

Kay Rosen

AUGUST 25 – NOVEMBER 21, 2009

OPENING RECEPTION - AUGUST 26 5-8PM

Rosen's works concentrate on the slippery play between language's visual and verbal structures and how that oscillation affects meaning. Evolving over three months, the exhibition includes selected collages, a video and a wall painting. The exhibition begins in August with a selection of collages and a rarely screened video. In October, a wall painting and accompanying essay, "The Center is a Concept," will be added to the exhibition. The Rosen works in this exhibition have been selected as accompaniment to, and material for "Rebus," a fall drawing class investigating the play between text and image taught in the School of Art and Design by painter and UIC faculty member Julia Fish.

Small shifts of perception are important for understanding the sly visuality of language that functions in all of Rosen's works—this is particularly true of the collages. It is the visual organization of the component parts that allows individual collages to embody their punning wordplay, phonetic slips or reassembled connotations. As Rosen wrote in "CO2," an essay accompanying an exhibition of her collages at the Drawing Center in New York:

I don't attempt to exploit the object for my ends, but rather try to collaborate with them toward a mutual end. The gesture is usually very minimal and often consists of no more than the juxtaposition of objects, the swipe of an Exacto knife, the application of a bead of glue, or very low-tech construction. ... The greatest challenge is supplementing and improving something that is already extremely appealing and engaging as it is.

So, for example, cutting a map of Arizona to spell "AZ," the postal abbreviation for the state, abbreviates the landmass of the state as well. Or the implied grid formed by a collection of covers for Sue Grafton's Kinsey Millhone "alphabet" mysteries allows the viewer to read "hijacked" in the missing covers. Rosen's touch is indeed slight, and yet, the resultant collage is never a simple pun. Sure, the covers have been hijacked, as the title implies, but only the formal regularity of the grid coupled with the rigorous structure of alphabetization allows us to collect the clues necessary to solve the mystery Rosen imposes on Grafton's titles. What we get is a humorous introduction to the overlapping and unresolved connections between the look, sound, function and feel of a word, and the look, sound, function and feel of what that word defines.

—Anthony Elms, Assistant Director

Rosen lives in Gary, IN, teaches at the School of the Art Institute of Chicago and has a forthcoming monograph, AKAK, from Regency Arts Press, and a solo exhibition, You and Your Landscapes!, opening in November at Galerie Klosterfelde, Berlin. She has had numerous international exhibitions, including solo exhibitions at The Drawing Center, New York; the Museum of Contemporary Art, Chicago; the Aspen Art Museum; and the Witte de With Center for Contemporary Art, Rotterdam. A 25-year survey, Lifeli[k]e, was organized in 1998 by the Museum of Contemporary Art and Otis College of Art and Design, Los Angeles. Rosen is represented by Yvon Lambert Paris/New York; Klosterfelde Gallery, Berlin; and Ingleby Gallery, Edinburgh. The collection KAY SAYS: Essays and Interviews by Kay Rosen, was published by Sara Ranchouse Publishing in 2007.

GALLERY 400

400 SOUTH PEORIA STREET (MC 034) CHICAGO, IL 60607

UIC College of Architecture & the Arts

| 312 996 6114 | gallery400.aa.uic.edu | Tues–Fri 10–6, Sat 12–6