokota

Untitled, 2022

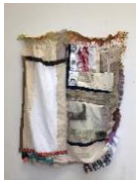
Archival pigment print, ed. 2/2
71.75 x 57.75 in.



John Chamberlain

*Untitled (alternate title: Piece on a Grey Pedestal),
1961*

Metal, paint
18 1/2 x 13 x 7 in.



T. J. Dedeaux-Norris

Helmet, 2019

Oil pastel, watercolor, inkjet on found fabric hung on
curtain rod
60 x 42 x 4 inches



John Gossage

Dumb Shit, 1989

Vintage gelatin silver print, pencil, craft paper
25.25 x 20.25 inches



Charles Linder

Fuck You Pay Me,

Oil on canvas
14 x 11 in.

NFS



Scott Grieger

Impersonations, 1972

Photograph portfolio

NFS

On view at Casemore Gallery:

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Raymond Saunders
Untitled, 2010
Mixed media on door
80 x 28 in.



Raymond Saunders
Untitled, 2010
Mixed media on door
80 x 28 in.



John Preus
Chicago Archive Series – Infinite Set, 2020-22
Materials salvaged from closed Chicago Public Schools
16 x 16 x 18 in.



Phoebe Beasley
A Change of Destination, 2013
Collage
24 x 32 in.



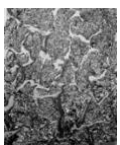
Ben Vilmain
Untitled (Negative Space 3), 2022
Acrylic, house paint, spray-paint, painted cotton string,
ground glass, pre gessoes canvas, unprimed drop cloth
and burlap
38 x 81.5 x 1/2 in.



Ben Vilmain
Untitled, 2022
Acrylic, house paint, spray-paint, painted cotton string,
ground glass, pre gessoes canvas, unprimed drop cloth
and burlap
41 x 11 x 1/2 in.



Whitney Hubbs
Self Portrait #1, 2018
Inkjet print, ed. 1/3
16 x 20.75 in.



Whitney Hubbs
Other Picture #1, 2018
Inkjet print, ed. 1/3
30 x 37 in.

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Suné Woods
Traveling Like the Light II, 2015
Mixed media collage
59 x 57 in.



Oliver Lee Jackson
No. 10, 2015 (8.21.15), 2015
Oil-based paints, mixed media on panel
95 x 72 in.



Tony Delap
Triple Trouble II, 1966
heat-formed acrylic plastic and lacquer
13 x 22 3/4 x 12 3/4 in.



John Gossage
MOTHERFUCKER, 1989
Vintage gelatin silver print, pencil, craft paper
20 x 16 in.



Vik Muniz
Surfaces: Black and White, after Otto Freundlich, 2020
Mixed media, one of a kind
55 3/4 x 43 in.



John Waters
Bad Trip, 2006
C-prints, ed. 4/5
14 1/2 x 76 1/2 in.



Anouk Kruithof
Sorry, no definitions found, 2015
Selfie-stick in concrete and papier-mache with resin
and +150 inkjet prints
81.5 x 40.5 x 23.5 in.



Daisuke Yokota
Untitled, 2022
Archival pigment print, ed. 2/2
70 7/8 x 54 7/8 in.