



Elizabeth Corkery, plan for *Master of Forms* mural, 2019. Image courtesy of the artist.

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General Information:

Providence College Galleries
—Hunt-Cavanagh Gallery
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The Andy Warhol Foundation for the Visual Arts



ON THE WALL: ELIZABETH CORKERY

Organized by Jamilee Lacy, PC–G Director & Chief Curator
PC–G's Reilly Gallery, Smith Center for the Arts
May 1, 2019 - July 26, 2019

Wednesday, May 1, 2019. 6pm

Artist Talk & Guest Scholar Presentations featuring Elizabeth Corkery and
Amy Venator, 2016–19 Stefan Engelhorn Curatorial Fellow at Harvard Art Museums

On the Wall is PC–G's annual commission of large-scale artworks applied directly to the walls of the Reilly Gallery. As part of an interdisciplinary initiative at the College to explore and develop new scholarship on the rich traditions of the mural format, Elizabeth Corkery, an Australian-American artist living and working in California, will transform the exhibition space with wall-mounted graphics, reliefs and tapestries.

On the Wall: Elizabeth Corkery is also the first exhibition in *Beyond Bauhaus*, a yearlong series of online projects, exhibitions, events and publications that consider the legacy of the Bauhaus and explore its connections to international contemporary artists working today.

This iteration of *On the Wall* builds on Corkery's collective body of work, which has long embodied the Bauhaus notion that constant discord and harmony are necessary conditions of creative work. Corkery's vivid, playful patchwork of patterning, repetition, and color resist simple definition, recalling styles and disciplines as diverse as assemblage sculpture, Victorian architecture, printed geometric abstraction, English garden landscape design, Feminist craft and much more. Her work often flirts with installation, unfolding across walls and floors, uncontained by a frame or pedestal. By provoking the traditional boundaries between craft, commercial design and fine art, Corkery rejects rigid categories and artistic narratives. She instead shapes experiences through the layering of disparate historical references and the compounding of a breadth of visual research.

As a starting point for this project, Corkery looks to the story of Bauhaus at Harvard—specifically to the discordant relationship between Joseph Hudnut, an architect and educator who was the founding Dean of Harvard's Graduate School of Design (GSD), and Walter Gropius, the founding director of the German art school known as Bauhaus who was invited by Hudnut to serve as the first director of the GSD. Although these two figures worked together at GSD for more than 15 years, influencing the world of architecture and design in the most lasting ways, their practices, styles and egos clashed. History shows that Gropius' radical Bauhaus pedagogy and stripped-down International Style prevailed over Hudnut's unique classical Modernism, which was rooted in more humanistic traditions of architecture and civic planning.

Of particular interest are two specific gestures initiated by Hudnut during Harvard's ideological pivot towards Modernist design education. The first was the emptying of the school's hall of classical plaster casts, replicas of sculptural and architectural forms that were used in teaching. The second was paring back the ornamented façade of Robinson Hall when the building's likeness was used on GSD letterhead and other printed collateral.

With her multi-media mural, Corkery synthesizes forms and ideas reflected in these acts, collaging the Classical and Georgian decorative elements donned by early edifices on Harvard's campus onto the biomorphic shapes created by artist and friend of Gropius Hans Arp. She layers those collages onto large-scale abstract photographic compositions loosely inspired by Bauhaus sculptor Alma Siedhoff-Buscher's toy furniture and display designs. She juxtaposes these components with woven tapestries that bring together the experiments of Bauhaus' acclaimed weavers—Otti Berger, Gunta Stölzl and Anni Albers—with the ornate and often whimsical elements of women's work created around the world long before European Modernism privileged right angles and straight lines.

On the Wall: Elizabeth Corkery is organized by PC–G Director & Chief Curator Jamilee Lacy with assistance from PC–G Exhibitions Coordinator Jenna Lavalley.

Lead support for this exhibition is generously provided by The Andy Warhol Foundation for the Visual Arts and Department of Art & Art History at Providence College. Support in part is also provided by an Arts Access Grant from the Rhode Island State Council for the Arts.

PARTICIPATION IN PC–G's INAUGURAL RESIDENCY FOR VISUAL ARTISTS & SCHOLARS

Elizabeth Corkery will also participate as one of three inaugural participants in PC–G's new Residency for Visual Artists & Scholars, which launched at the start of the 2018-2019 academic year. She will reside in Providence for one month and carry out multiple activities, including the production of new work, open studio tours and talks, workshops and more. Students and faculty alike may schedule visits to the artist's on-campus studio, and all campus and Providence community members may have the opportunity to host her in their classrooms, meetings or other venues.

The residency is part of PC–G's effort to enhance student and faculty experiences in the world of creative arts and to increase opportunities for interaction between the campus, greater Providence community and contemporary artists from around the world who are authoring timely and cutting-edge artistic scholarship. The inaugural year of the Residency for Visual Artists & Scholars is made possible by a gift from Providence College Alumnus Robert F. Reilly and through the co-sponsorship of multiple Providence College department's and offices, including Black Studies, Department of Art & Art History, Department of Theatre, Dance & Film, Center @ Moore Hall and Women's Studies.

Please email pcgalleries@providence.edu for more information about engaging with the artist while she is in residence.

ABOUT THE ARTIST

Elizabeth Corkery (b. 1986) lives and works in Sacramento, California. Born in Sydney, Australia, she moved to the United States after completing her BFA in Printmaking at the College of Fine Arts, Sydney, Australia. She received her MFA from Cornell University, Ithaca, NY. She has been artist-in-residence at the Frans Masereel Centrum, Kasterlee, Belgium; Vermont Studio Center, Johnson, VT; and The Slade, UCL, London, UK. She has received production and research funding in the US from Brooklyn Arts Council, The Elizabeth Greenshields Foundation, as well as Australian philanthropic organizations The Australia Council, The Dame Joan Sutherland Fund and The Ian Potter Cultural Trust. Corkery has presented in solo and group exhibition at venues around the world, such as Beers Contemporary, London, UK; Telfer Gallery, Glasgow, UK; First Draft Gallery, Sydney, AU; Tower Hill Botanic Gardens, Boylston, MA; New Art Center, Newton, MA; and Outside Gallery, North Adams, MA, among others. She is also the Founder/Director of the international printmaking collaborative and publisher, Print Club, Ltd.

ABOUT PC–G

Providence College Galleries (PC–G) presents exhibitions and public programs focusing on contemporary art, innovative artistic practice and interdisciplinary cultural activity. Operating within two gallery spaces and across Providence College's campus, PC–G supports the educational, service and community-oriented mission of the College with dynamic visual arts productions, including those that foster audience participation, cross-departmental collaboration at the College, and cultural exchange at local, national and international levels. PC–G ultimately strives to produce projects by artists and intellectuals who demonstrate how and why creative practitioners are vital forces in promoting diversity and shaping contemporary global culture.