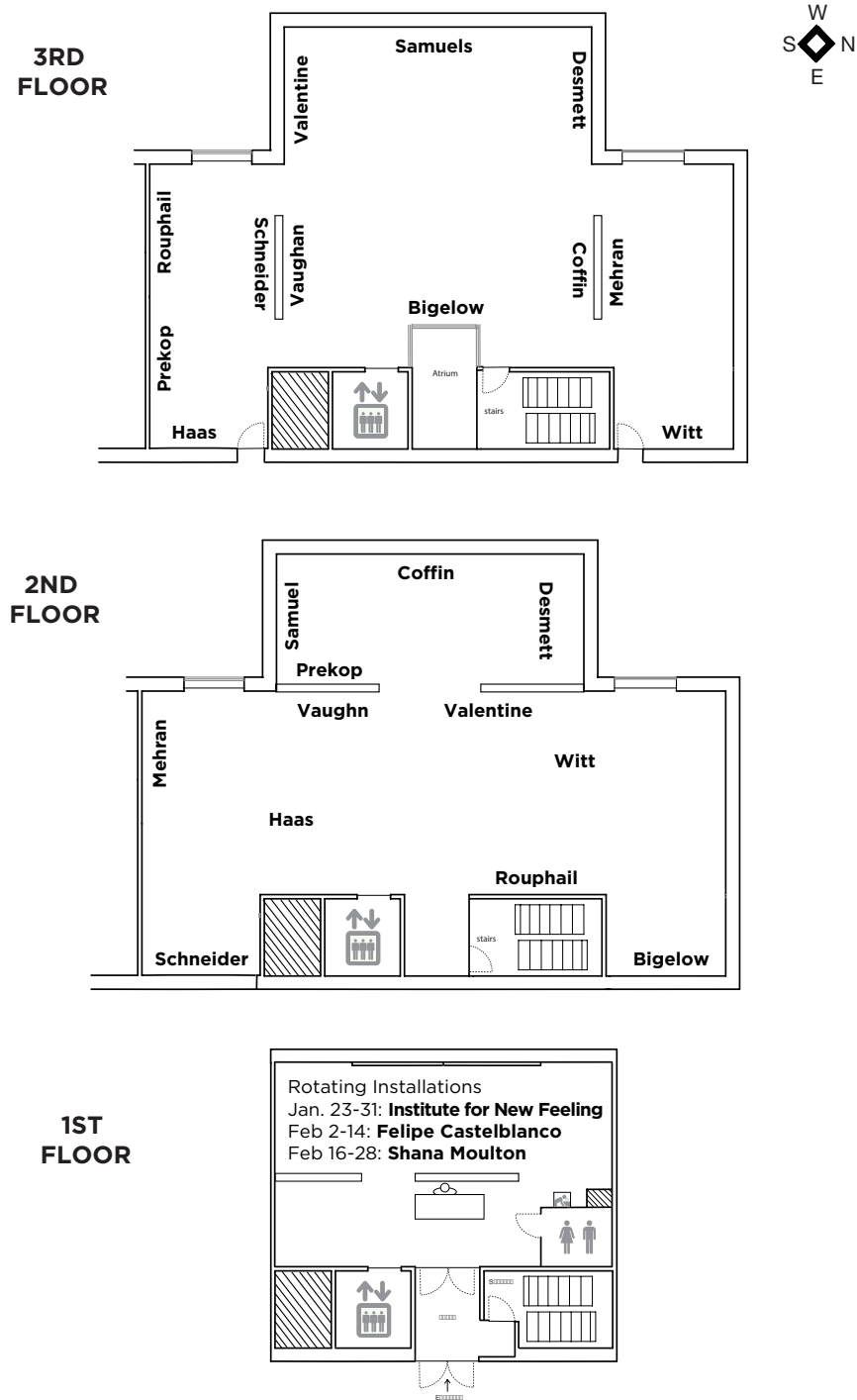


MAXIMUM
MINIMUM
IN UNUM
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MINIMUM

READ AND RETURN WHEN DONE.

**Exhibition checklist + catalog available online
bit.ly/MaxMinExhibit**

Curated by Joshua Reiman and Susanne Slavick
Jan 23 - Feb 28, 2016



READ AND RETURN WHEN DONE.
 Exhibition checklist available online
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MAXIMUM MINIMUM IN UNUM

Curated by Joshua Reiman and Susanne Slavick

Jan 23 - Feb 28, 2016

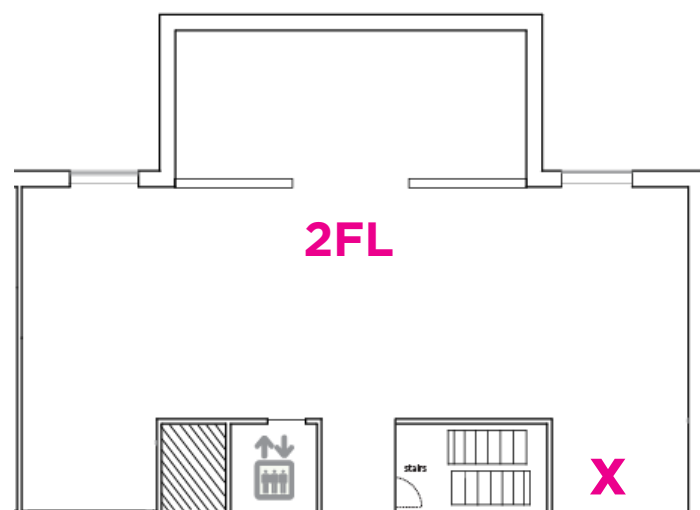
Participating artists, all alumni of the Carnegie Mellon School of Art, include: Ben Bigelow, Felipe Castelblanco, Peter Coffin, Ron Desmett, Maggie Haas, Institute for New Feeling (Scott Andrew, Agnes Bolt and Nina Sarnelle), Laleh Mehran, Shana Moulton, Zak Prekop, Paul Roupail, Diane Samuels, Carrie Schneider, Jina Valentine, Rebecca Vaughan, and Gregory Witt.

MAXIMUM MINIMUM IN UNUM features artists whose work eludes maximalist or minimalist classification — who explore the reversed equations of “More is Less.” and “Less is more.” They probe or collapse extremes, whether ideological or aesthetic. Multiple dualities run parallel or intersect in their practices.

In considering artists for the show, we wondered if there were such a thing as exuberant austerity or tempered profusion. The selected artists explore such possibilities through rejecting the either/or paradigm or choosing to have it both ways. In some cases, the expansive meets the reductive, indulgence embraces restraint, and seemingly opposing qualities coalesce.

Joshua Reiman and Susanne Slavick

MAXIMUM



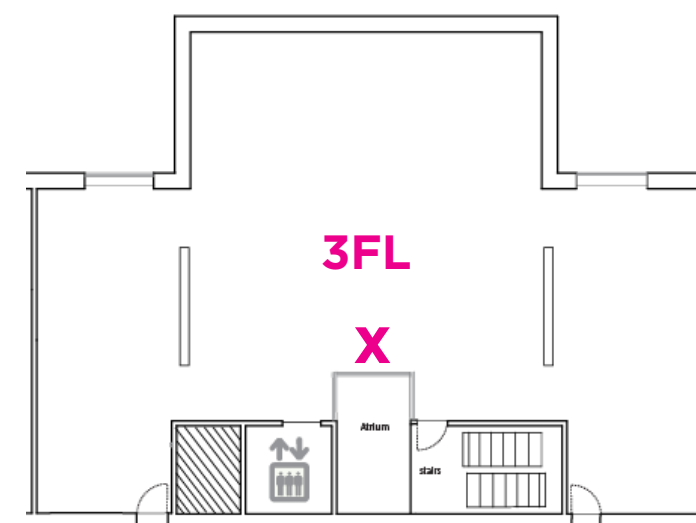
BEN BIGELOW

Unnecessary Mountain, 2016

Installation continues on floor 3. TRT 31 min., 53 sec., looping HD video and sound, video projector, motorized projector screen, computer, custom software, flatscreen TV, audio receiver, speakers, lighting mixer, LED light panels, DMX dimmer packs, fog machine, air mattress pump, storage bins, shelving, vinyl tubing, extension cord, HDMI cable, BNC cable, two-way mirror acrylic, light bulb, CCTV camera, tripod



MINIMUM



BEN BIGELOW

Unnecessary Mountain, 2016

Installation continued from 2fl.

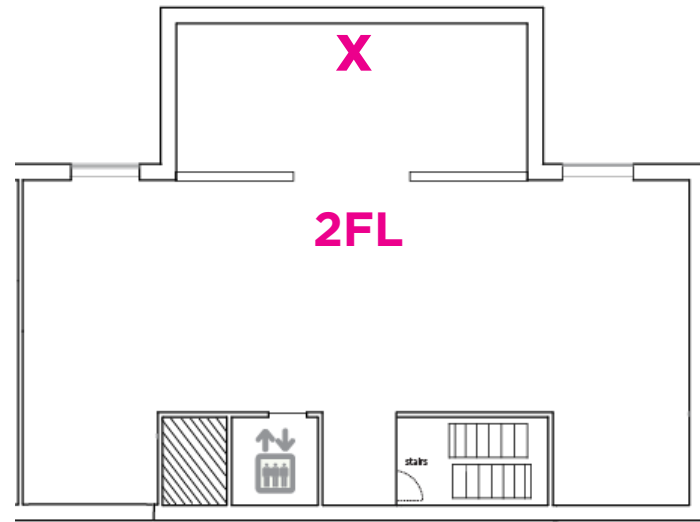


ARTIST BIO

Ben Bigelow's work explores the shifting identity of Americana and its relationship to technology through combinations of video, installation, performance, and photography. Venues for past exhibitions include: Kala Art Institute, Berkeley; City Limits Gallery, Oakland; the Institute of Contemporary Art, Philadelphia; and the Harlem Factory Fest in New York City. In 2014, he lectured in the Department of Art & Art History at Stanford University and in 2015 was a faculty member in the SIM Department at the Massachusetts College of Art & Design. He has an MFA from Stanford University and a BFA (2008) from Carnegie Mellon University. Originally from Los Angeles, he currently lives and works in Brooklyn, New York.

<http://benbigelow.com>

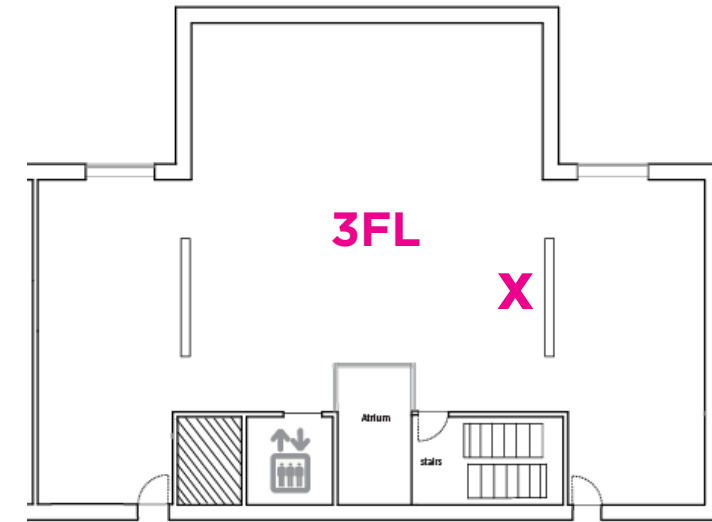
MAXIMUM



PETER COFFIN
Untitled (Ribbons), 2012
 aluminum rack and ribbons



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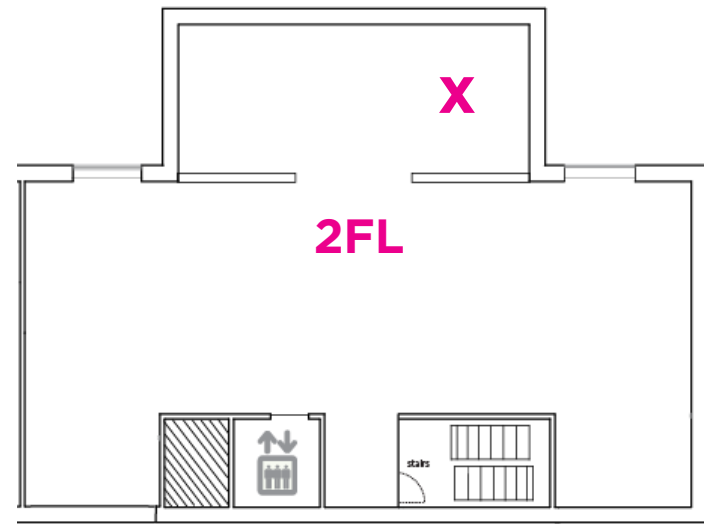
PETER COFFIN
Untitled (Surrealist Frame), 2007



ARTIST BIO

Peter Coffin has mounted over 30 solo museum and gallery exhibitions internationally at venues such as: the Hirshhorn Museum and Sculpture Garden, Washington D.C.; the Center d'art Contemporain d'Ivry, France; The Barbican, London; Le Centre d'Art Contemporain de Fribourg, Switzerland; Palais de Tokyo, Paris; the Horticultural Society of New York; and Le Confort Moderne, Poitiers. His work has been included in art biennials in Berlin, Belgrade, Liverpool, Moscow, New York, Trentino and Yokohama and in numerous museums such as: the Singapore Art Museum; Schirn Kunsthalle, Frankfurt; El Centro Andaluz de Arte Contemporáneo, Seville, Spain; Yerba Buena Center for the Arts, San Francisco; The Geffen Contemporary at MoCA, Los Angeles; Boston Museum of Fine Arts; Nouveau Musée National de Monaco, Monaco; The Israel Museum, Jerusalem; the CAPC musée d'art contemporain de Bordeaux, France; Saatchi Gallery, London; Hessel Museum of Art, Annandale-On-Hudson, NY; Solomon R. Guggenheim Museum, New York; Museo d'Arte Contemporanea, Rome; and Tate Britain, London among others. Peter Coffin was born in Berkeley, California in 1972. He studied at the University of California, Davis and is a 2000 MFA alumnus of Carnegie Mellon. He lives and works in New York City. <http://petercoffinstudio.com>

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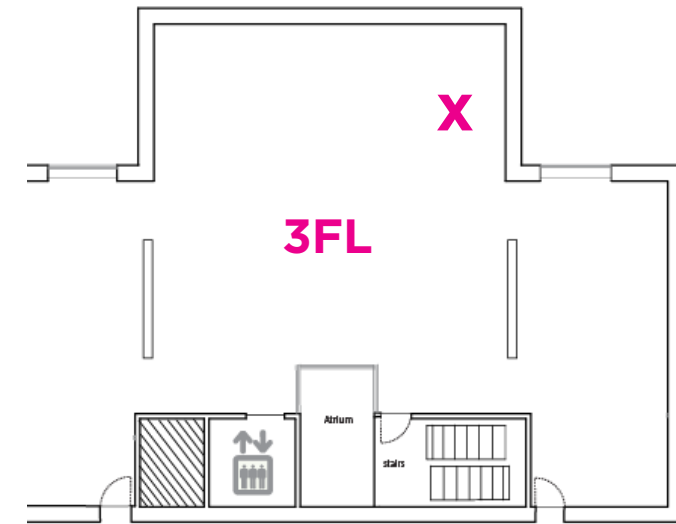
RON DESMETT

Persephone's Garden, 2015

blown and cold-worked glass and mixed media



MINIMUM



RON DESMETT

Lidded Trunk Vessel : Pinnacle, 2009

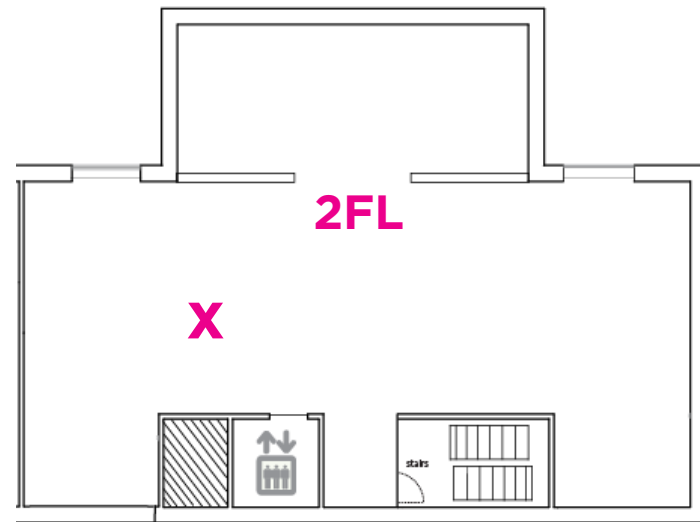
blown and etched black glass



ARTIST BIO

Ron Desmett is a contemporary sculptor using molten black glass to disturb the canons of craft. Black glass is his holy grail. Subverting a material known for its sleek beauty and transparency, he creates slumped, dark and earthy forms. Desmett is a descendant of Belgian coal miners relocated in the diaspora of migrants to the mines of Clearfield, Pennsylvania where he was born in 1948. He has received awards from the Pennsylvania Council on the Arts, including Pennsylvania Artist of the Year 2013-2014. In 2010, he was Artist in Residence at the Tacoma Museum and has also been a resident artist at Artpark in Lewiston, NY and the Contemporary Art Center at Wheaton Village, Millville, NJ. His works are in the permanent collections of the Renwick Galleries of the Smithsonian Institution, the Carnegie Museum of Art, the Westmoreland Museum, the Tacoma Museum of Glass, the American Museum of Glass at Wheaton Village and the Corning Museum of Glass in New York. <http://www.rondesmett.com>

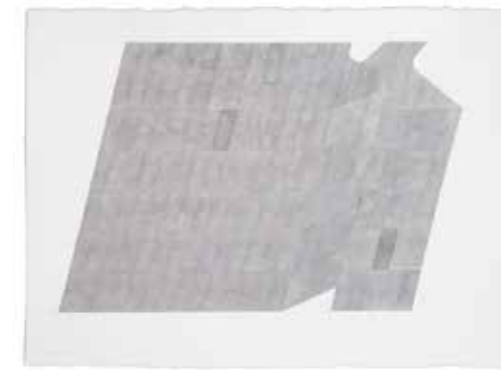
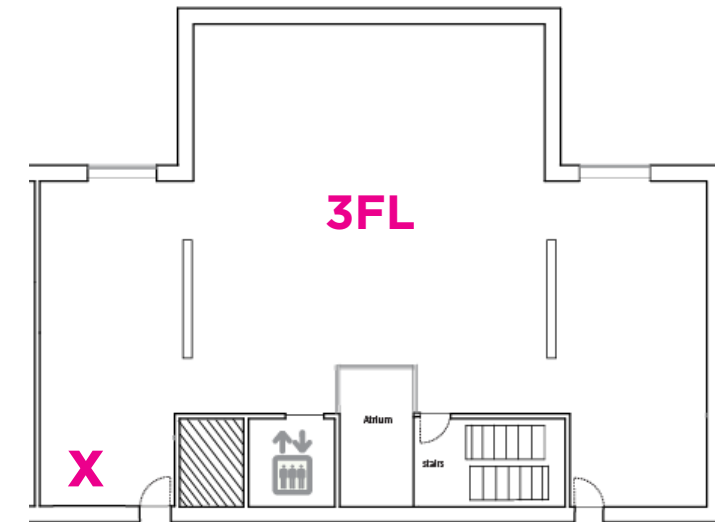
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MAGGIE HAAS
Tumbling Blocks, 2010
pine, redwood, watercolor, and ink



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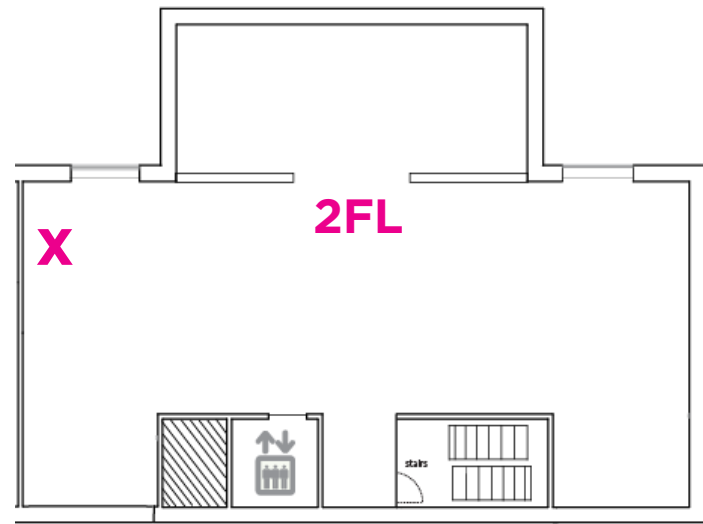


MAGGIE HAAS
Little Headspace, 2014
ink and graphite on paper

ARTIST BIO

Maggie Haas is an artist and writer based in San Francisco. She holds an MFA from California College of the Arts, and a BFA (2003) from Carnegie Mellon University. Haas has exhibited at venues including the Lab, San Francisco; Arttransponder, Berlin; Slow, Chicago; and the Royal Nonesuch Gallery, Oakland. She is Featured Artist Editor at Little Paper Planes, and coproduces the interview series LPP In Conversation for Art Practical. <http://www.maggiehaas.net>

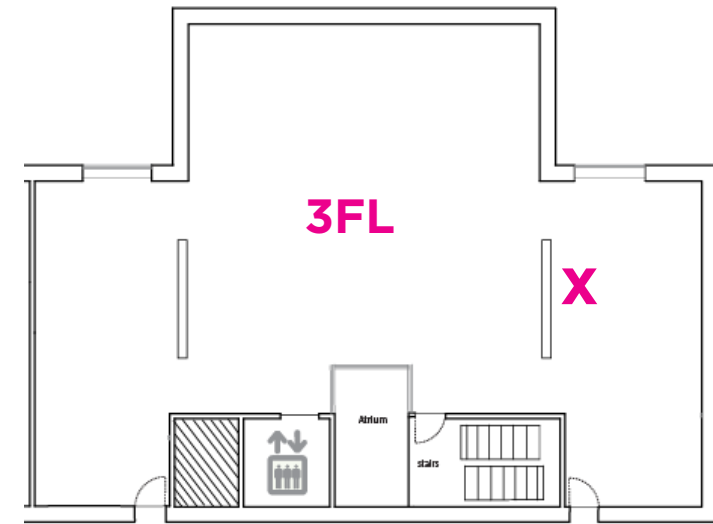
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LALEH MEHRAN
Entropic System, 2015



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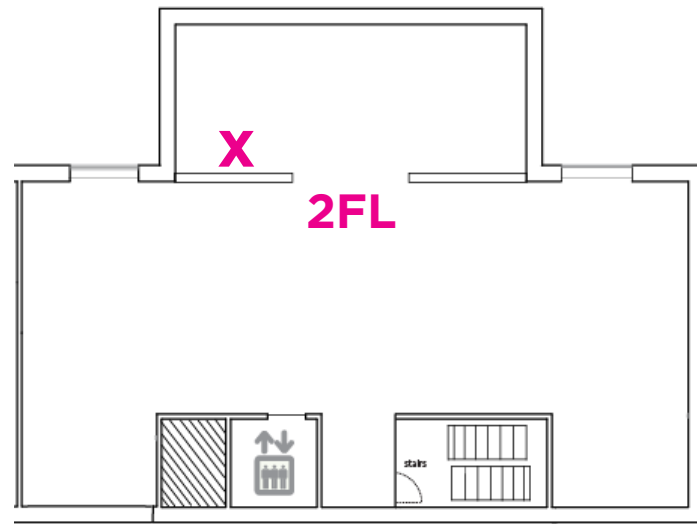
LALEH MEHRAN
Dominant Policy, 2013
 single channel HD video



ARTIST BIO

Laleh Mehran constructs elaborate artworks focused on complex intersections between politics, religion, and science. The progeny of Iranian scientists, Mehran's relationship to these issues is necessarily complex, even more so given today's political climate in which certain views can have extreme consequences. Her research, often modeled on and about the very ideas of science and technology, takes advantage of their cultural importance in order to articulate a set of ideas that require precisely these kinds of mediations from both political and religious intolerance. Considerations that shape her work are as veiled as they are explicit, as personal as they are political, and as critical as they are tolerant. Mehran received her MFA in 1997 from Carnegie Mellon. Her work has been shown individually and as part of collectives in venues including: The International Symposium on Electronic Art, United Arab Emirates; National Taiwan Museum of Fine Arts; Electronic Language International Festival, Brazil; Massachusetts Museum of Contemporary Art; The Georgia Museum of Art; The Andy Warhol Museum; Denver Art Museum; Biennial of the Americas at the Museum of Contemporary Art Denver; 404 International Festival of Art & Technology, Argentina; Next 5 Minutes 4 Tactical Media Festival, Netherlands; and the European Media Arts Festival, Germany. Mehran is an Associate Professor and Graduate Director in Emergent Digital Practices at the University of Denver. <http://lalehmehran.com>

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ZAK PREKOP

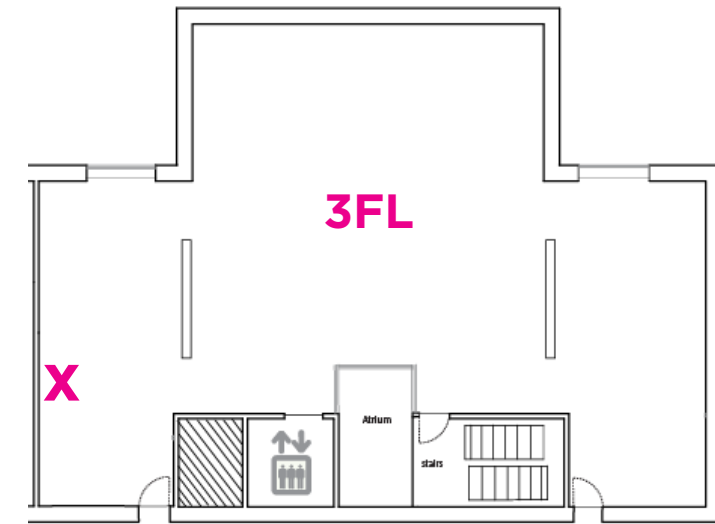
***Transparency with Drawing*, 2014**

oil on muslin

Collection of Carole Server and Oliver Frankel, New York



MINIMUM



ZAK PREKOP

***Transparency with Four Colors*, 2015**

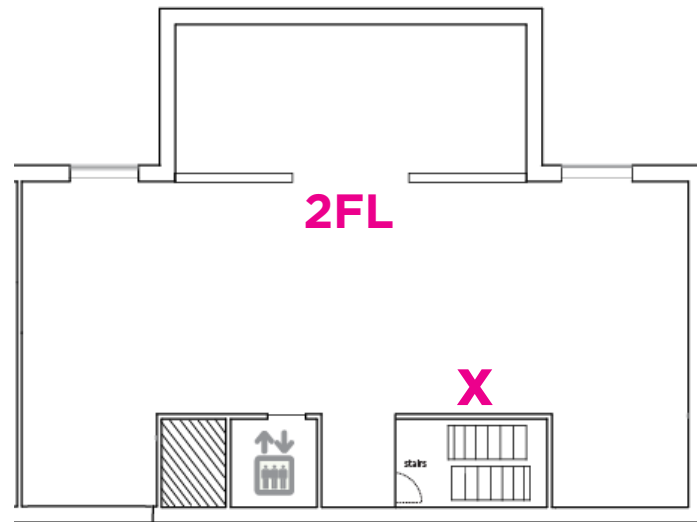
oil and paper on muslin



ARTIST BIO

Zak Prekop was born in 1979 in Chicago and currently lives and works in Brooklyn. He has shown his work in solo exhibitions at: Essex Street, New York; Shane Campbell Gallery, Chicago; Thomas Duncan Gallery, Los Angeles; Hagiwara Projects, Tokyo; Galería Agustina Ferreyra, San Juan; Galería Marta Cervera, Madrid; and in Art Statements at Art Basel with Harris Lieberman Gallery. His work was included in the group exhibitions Painter Painter at The Walker Art Center, Minneapolis; The Pittsburgh Biennial at the Carnegie Museum of Art; The Prague Biennial, and Greater New York 2010 at MoMA PS1, New York. His work is in the permanent collections of the Walker Art Center and the Carnegie Museum of Art. thomasduncangallery.com/index.php?/project/zak-prekop

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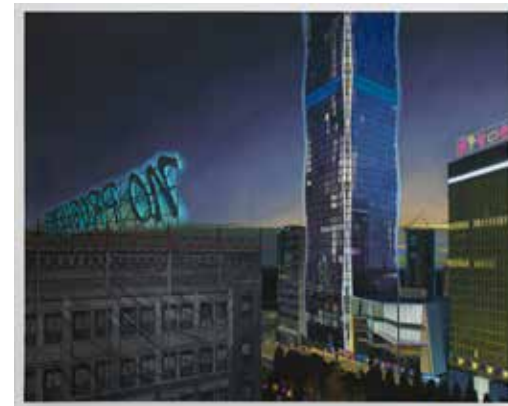
PAUL ROUPHAIL
***No Problemo*, 2015**

oil on canvas

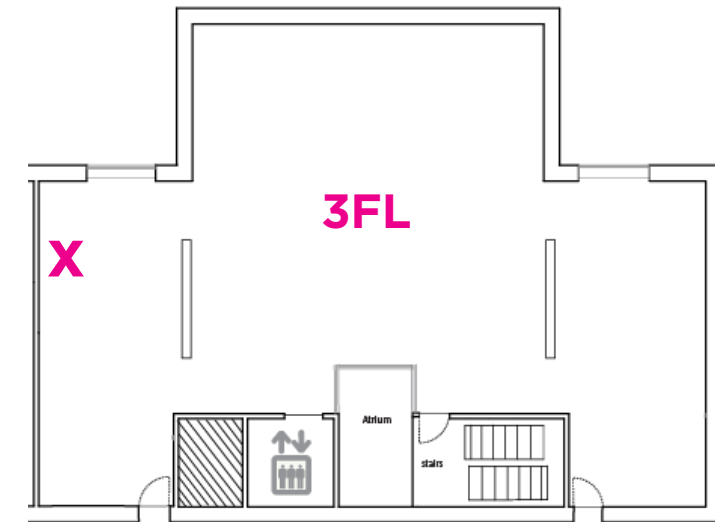
My paintings seek to examine the methods by which colloquial American English phrases are extracted from disparate dialects and are subsequently metamorphosed into salutatory and entrepreneurial rhetoric (no problemo, long time no see, and capiche, among others). The images examine the extent to which turns-of-phrase such as these casually slip into contemporary real-estate language.

Words and phrases populate billboards and building tops, illuminating the paradox of real-estate “place” as a “practiced space” (1). What is precisely at “practice” within this quintessentially American gesture is the conflation of commercial speculation with selective historical narrative.

1. Mitchell, W.J.T. (2002). Space, place, and landscape. In W.J.T. Mitchell (Ed.), *Landscape and power* (pp. vii-xii). Second Edition. Chicago: University of Chicago Press.



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PAUL ROUPHAIL
***Maria*, 2014**

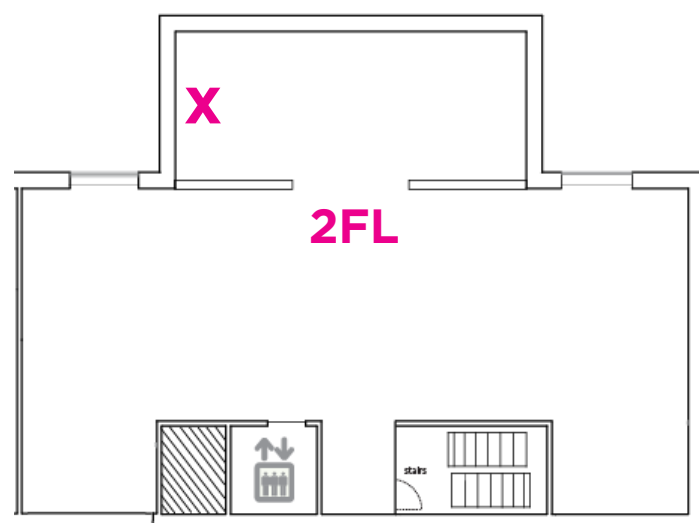
screenprint, gouache, and graphite on paper



ARTIST BIO

Paul Roupail is a painter who fuses architectural history, American pop iconography, and linguistic turns of phrase. His works have been exhibited at the The Gelman Gallery at the Rhode Island School of Design, Microscope Gallery in Brooklyn and The Chautauqua Institution, among others. Roupail’s work has been reviewed online and in print, including in *New American Paintings* (Issue 122), *The Chautauqua Daily* (Howard Halle), and *Gestalten Press’ Imagine Architecture* (Lukas Feireiss and Robert Klanten). Roupail is currently an MFA candidate at the Rhode Island School of Design. <http://www.paulrouphail.com>

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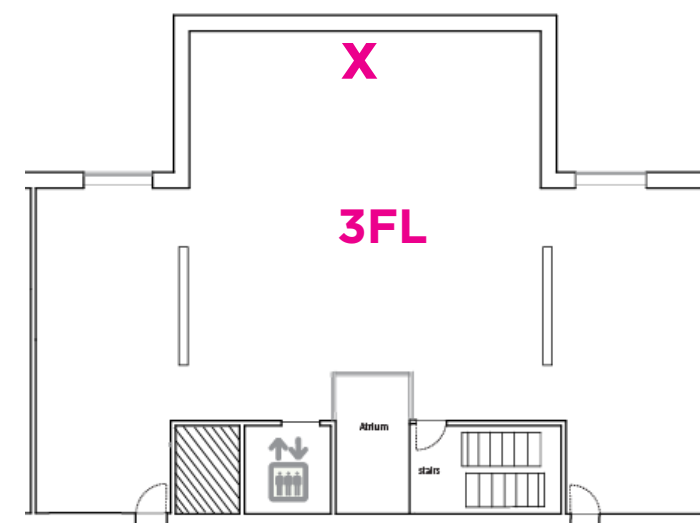
DIANE SAMUELS

***Metamorphoses, Ovid*, 2014**

ink on paper handmade in Italy



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DIANE SAMUELS

***Sampsonia Imprint (B)*, 2007**

black cotton rag paper pulp cast directly onto
Sampsonia Way

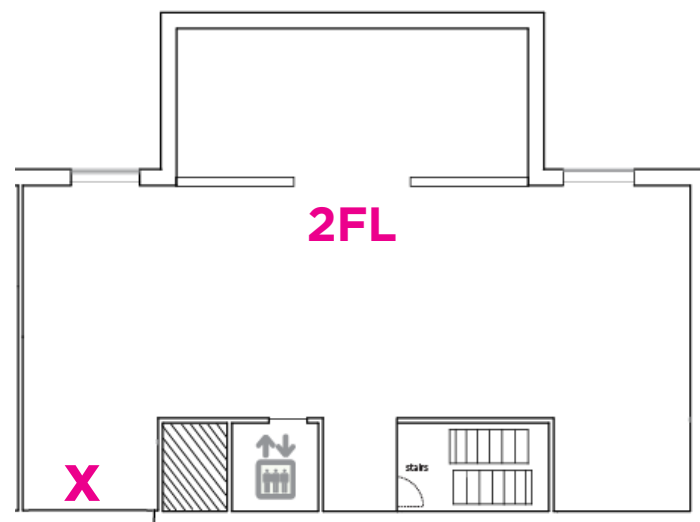


ARTIST BIO

Diane Samuels is a visual artist with studio and public art practices. She is also co-founder of City of Asylum Pittsburgh that provides sanctuary to writers in exile. Her exhibitions include those at: the Andy Warhol Museum, the Carnegie Museum of Art, the Mattress Factory Museum in Pittsburgh; the Leo Baeck Institute and the Center for Book Arts, New York; the Aldrich Contemporary Art Museum in Connecticut; the Contemporary Arts Center of Cincinnati; the Municipal Museum of Art in Gyor, Hungary; the Synagogue Center in Trnava, Slovakia; the Bernheimer Realschule in Bittenhausen, Germany; and the Czech Museum of Fine Arts.

In 2013 she was recipient of a Rockefeller Bellagio Residency in Italy and an American Academy in Jerusalem Fellowship. Samuels holds both BFA and MFA degrees from Carnegie Mellon University, a diploma from the Institute in Arts Administration at Harvard University and has received honorary doctorates from Seton Hill University and Chatham University.
<http://www.dianesamuels.net>

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CARRIE SCHNEIDER

***Burning House*, 2013**

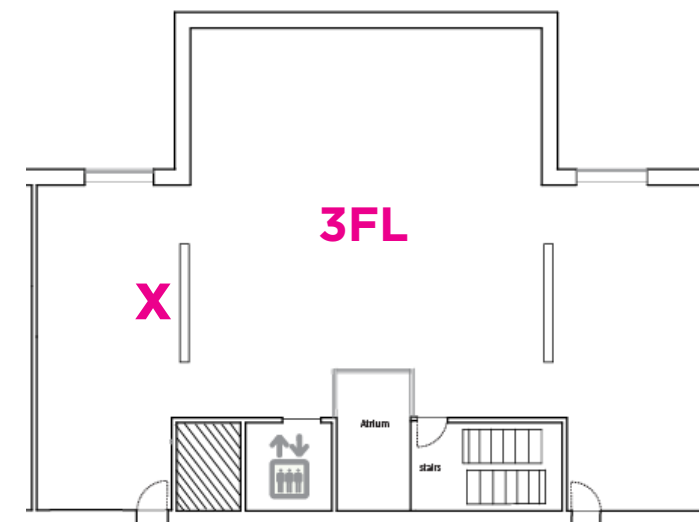
HD video projected on loop (14:00)

with sound by Cecilia Lopez

Courtesy of the Artist and Monique Meloche Gallery, Chicago



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CARRIE SCHNEIDER

***Recession*, 2010**

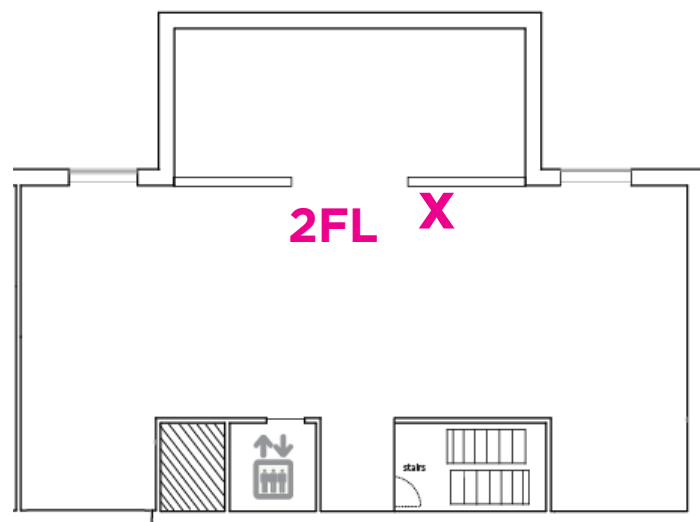
framed c-print



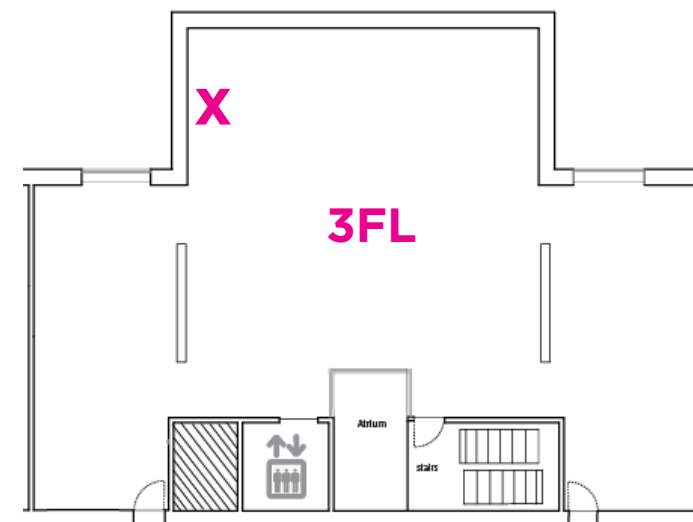
ARTIST BIO

Carrie Schneider was born in Chicago in 1979 and is currently a Brooklyn-based artist working in photography, film and video installation. Her work has been shown widely at international arts institutions, including: the Museum of Contemporary Art, Chicago; The Finnish Museum of Photography, Helsinki; Gallery 44, Toronto; Fotogalleriet, Oslo; the Mattress Factory, Pittsburgh; Trondheim Academy of Fine Art, Norway; The Andy Warhol Museum, Pittsburgh; Kunsthall Charlottenborg, Copenhagen; The Kitchen, New York; Galería Alberto Sendrós, Buenos Aires; and the California Museum of Photography, Riverside. She received a Jerome Foundation NYC Film, Video, and Digital Production Grant, a residency fellowship from the Joan Mitchell Foundation, and a 2015 Creative Capital Award. She has also participated in residencies with the artist Rineke Dijkstra and with her longtime collaborator, choreographer Kyle Abraham. Schneider earned her BHA in Fine Arts and Psychology in 2001 from Carnegie Mellon University and her MFA from the School of the Art Institute of Chicago. She attended the Skowhegan School of Painting and Sculpture, the Finnish Kuvataideakatemia (Academy of Fine Arts), Helsinki, as a Fulbright Fellow, and the Whitney Museum of American Art Independent Study Program. <http://carrieschneider.net>

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JINA VALENTINE

Explication de texte: ... SHOT MY SON, 2015

1000 four-page black and white newspapers

Explication de texte was inspired by my inability to empathize with mothers who've lost their young, black sons to police violence; I cannot imagine losing my son, nor can I conjure the language to explain these deaths to him. News accounts, testimonies of their grief are incomprehensible.

The printed words resist interpretation. They fail to convey the unfathomable. Reaching the limit of what is sayable, the words become pure form.

Following the il/logical or alternative reading methods explored in works like Foucault for Aphasics, this piece examines the idea of close reading in a manner that is both to-the-letter and tongue-in-cheek. *Explication de texte* or "close reading," is a method for fleshing out the meaning embedded in written works, through group discussion. In an effort to make sense of the killings of unarmed, young, black men, we discuss news media accounts of these events—we attempt something like a close reading. Yet discursive analysis finds its limits here, as it fails to reconcile the space between sympathy and empathy. The grief of a mother, recounting the loss of her son is impossible to imagine; it tests our emotional potentials.

I imagined an analysis of the graphemes, the forms of the newspaper text, might yield some explanations otherwise unattainable. I photographed the phrase "[...] shot my son," as it appeared in the New York Times under a confocal microscope at 20x magnification. The final image is composed of hundreds of microscope scans, pieced together again, and printed in its native format. son is printed on the newspaper exterior (first and last pages); my on the inside verso; sh on the central spread; ot on its verso.



JINA VALENTINE

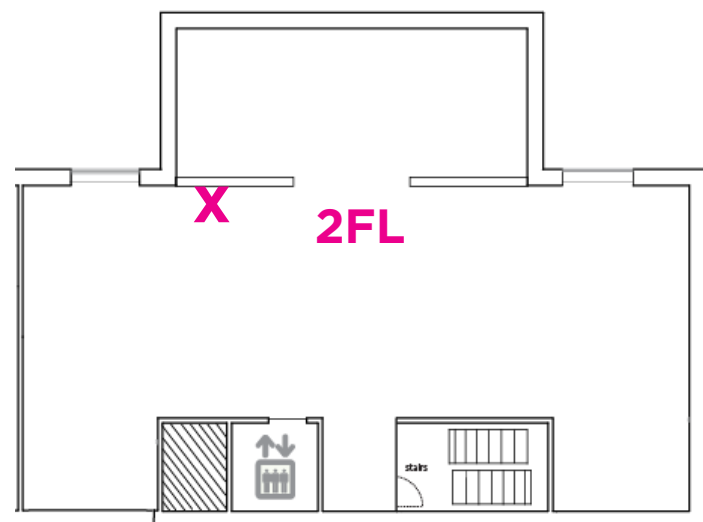
Testimony, Disintegration, 2015

found paper with iron gall ink, treated with hydrogen peroxide

ARTIST BIO

Jina Valentine is an Assistant Professor of Art at University of North Carolina at Chapel Hill. She received her MFA from Stanford University and a BFA in 2001 from Carnegie Mellon. Her work has been exhibited widely at venues including: The Drawing Center, Marlborough Gallery, and the Studio Museum in Harlem, all in New York. She has been an artist in residence at The Skowhegan School of Painting and Sculpture in Maine, Sculpture Space in New York, Santa Fe Art Institute in New Mexico, and will be in residence at Project Row Houses in Houston, the Frans Masereel Centrum in Brussels, and the Joan Mitchell Center in Los Angeles in 2016. She is currently a fellow of the Open Sessions program at The Drawing Center, and is consulting curator for Elsewhere Museum's Southern Constellation Series residency in Greensboro, North Carolina. *Black Lunch Table*, a collaborative project co-founded at Skowhegan in 2005 with New York based artist Heather Hart, was awarded a 2016 Creative Capital Fellowship and a Digital Innovation Fellowship through the Institute for Arts and Humanities at UNC. blacklunchtable.com

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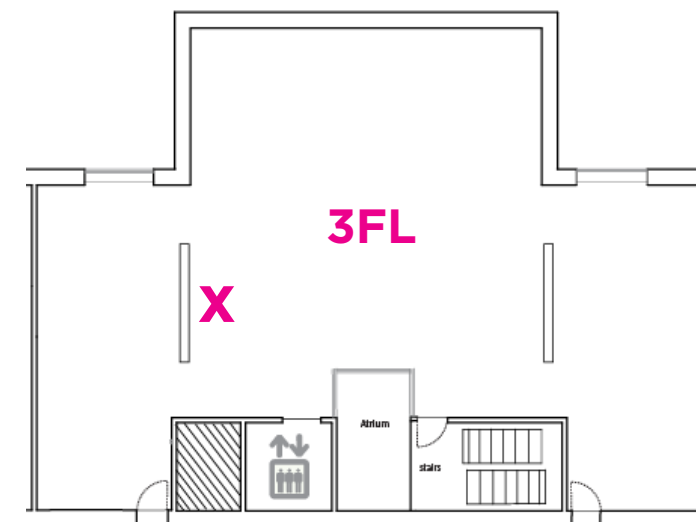
REBECCA VAUGHAN

Lead Pipe Cinch, 2011

silver lamé, movie marquee sign, resin, and oscillating fan



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REBECCA VAUGHAN

Ham, 2012

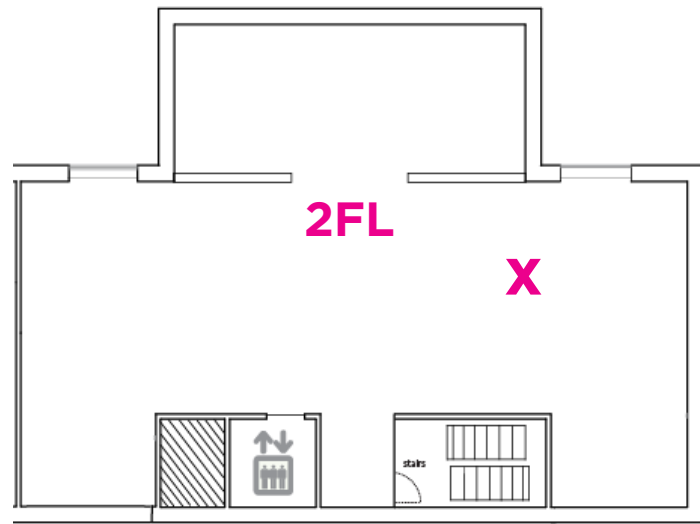
silver lamé and 6-foot step ladder



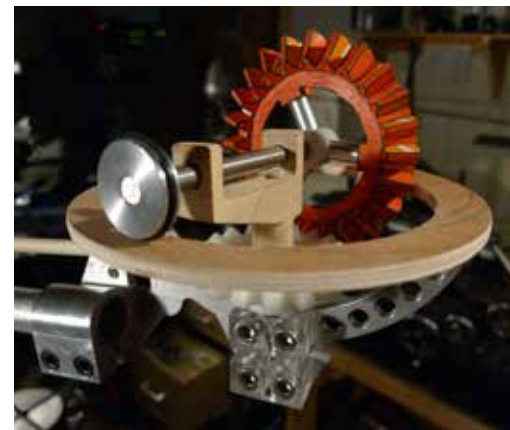
ARTIST BIO

Rebecca Vaughan received her BFA cum laude in Sculpture at the University of Colorado, Boulder and an MFA in 2001 at Carnegie Mellon. She is currently the Program Director at the Art Students League of Denver and former Chair of Fine Arts and Head of Sculpture at the Rocky Mountain College of Art + Design. She held a residency as a Resource Artist at Redline Denver from 2011-2013. Prior positions included: working as project manager for Ann Hamilton's 2008 Circles of O performance; assisting in other projects in Dialog: City, a city-wide arts event for the Democratic National Convention in Denver; serving as an Artist-Teacher for the Vermont College of Fine Art; and teaching as a visiting instructor at Bowling Green State University in Ohio. <http://www.rebeccavaughan.com>

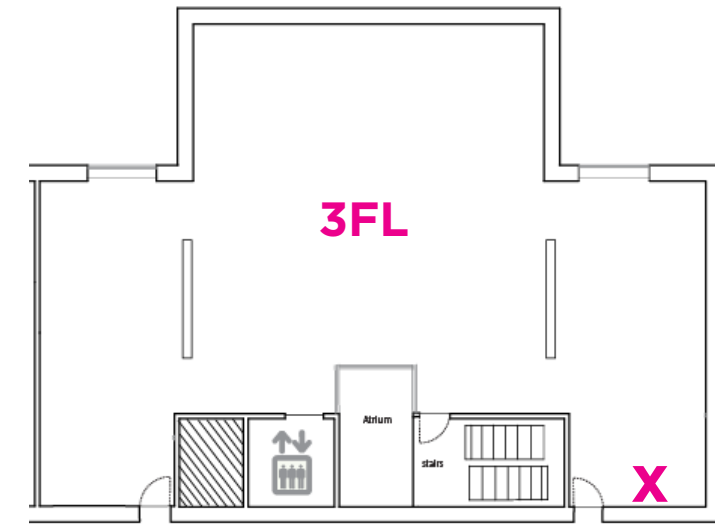
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GREGORY WITT
Orbiter, 2015
 mixed media



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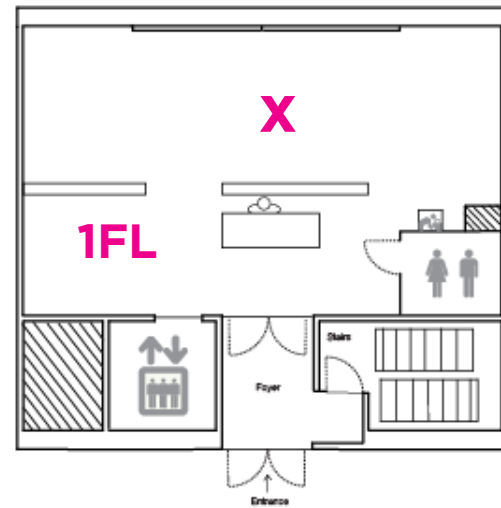
GREGORY WITT
Light Switch, 2011
 mixed media with looping video



ARTIST BIO

Gregory Witt grew up in Indiana, where he completed a BFA in Sculpture at Indiana University in 2005. Since 2006, he has been living and making art in Pittsburgh, where he earned his MFA from Carnegie Mellon University in 2009. He has exhibited nationally, most recently at Brown University's Bell Gallery and the University of West Virginia's Mesaros Gallery. <http://gregorywitt.com>

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ON DISPLAY Jan. 23 - 31, 2016

INSTITUTE FOR NEW FEELING
(Scott Andrew, Agnes Bolt +Nina Sarnelle)

Furthering Cream, 2016

30 hand soap dispensers, various aging creams, 3 ceiling suspended dispenser mounts, 2 human bodies

The newest addition to the Institute for New Feeling product line, this aging formula is produced at IfNf labs in Southern California. The present installation demonstrates the cream's production process, activated on opening night by two anonymous bodies laying on the platform. Unprocessed material drips slowly over the course of the exhibition to create a natural cave environment where Furthering Cream can be harvested for packaging and sale. A geological process that requires hundreds or even thousands of years is compressed into a two-week cycle of regeneration. Bottled in a boundary-free, one-sided glass container, Furthering Cream offers a visual model of infinity-
-a mathematical proposal for the shape of the universe.



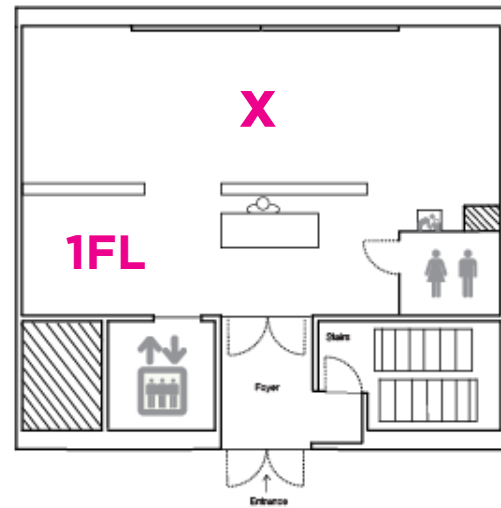
ARTIST BIO

The Institute for New Feeling is a research clinic committed to the development of new ways of feeling, and ways of feeling new. The Institute is the inventor of its own authority, borrowing from the language of corporate branding and new age healing, as well as that of mainstream medicine, therapy, health and beauty. It's work takes the form of treatments, therapies, retreats and wellness products that acknowledge the contemporary digital age's modes of production, consumption, and distribution of goods and services.

Founded by Scott Andrew, Agnes Bolt, and Nina Sarnelle, IfNf's physical existence is regularly shifting but its long term plan is to open a permanent space/spa in Los Angeles.

The Institute for New Feeling has recently exhibited at Recess, NY; Southern Exposure, San Francisco; Thank You For Coming and Eastside International, Los Angeles; Open Engagement Conference, Queens Museum of Art, NY; Spaces, Cleveland; Vox Populi, Philadelphia; and Threewalls, Chicago, among other venues. IfNf has been featured on Clocktower Radio and KChung Radio and their work has recently been reviewed in Art in America, Huffington Post, Animal NY, Fader, Hyperallergic, ArtFCity, and ArtHopper. <http://institutefornewfeeling.com>

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ON DISPLAY Feb 2 - 14, 2016

FELIPE CASTELBLANCO

***White Noise*, 2014**

turntable, vinyl records, neon sign, sound
dimensions variable



FELIPE CASTELBLANCO

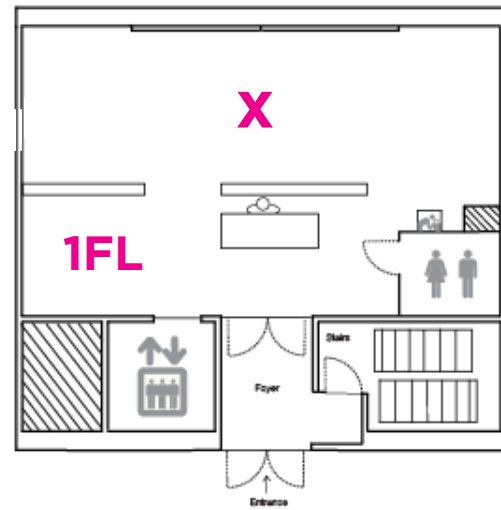
***The Wrong Place with Free
(Get a Life)*, 2014**

kinetic installation
dimensions variable

ARTIST BIO

Felipe Castelblanco is a multidisciplinary artist working at the intersection of socially engaged and new media art. A 2013 MFA alumnus of Carnegie Mellon, he attended Skowhegan School of Painting and Sculpture in 2012. International venues for his work have included: the Royal Academy of Arts, London; the San Diego Museum of Art; FAD Festival in Belo Horizonte, Brazil; FIVAC Festival in Camagüey, Cuba; PRACTICE Gallery in Philadelphia; the Valenzuela Klenner Gallery in Bogotá, Colombia; and in storefronts and street corners throughout the United States. Castelblanco has been the recipient of the 2013 John Fergus Post MFA Fellowship at The Ohio State University in Columbus, the 2014 Starr Fellowship at the Royal Academy in London, and in 2015 served as a Cultural Emissary in the Philippines with U.S State Department and U.S Embassy in Manila through the American Arts Incubator exchange program. www.felipecastelblanco.com

**MAXIMUM
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ON DISPLAY Feb 16 - 28, 2016

SHANA MOULTON

***Restless Leg Saga*, 2012**

video, color, and sound (7:24)

Courtesy of Galerie Gregor Staiger and Galerie Crevecoeur



SHANA MOULTON

***Undiscovered Drawer*, 2014**

video, color, sound, and video (9:19)

Courtesy of Galerie Gregor Staiger and Galerie Crevecoeur

ARTIST BIO

Shana Moulton creates evocative and oblique narratives in video and performance works. Combining an unsettling, wry humor with a low-tech, Pop sensibility, she plays a character whose interactions with the everyday world are both mundane and surreal, in a domestic sphere just slightly askew. As her protagonist navigates the enigmatic and possibly magical properties of her home decor, Moulton initiates relationships with objects and consumer products that are at once banal and uncanny. Shana Moulton was born in 1976. She studied at the University of California, Berkeley and Carnegie Mellon University where she received her MFA in 2004. Moulton has also attended the Skowhegan School of Painting and Sculpture in Maine and studied at De Ateliers in Amsterdam. Her video work has been screened and exhibited at international venues including: Art in General, New York; Migros Museum, Zurich; Contemporary Museum of Art, Uppsala; Rencontres internationales Paris/Berlin; Aurora, Edinburgh; Dark Light Festival, Dublin; Impakt Festival, Utrecht; Internationale Kurzfilmtage, Oberhausen; Broadway 1602, New York; and Gimpel Fils, London. Moulton has performed at venues including The Kitchen, Electronic Arts Intermix, PERFORMA 09 and Socrates Sculpture Park in New York; Aurora Picture Show, Houston; and The Bluecoat, Liverpool, among others. Moulton lives and works in Brooklyn, New York and teaches at Kunstakademie in Muenster, Germany. <http://www.shanamoulton.info>