

THE CULTURE OF RIGHTS/ THE RIGHTS OF CULTURE

JENNY POLAK

January 20 - March 9, 2009

LOREN SCHWERD

February 19 - March 12, 2009

The Mary H. Dana Women Artists Series
Douglass Library

The Institute for Women and Art
The Rutgers University Libraries Rutgers
The State University of New Jersey

THE MARY H. DANA WOMEN ARTISTS SERIES

The Dana Women Artists Series, founded in 1971 by Joan Snyder, is the oldest continuous running exhibition space in the U.S. dedicated to making visible the work of emerging and established contemporary women artists. The Series is a program of the Institute for Women and Art (IWA) at Rutgers, in partnership with the Rutgers University Libraries. Distinguished Professor Judith K. Brodsky, Founding Director of the Brodsky Center/Mason Gross School of the Arts, and Dr. Ferris Olin, Founding Head of the Margery Somers Foster Center/Rutgers University Libraries, serve as its curators and are also the directors of the IWA (iwa.rutgers.edu). The Series is also a program of The Feminist Art Project (feministartproject.rutgers.edu).

THE INSTITUTE FOR WOMEN AND ART

The **vision** of the Rutgers Institute for Women and Art (IWA) is to transform values, policies, and institutions, and to insure that the intellectual and aesthetic contributions of diverse communities of women in the visual arts are included in the cultural mainstream and acknowledged in the historical record.

The **mission** of the Rutgers Institute for Women and Art is to invent, implement, and lead live and virtual education, research, documentation, public programs, and exhibitions focused on women artists and feminist art. The IWA strives to establish equality and visibility for all women artists, who are underrepresented and unrecognized in art history, the art market, and the contemporary art world, and to address their professional development needs. The IWA endeavors to serve all women in the visual arts and diverse global, national, regional, state, and university audiences.

Founded in 2006, the Institute for Women & Art is actively engaged in:

- Educational and curricular development led by **The Feminist Art Project: TFAP** website and the soon-to-be launched **FARE: Feminist Art Resources in Education** for K-12, college students and their teachers.
- Research and documentation facilitated by the Getty and New Jersey State Council on the Arts-funded **Women Artists Archives National Directory: WAAND**, as well as the archival collections found in the Miriam Schapiro Archives on Women Artists.
- Exhibitions and public programming organized by the award-winning and nationally recognized **Mary H. Dana Women Artists Series**, founded in 1971 by Joan Snyder, and other sponsored events through the US and abroad.

Ferris Olin and Judith K. Brodsky

Directors, Institute for Women and Art and curators, Dana Women Artists Series

Nicole Plett, executive officer, IWA and project manager WAAND

Connie Tell, project manager, The Feminist Art Project

Nicole Ianuzelli, project manager, The Dana Women Artists Series

The Institute for Women & Art (IWA) is a unit of Rutgers, the State University of New Jersey, and a center of the Office of the Associate Vice President for Academic & Public Partnerships in the Arts & Humanities. In addition, the IWA is a consortial member of the Institute for Women's Leadership. The IWA gratefully acknowledges the financial support of the Rutgers Academic Excellence Fund, the Maria and Henry Leon Memorial Fund, Judith K. Brodsky and Ferris Olin. IWA programs are also made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts. Co-sponsors of the Series include Associate Alumnae of Douglass College, Department of Art History, Institute for Research on Women, The Feminist Art Project, Global Initiatives, Women Artists Archives National Directory, and the Women's and Gender Studies Department.

THE COLLABORATION BETWEEN THE INSTITUTE FOR WOMEN AND ART AND THE INSTITUTE FOR RESEARCH ON WOMEN

More than 300 artists responded to the Mary H. Dana Women Artists Series open call for submissions in 2007-08. The Dana Women Artists Series jury was comprised of three distinguished arts professionals: Sheryl Conkelton, Director of Exhibitions and Public Programming, Temple University Art Gallery, Philadelphia; Jorge Daniel Veneciano, Director of the Sheldon Museum of Art (Lincoln, Nebraska) and formerly Director of the Robeson Galleries, Rutgers University (Newark); and Marilyn Symmes, Curator of American Prints and Drawings and Director of the Morse Research Center for Graphic Arts at the Zimmerli Art Museum, Rutgers University (New Brunswick). From the jurying process six artists were selected to exhibit with the Dana Women Artists Series under the rubric of the Institute for Research on Women's (IRW) annual seminars. This is the first of three years during which the Dana Women Artists Series and the Institute for Women & Art (IWA) will collaborate with the IRW by providing exhibitions by artists who are addressing the themes of the annual seminars.

The themes for the three years and the artists whose work will be exhibited are as follows:

2008-09

The Culture of Rights/ The Rights of Culture

Jenny Polak

Loren Schwerd

2009-10

Gendered Agency

Aliza Augustine

Ashley Watson

2010-11

The Art and Science of Happiness:

Patrica Dahlman

Yoko Sekino Bové

THE CULTURE OF RIGHTS/THE RIGHTS OF CULTURE

Every year, the Institute for Research on Women (IRW) at Rutgers University sponsors a series of activities focused on an annual theme. These events include a weekly interdisciplinary seminar for faculty, advanced graduate students, and IRW Global Scholars in which they discuss each other's work-in-progress related to the theme; a Distinguished Lecture Series; two semester-long Learning Communities for Rutgers juniors and seniors, and a spring Symposium.

For 2008-2009, our theme is "The Culture of Rights/The Rights of Culture." "Rights," whether environmental, human, indigenous, children's or women's, are often perceived as global or transnational discourses that are produced and circulated by international institutions such as the United Nations, then imposed on "local" communities. Moreover, rights, especially those deemed "universal," are assumed to be ahistorical and acultural, despite the long histories of struggle over the meanings, classification, and consequences of certain rights at many scales. In contrast, "cultures" are seen as fundamentally local, moored to specific places, people and times. Culture (or at least so-called "third world" or "traditional" culture) is often attacked as the obstacle to rights, the impediment to human progress and prosperity. But such views of social progress are themselves predicated on static, ahistorical definitions of cultures.

In addition, feminists have struggled with the seeming contradiction of an articulation of human rights rooted in the universal and the expression of historically, geographically or otherwise locally grounded understandings of culture. "Women's rights as human rights" gained traction as an organizing mantra because it made visible the gender-blindness of initial articulations of human rights. (For example, instances of rape in arenas of war or ethnic conflict were long treated as criminal behavior rather than as systematic violations of human rights). At the same time, however, feminists and other scholars have analyzed how rights and culture are shaped by local conditions, histories, and practices.

This year, the IRW Seminar Fellows, Global Scholars, Distinguished Lecturers, Learning Community Scholars and other participants in our programs are exploring the tensions and questions raised by the linkage of "rights" and "culture" and their associated discourses, practices and assumptions. By examining the local-global articulations of rights and cultures through a comparative lens, we consider the specific social histories, political struggles and cultural assumptions

that have produced certain rights and/or reframed long-standing debates in the language of rights. The IRW seeks to open up conversations about the gender-specific ways that rights-based protocols like human rights have been analyzed, deployed and legislated in the past and the present, and the implications for women and men, adults and children, in various social and geographical locations.

We are delighted this year to collaborate with the Institute for Women and Art to highlight artistic engagements with and representations of “The Culture of Rights/The Rights of Culture.” The exhibitions by Jenny Polak and Loren Schwerd investigate different aspects of the tensions between culture and rights in the United States: the displacement and disenfranchisement of immigrants in the United States (Polak) and the commemoration of the devastating losses of not just houses, but homes, livelihoods, and communities produced by Katrina and exacerbated by the US government’s inadequate response (Schwerd). Together, the exhibitions remind us of the power of art, especially feminist art, to challenge easy understandings, make the invisible visible, and inspire reflection and action.

We would like to thank Judith K. Brodsky and Ferris Olin for their collaboration, and look forward to working with the IWA in years to come.

Dorothy L. Hodgson
Director, Institute for Research on Women

Beth Hutchison,
Associate Director, Institute for Research on Women

JENNY POLAK

THE RIGHTS OF CULTURE/ THE CULTURE OF RIGHTS

Does culture have rights? In the US context the right to freedom of expression is the closest you can get to this: 'cultures have the right to exist', or, to be expressed. But beyond that, the rights of the market supersede all else. Particular expressions within cultures do not have the right to, or are not given equal exposure, equal attention.

I make architectural installations, drawings and web projects. I display contradictory impulses of attention and inattention, visibility and secrecy, in the cheery terms of interior design consumption. My designer alter ego, *Design For The Alien Within*, promotes hypothetical hiding and dwelling places for people without immigration documents. I draw or make nearly life-like structures with an improbable existence torn between art and everyday life. Posing as modern furniture, infrastructural elements and building kits, the designs are mutated for, or by the dangers of today's immigration and border politics. I come from England and family history of hiding and migration fuels my preoccupation with the formation of alliances between undocumented or stateless people and citizens, often in defiance of laws. Is there a right to break an unjust law? Interacting with my work, viewers reinvent the immigrant-citizen power-relations (at home, at work, in prison) to which it refers.

Jenny Polak 2008

JENNY POLAK CHECKLIST

Accommodations - Kitchen. 2007

Accommodations - Living. 2007

Digital images, mini dvd players, wood, homosote, insulation, 2 x 4 inches

Design for the Alien Within: The Web Site, 2006

Interactive Webpage

Track the ICE Raids - Web Site 2007

Interactive site using customised Google map

Check back at:

http://www.jennypolak.com/Track_the_ICE_Raids.html

Design for the Alien Within:

Drawings, 2006 Framed drawings.

Pencil and colored pencil on tracing

paper and white paper, 12 x 15 inches

The Media Center

The Headboard

Design for the Alien Within: The Media Center, 2006

MDF, Paint, Plexiglas, masonite, digital output on

foamcore, cushions, 3 x 5 x 6 feet

Home in the Wall, 2009 26 sewn vinyl bags filled with polystyrene peanuts,

stuffed into holes in exterior brick wall, each 4x13x13 inches

How to Hide Series. 2003

Framed drawings, Pencil on white paper, size variable

How to Hide in Space Above Door

How to Hide in Space Above Closet

How to Hide Under Bath

Vent

Network

ICE Escape Signs, from different sites. 2006

Digital prints face-mounted on plexiglas. Dimensions variable.

The Queens Library, NY

The Soap Factory gallery, Minneapolis, MN

NJ Institute of Technology, NJ

Tompkins Library, Ithaca, NY

Return To Sender: The Raided Works, 2006 – 2008

Acrylic on paper mounted on foamcore, first set of 14, each 10x14 inches

Demolition

Power Plant

Wal-Mart

Oil Refinery

Construction

Lumber Yard

Manufacturing Military Garments Bonded Warehouse

Security Guard

Fish Processing

Missile Range

Poultry Deboning

342.7308 Secret Library of Immigration Law, 2009

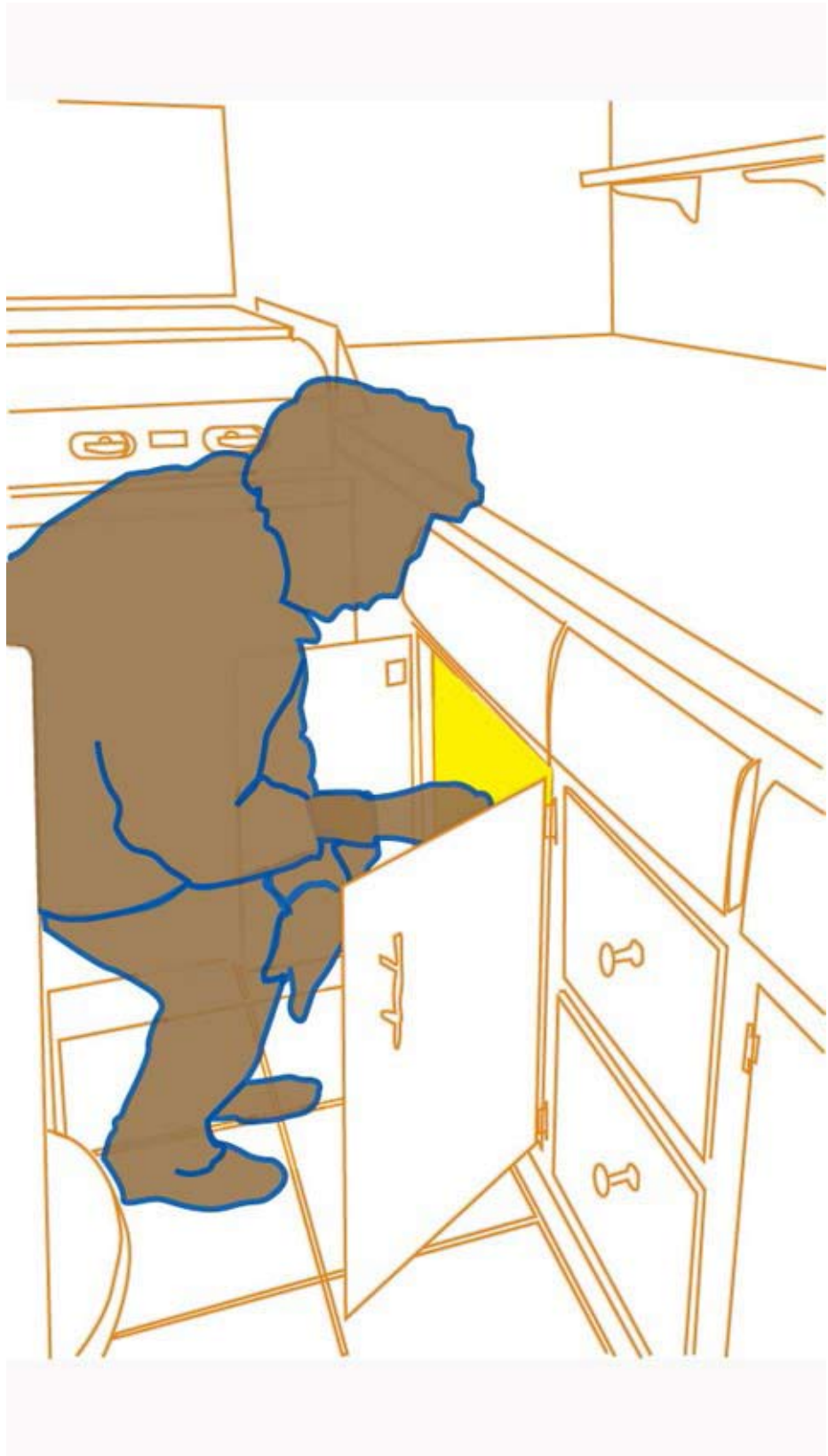
Two acrylic paintings on canvas, one 7x 9 feet, one 6 x 9 feet

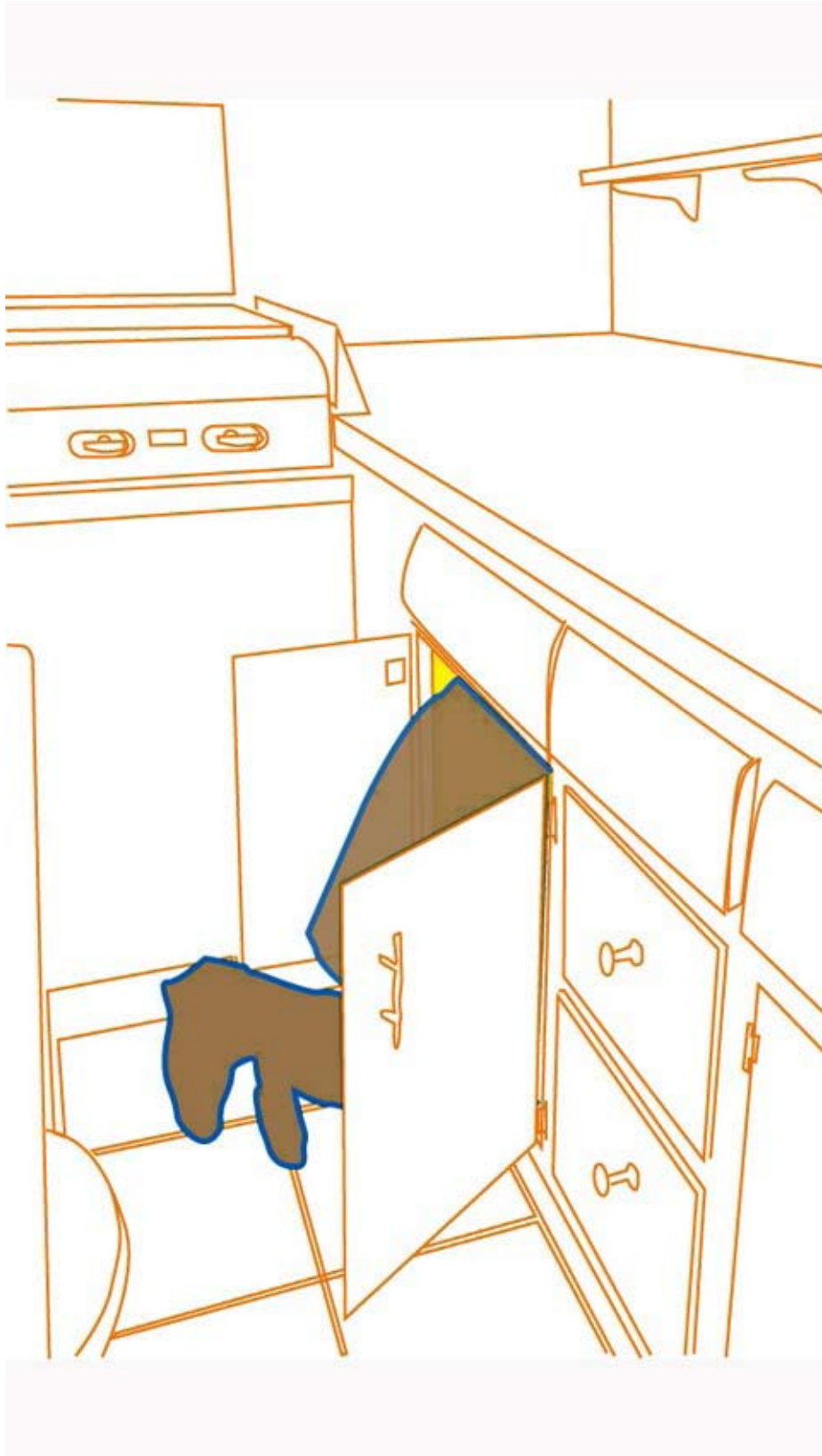
Host, 2007 Audio track

10 mins, looped.

*Accommodations Kitchen,
2007 Digital images, mini
dvd p;layers, wood,
homosote, insulation*

*The images are still,
but if you watch long
enough something
happens. Thinking
about the connection
between gisigility and
attention.*





Accommodations
Living, 2007
Digital images, mini
dvd p;layers, wood,
homosote, insulation



Design for the Alien Within: the Web Site, 1 and 2, 2006 web-based art. The viewer uses the mouse to explore the apartment

Interactive apartment model with furniture designed to include hiding places for people without papers and their allies. I considered the ergonomics of hiding as an interior design challenge. Modernism has sought to eradicate hidden space, treating it as unclean.

Visit the site at: www.jennypolak.com

Jenny Polak

http://www.jennypolak.com/Track_the_ICE_Raids.html

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 Mixteco indigenous group, Mexico.
 ICE and Police in company retaliation against workers demanding pay.
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[Search nearby](#)

Track the ICE Raids
 This map is updated in realtime. Check back.
 Watch for signs of ICE in your neighborhood.
 Be prepared.
 Send info about raids to [jp at jennypolak.com](mailto:jp@jennypolak.com)

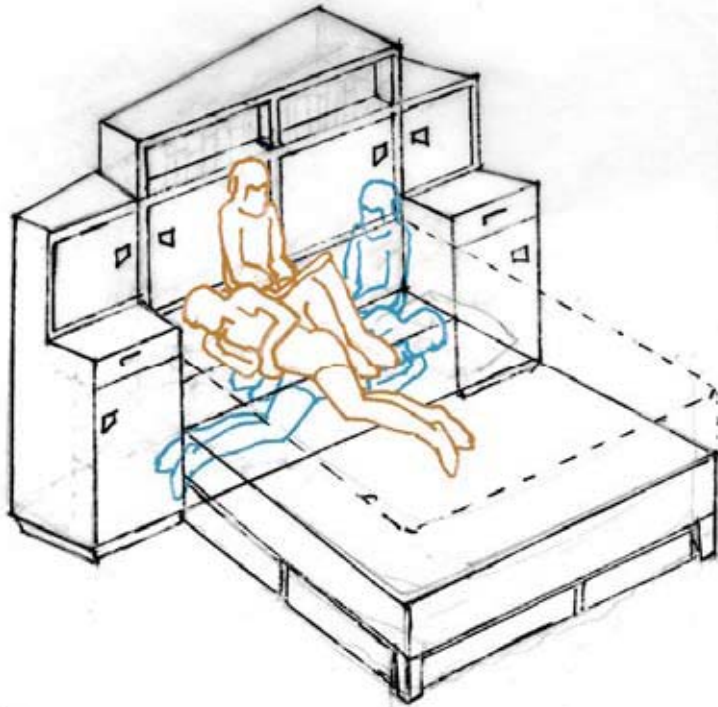
The markers in this map are being redesigned as new forms of raid emerge.

Provisional temporary key: blue = workplace raid; magenta = multisite workplace raid; yellow = sweep (Fugitive Operation or Return to Sender); red = police collaboration

Track the ICE Raids - Web Site 2007
 interactive site using customized Google map

Ongoing project tracks ICE raids across the country, as they occur. With the strokes made by markers that increasingly look just like the shadows of typical Google map markers, gradually the US will appear to be obliterated by these blots.

Check back at http://www.jennypolack.com/Track_the_ICE_Raids.html.

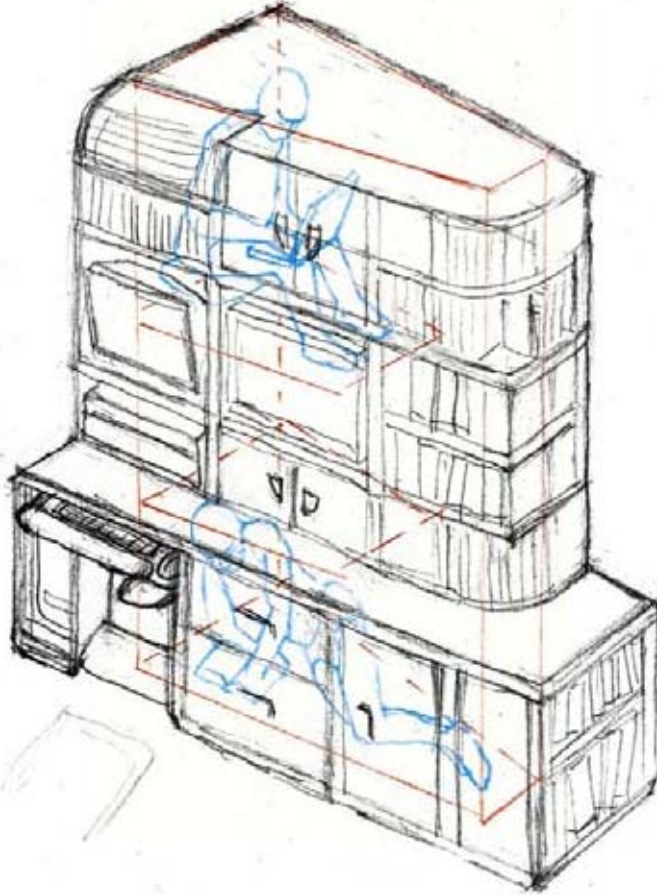


Design for the Alien Within: Drawings.
2006 12 x 15 inches

The Headbord
The Media Center

Framed drawings: pencil and colored pencil on tracing paper and white paper.

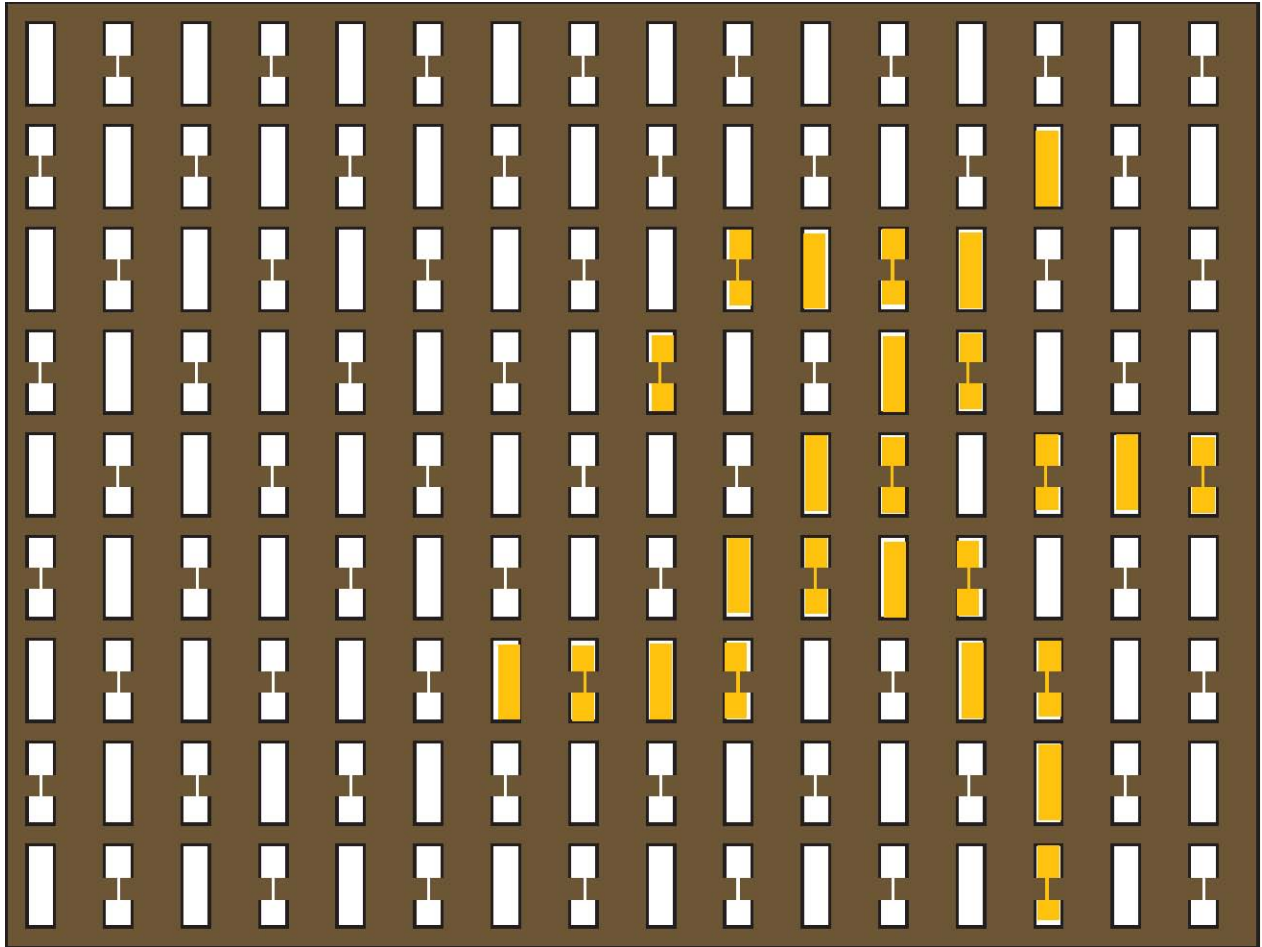
Thinking about the intimacy of typical working relationships between citizens and immigrants in domestic settings.



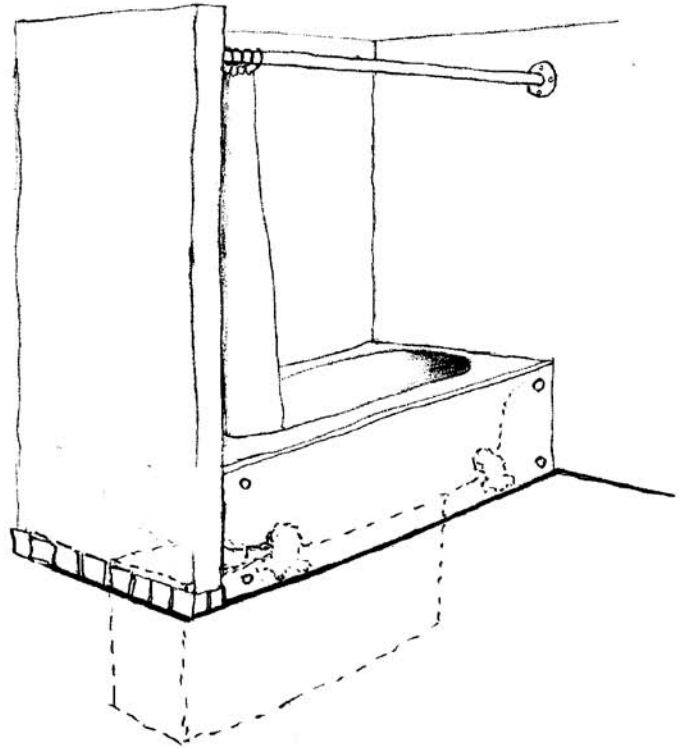
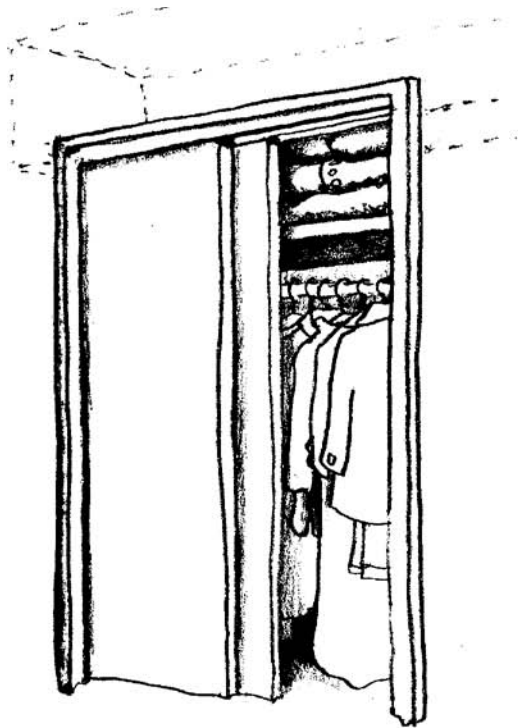


Design for the Alien Within: The Media Center, 2006 MDF, paint, plexiglas, digital prints mounted on foamcore, 3 x 5 x 6 ft

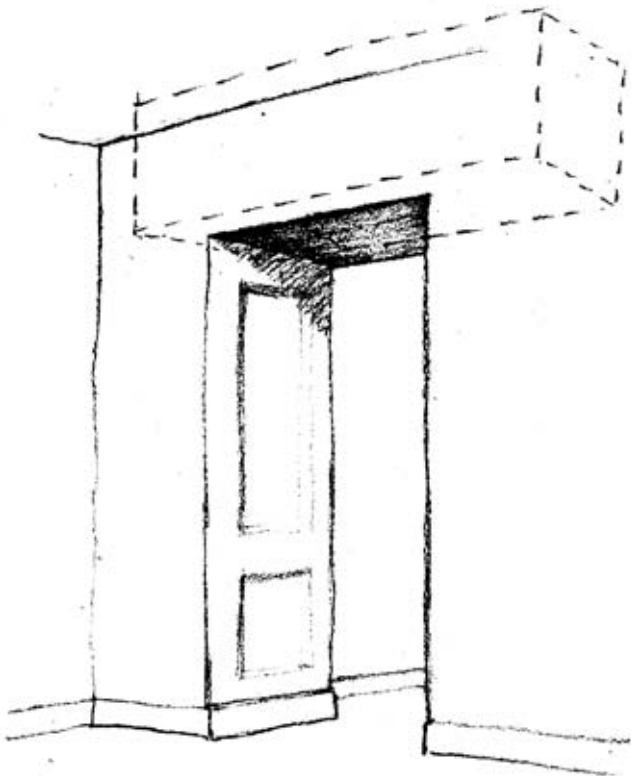
Fake furniture based on IKEA ideas of total accommodation, with hiding place for people without papers. Historically people have needed places to hide from persecution, and others have seen the need to hide them. Here and now, many Americans are unaware, but many others know this need exists. Under what circumstances do people take action to assist friend, family, colleagues to evade repressive governments?



Home in the Wall, 2009 Twenty-six sewn vinyl bags filled with polystyrene peanuts, stuffed into holes in the exterior brick wall, each 4 x 13 x 13 inches



How to Hide Series, 2003
Framed drawings. Pencil on
white paper. Size variable

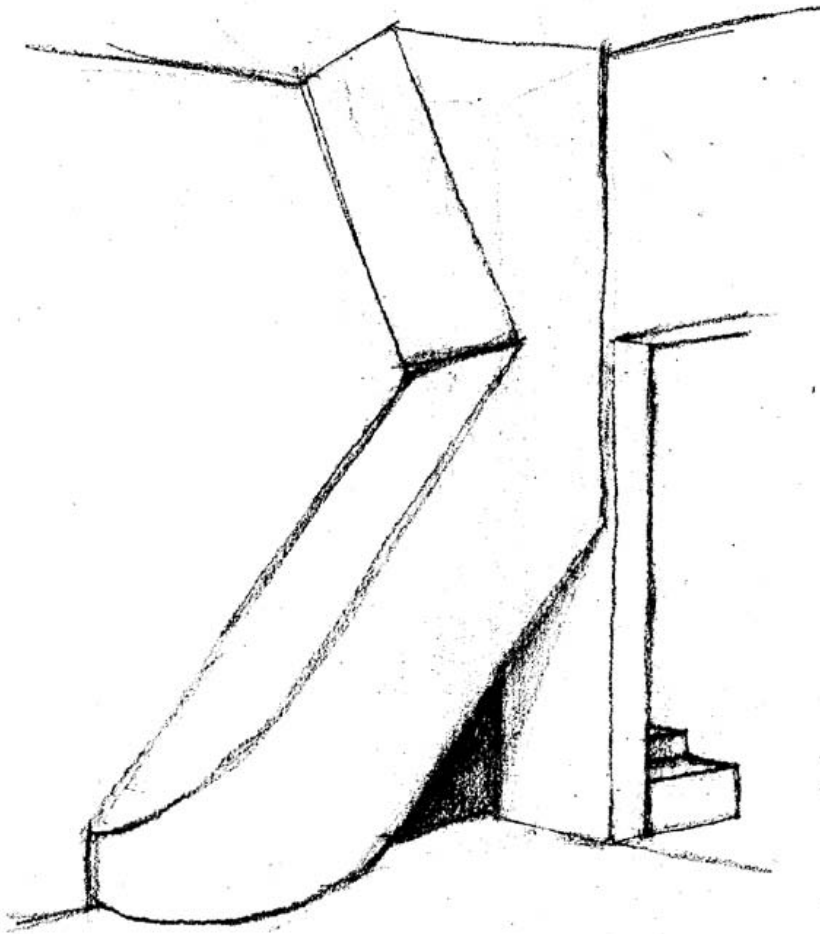


How to hide in space above closet
How to hide under the bathtub
How to hide in the space above door

Starting from stories I had heard growing up, about my Dutch relatives hiding from the Nazis, in these drawings I think about how to hide in buildings.

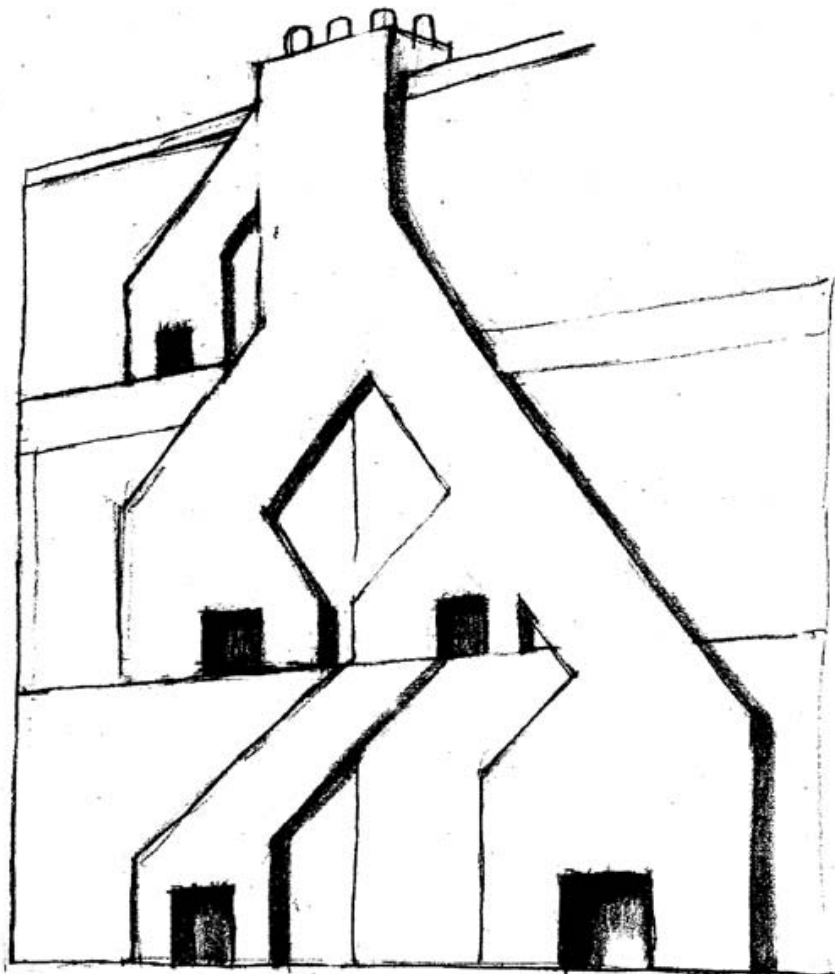
How to Hide Series, 2003
Framed drawings. Pencil on white paper.
Size variable

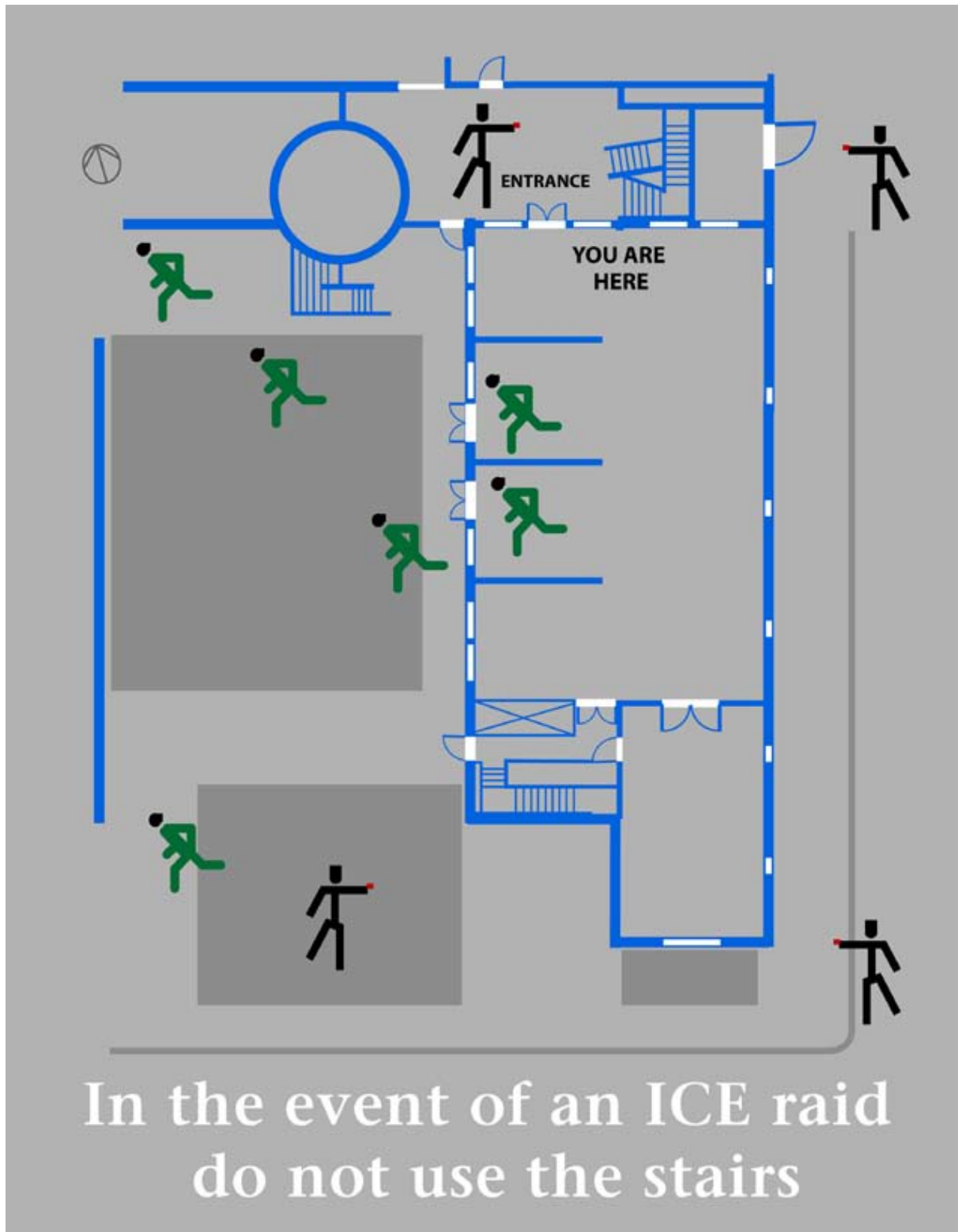
Vent



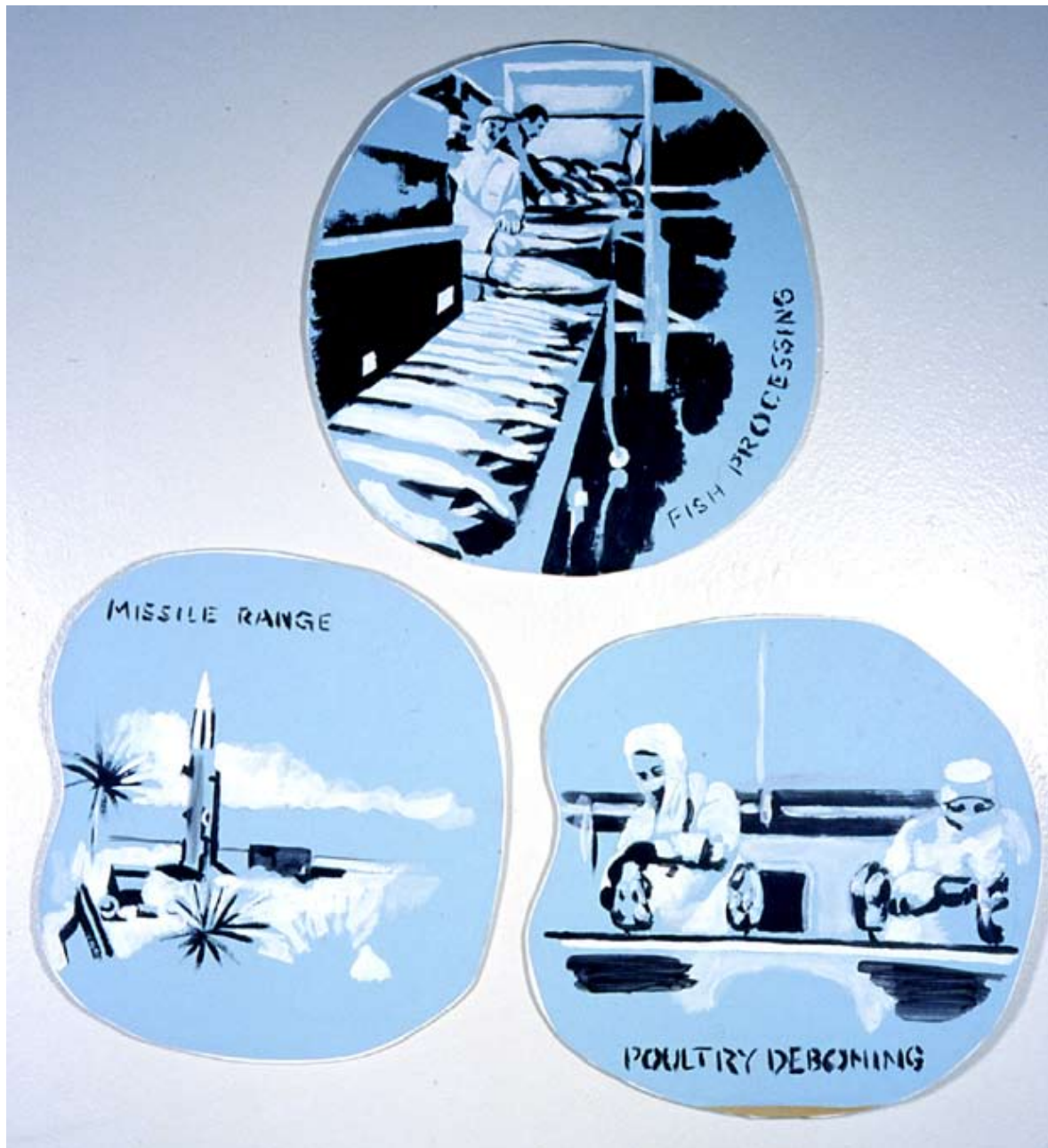
How to Hide Series, 2003
Framed drawings. Pencil on
white paper. Size variable

Network





*ICE Escape Sign, 2006, NJIT- NJ Institute of Technology,
digital prints faced mounted on plexiglas*



Return to Sender: the Raided Work Sites, 2006 - 2008
acrylic painting on blue paper mounted on foamcore
each 10 x 14 inches

Close to a wall paper design with matching vignettes. One painting for each type of work place raided by Immigration and Customs Enforcement. Accumulating towards a big picture of the need for immigrant labor in the US, in the context of escalating roundups. Ongoing project.



JENNY POLAK SELECTED BIOGRAPHY

2008

Creative Time at the Park Ave. Armory, New York, NY
Rotunda Gallery, *Democracy in America*
Brooklyn, NY, *Sound Off*,
White Box, NY, NY, *Sedition!*
Tompkins County Public Library, Ithaca NY, *Unnamable Name*
Trinity University Gallery, San Antonio TX, *Eligible Traffic*
Rutgers University, Paul Robeson Gallery/NJIT School of Architecture Newark, NJ,
Neo-Constructivism: Art, Architecture and Activism
ARC Gallery, Chicago IL, *60 Years*

2007

Lower East Side Tenement Museum, NY, NY, Trojan Horse Travel Agency Window Installation
Jamaica Center for Arts and Learning, Jamaica, NY, *Preparatory work for Jamaica Flux*
Queens Library Gallery, Jamaica, NY *TRANS_*
The Soap Factory, Minneapolis, MN, *Host*
Aljira Center for Contemporary Art, Newark, NJ, *Emerge 8*
Hartnett Gallery, University of Rochester, Rochester, NY, *Piece Process IV After Lebanon Traveled to*
Glenn and Viola Walters Art Center, Hillsboro, OR; Portland Art Center, Portland, OR;

2006

The Newark Museum, Newark, NJ, *3+3 - Work from the Residency*
Exit Art, NY, NY, *Studio Visit*

2005

Cooper Union, NY, NY, *A Knock At The Door*

2004

Schroeder Romero, Brooklyn, NY, *Watch What We Say*
Gigantic Art Space, NY, NY, *Tactical Action*

2003 The Carriage House, Islip, Long Island, *Site Specifics*

Exit Art NY *Biennial: The Reconstruction*

Zilkha Gallery, Wesleyan University, CT, *Good Morning America*

2002

Currier Museum of Art, NH, *New York New Work Now*

2001

Sarah Lawrence College, Bronxville, NY, *Right 2 Fight*

2000

Zilkha Gallery, Wesleyan University, CT, *Black and Blue: Examining Police Violence*

1999

Rush Arts Gallery, NY, NY, *Mumia 911*

1998

Pomona College, Montgomery Gallery, Claremont, CA, *Maximum Security Democracy*

1997

Exit Art, NY, NY, *Public Notice*

1996

Barbican Concourse Gallery, London, *Rubies and Rebels: Jewish Female Identity in Contemporary British Art*. Traveled: Hove Museum, Manchester University Gallery,
Leeds University Art Gallery, and others, UK

PUBLIC ART AND WEB SITES

- 2007 Jamaica Center for Arts and Learning Queens, NY Jamaica Flux Public art on 164th street. ICE Raids Tracking map online google map Launched via jennypolak.com
- 2006 www.jennypolak.com/alien_within.htm Launch of Design for the Alien Within web project
- 2002 Lower East Side Tenement Museum Web Site NY launch of *HardPlace* web project
- 2000 RepoHistory NY "Circulation" mail and web project.
- 1998 RepoHistory NY "Civil Disturbances" public art project.
- 1995 Art for Change Isle of Dogs, London Fight For Rights Billboard photomural.
- 1993 "You Gotta Have Park" Festival: Prospect Park, NY Are You Parked? Public art project.
- 1991 Port Authority, East River at Peck Slip NY. 60 ft. Columbus Day installation on the water.

RESIDENCIES, AWARDS

- 2007 The Graham Foundation for Advanced Studies in the Fine Arts Grant
- 2006 The Newark Museum Newark NJ Residency Longwood Arts Project Bronx, NY Digital Matrix Award Aljira Contemporary Art Center Newark NJ. Emerge Program
- 2005-6 Lower Manhattan Cultural Council NY NY Workspace Residency
- 2004-5 Franklin Furnace Future of the Present Award
- 2003 The Carriage House, Islip Art Museum Long Island NY. Residency
- 2001-02 Lower East Side Tenement Museum NY NY Digital Artist Residency
- 1995 Sculpture Space Utica NY. Residency
- 1994 Art for Change/Signals London. National winner, *Women in the Streets Billboard Project*
- 1990 Artists in East London Schools (Whitechapel Art Gallery program). Residency

SELECTED BIBLIOGRAPHY

- Greenwood, Warren: "Conceptual Ithaca," *Ithaca Times* (March 12 2008)
- Genocchio, Benjamin: "Fom Young Storytellers, a Playful Tone," *NY Times Regional Special* (August 26 2007)
- Horton, Derek and Lewis, Peter: "Disobedience," */seconds* (UK based web publication) (2007)
- Bischoff, Dan: "Museum Program Bears Fruit," *Newark Star-Ledger* (June 9 2006)
- Rus, Hilary: "A Look Inside Immigrant Detention," *City Limits Magazine* (July/August 2004): 5
- Powhida, William: "Exit Art Biennial," *Brooklyn Rail* (June-July 2003): 11-12
- Harrison, Helen: "Site Specifics 03," *NY Times* (July 13 2003)
- Smith, Roberta: "A Space Reborn, With A Show That's Never Finished," *NY Times* (April 4 2003)
- Mirapaul, Matt: "Within Walls and Memories: Dimensions of Detention," *NY Times* (June 10 2002)
- Dodson, Sean: "Crime Watch," *The Guardian (UK) Web Watch* (June 13 2002)
- Williamson, Sue: "Hard Place," www.artthrob.co.za (South Africa based Web magazine) (July 1 2002)
- Matthews, Sandra and Wexler, Laura: *Pregnant Pictures*, Routledge 2000 pp238-239
- Hirsch, Michael: "Police Brutality Memorial Returns to Baltic St," *Carrol Gardens/Cobble Hill Courier* (April 26 1999)
- Carr, C.: "Sign Language," *Village Voice* (August 11 1998) Pollock, Griselda et al: *Rubies and Rebels* exhibition catalogue, essays 1996

EDUCATION

- 1993 Whitney Independent Study Program New York
- 1992 School of Visual Arts New York, M.F.A. Fine Arts.
- 1988 St. Martins School of Art London, B.A. (Hons.): Fine Art and Critical Studies.
- 1980 Cambridge University, B.A. (Hons.): Architecture.

LOREN SCHWERD

THE RIGHTS OF CULTURE/ THE CULTURE OF RIGHTS

My current project, *Mourning Portrait*, began as a series of memorials to the communities of New Orleans that were devastated by the federal levee breaches that followed Hurricane Katrina. These commemorative objects are made from human hair extensions of the type commonly used by African-American women that I found outside The St. Claude Beauty Supply. The portraits draw on the eighteenth- and nineteenth-century tradition of hairwork, in which family members or artisans would fashion the hair of the deceased into intricate jewelry and other objects as symbols of death and rebirth. The series began with the small houses. Working from my own photographs, I create metal armatures that act as frameworks for weaving the hair into portraits of the vacant houses of the Ninth Ward neighborhood. By documenting private homes, I venerate the city's losses, both individual and collective.

In the two years that I have been researching and executing this work, the series has expanded into a larger body of objects and images that utilize a broader range of techniques and provide a richer context for the houses, such as sculptures, shaped from found wigs, that combine imagery from Victorian hair wreaths with contemporary, sculptural, African-American hair fashions. Hair serves as the essential metaphor of this exhibit, by evoking a sense of profound intimacy and absence, by referring to Victorian mourning practices, and by suggesting the racial factors that have paralyzed the city's recovery effort.

Loren Schwerd 2008

LOREN SCHWERD CHECK LIST

1317 Charbonnet St

human hair, fiberglass screen, wire, beads 19 x 23
x 3.5 inches

2007

*Source for Charbonnet

1812 Tuepelo St.

human hair, fiberglass screen, wire 23 x
24 x 8 inches

2007

*Source for Tuepelo

Arc

human hair, fiberglass screen, wire
20 x 14 x 40 inches

2008

*Source for Arc

Charbonnet, Near Rocheblave

human hair, fiberglass screen, wire
24 x 18 x 16 inches

2008

*Source for *Charbonnet, Near Rocheblave*

Corner of Maurice and Chartres St.

human hair fiber glass screen, wire
18 x 16 x 5 inches

2007

*Source for *Corner*

Crown

human hair, fiberglass screen, wire
18 x 18 x 18 inches

2008

Gordon St

wig, fiberglass screen, hairnet
10 x 12 x 10 inches

2008

*Source for Gordon St

Nest

human hair, synthetic hair, wire 30 x
16 x 12 inches

2008

Oak 1&2

synthetic hair wig
6 x 8 x 12 inches

2008

Shoot

human hair, wire, ribbon
8 x 8 x 10 inches

2008

Unmoored, Near Dorgenious

human hair, fiberglass screen, wire
18x 12 x 8 inches

2007

*Source for Unmoored

Note: The source images inform the artworks but they are not works in themselves.



1317 Charbonnet St
human hair, fiberglass screen, wire, beads
19 x 23 x 3.5 inches
2007



Source photo



1812 Tuepelo St
human hair, fiberglass screen, wire 23 x 24 x 8 inches
2007



Source photo



Arc
human hair, fiberglass screen, wire
20 x 14 x 40 inches
2008



Source photo



Charbonnet, Near Rocheblave
human hair, fiberglass screen, wire
24 x 18 x 16 inches
2008



Source photo



The Corner of Maurice and Chartres St.
.human hair, fiberglass screen, wire
18 x 16 x 5 inches
2007



Source photo



Crown
human hair, fiberglass screen, wire
18 x 18 x 18 inches
2008



Gordon St
wig, fiberglass screen, hairnet
10 x 12 x 10 inches
2008



Source photo



Nest
human hair, fiberglass screen, wire
30 x 16 x 12 inches
2008



Oak 1
synthetic hair wig
6 x 18 x 12 inches
2008



Shoot
human hair, wire, ribbon
8 x 8 x 10 inches
2008



Unmoored, Near Dorgenuous St.
human hair, fibreglass screen, wire
18 x 12 x 8 inches
2007



Source photo

LOREN SCHWERD SELECTED BIOGRAPHY

EXHIBITIONS:

2010

Mourning Portrait, The Center for Craft, Creativity, and Design,
Solo Exhibition Inter-institutional Center of the University of North Carolina, UNCA Kellogg
Center, Hendersonville, NC.

2009

Brenau University Gallery, Gainesville, GA.

Hair on Fire, Halsey Institute for Contemporary Art at the College of Charleston, SC.

Trace, Urban Institute for Contemporary Arts, Solo Exhibition, Grand Rapids, MI.

Mourning Portrait, AMMO Gallery, Solo Exhibition, New Orleans, LA.

Mourning Portrait, EJ Bellocqu Gallery, Solo Exhibition, Louisiana Tech University, Ruston,
LA.

2008

Social Construct/Human Nature, emerging artist program running concurrently with Prospect One
New Orleans Biennial, New Orleans, LA.

Mourning Portrait, Sumter County Art Gallery, Solo Exhibition, Sumter, SC.

New: 2008, Penland Gallery, Penland School of Crafts, Penland, NC. Southern Heat, Wilson Center
for the Arts, Florida Community College, Jacksonville, FL. Material, Jonathan Ferrara Gallery, New
Orleans, LA.

2007

Simple Truths, Bradbury Gallery, Arkansas State University, Jonesboro, AS.

2006

Dada Domestique, Cazenovia College Art Gallery, Cazenovia, NY.

60 Seconds of Play, Traveling Video Festival, Sarai Media Lab, India, Tilt Gallery and Project
Space Portland Oregon, Forum Gallery, Cranbrook Academy of Art, Bloomfield Hills, MI,
Saltworks Gallery, Atlanta, GA

Here Comes the Bride, Woman Made Gallery, Chicago, IL. Thresholds: Expressions of Art and
Spirituality, traveling exhibition curated by Eleanor Heartney, Ewing Gallery of Art, University of
Tennessee, Knoxville, TN and Lee Art Gallery, Clemson University, Clemson, SC. [catalog]

2005

Multiplicity, Spaces Gallery, Cleveland, OH.

Saltline Biennial, Mobile Museum of Art, Mobile, AL.

Homegrown: Southeast, Southeastern Contemporary Art Center, Winston-Salem, NC. [catalog]

Another Keen Idea, The Car Art Museum, Houston, TX. Maquette, McMaster Art Gallery,
University of South Carolina, Columbia, SC.

Thresholds: Expressions of Art and Spirituality, traveling exhibition curated by Eleanor Heartney,
Morlan Gallery, Transylvania University, Lexington, KY, McColl Center for Visual Art, Charlotte,
NC, Green Hill Center for North Carolina Artists and Guildford College Gallery, Greensboro, NC.
[catalog]

Suitcase Exchange, traveling exhibition, Artstation, Newton, Auckland, Perry Thompson Gallery,
Stratford, New Zealand.

2004

Fleece, Solo Exhibition, SC State University, Orangeburg, SC

The Matzo Files, exhibition sponsored by Artists Alliance, Inc. at the Streit's Matzo Factory,
NYC.

COMMISSIONS

- 2004 *Autumn*, Commissioned Site Work, for Accessibility 2004, Sumter, SC. [catalog]
2002 *Epitaph*, Commissioned for In Response: Temporary 9/11 Memorial Project, Savannah College of Art and Design, Savannah, GA. 2001 *Cloaks*, Commissioned site work for the 2001 Piccolo Spoleto Festival Exhibition, Charleston, SC.

COLLABORATIONS AND PERFORMANCE PROJECTS

- 2002 *L'Accordeoniste* and *Walrus Wrestling*. Stage Performances, *The Sensitive Medium*, Columbia Museum of Art. Collaboration with performer and choreographer Martha Brim, Director of The Power Company, Contemporary Dance Company. Original Music for *L'Accordeoniste* by Trevor Weston. *Breath of Fire*, performed as part of the program, *Out of the Closet*, Patriot Hall, Sumter, SC. Collaboration with performer/choreographer Martha Brim
2001 *Cover*, Performed at the Dance at Noon series,
2001 Piccolo Spoleto Festival, Charleston, SC. Sculpture and costume by Loren Schwerd, Choreographed and Performed by Eliza Ingle.

AWARDS, GRANTS, FELLOWSHIPS:

- 2009 Djerassi Resident Artist Program
2008 The Enclave at I Park Resident Artist Program
2007 Art Omi International Artists' Residency
Blue Mountain Center Artists' Residency
2006 Artist in Residence, Millay Colony for the Arts.
2001 Southeastern College Art Conference Artist Fellowship.
1997 Fellowship to the Vermont Studio Center, Johnson, VT.

SELECTED BIBLIOGRAPHY

- 2009 *Love Design*, edited by Paula Bjaringer, Daab Publishing, Cologne, Germany. *Design 360 Magazine*, published by Sandu Cultural Media, Guangzhou/Shanghai/Hong Kong
2008 *FiberArts Magazine*, "Artist Profile: Loren Schwerd," by Sally Hansell, November-December. (cover image) 2005 *Charleston Magazine*, "Artist Profile," April 2005.
2004 *FiberArts Design Book 7*, Published by Lark Books, Ashville, NC.
Artpapers, "Review of Thresholds of Art and Spiritual Life," by Teresa Tynes, March-April.

EDUCATION

- 1996-99 Master of Fine Arts in Sculpture, Syracuse University, Syracuse, NY.
1989-93 Bachelor of Fine Arts in Studio Arts, Tulane University, New Orleans, LA.
1992 University of Georgia Studies Abroad Program, Cortona, Italy.



Estelle Lebowitz (1930-1996) was born and raised in New York. She attended the High School of Music and Art and Brooklyn College. Her work has been exhibited in Sommers Town Gallery, Sommers, NY; Coster's Gallery, Highland Park, NJ; The Gallery at Busch Campus Center, Piscataway, NJ; and the Mary H. Dana Women Artists Series, New Brunswick, NJ; Art Library at Rutgers, New Brunswick, NJ. In her artist's statement she wrote, "My work(s) may be described as women's feminine objects with overtones of nature. They are semi-abstract images that are mostly fantasies, influenced originally by Impressionism and brought into Modernism by my own style and technique. Light and color are very important in my work...and they each mean something."



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