Joy Feasley and Paul Swenbeck, Worms are The Words, 2010, installation at LUMP, Raleigh NC. Courtesy of the artists.

Joy Feasley and Paul Swenbeck’s collaborative installation, Worms Are the Words, creates a space between the austere world of religious regimen and one of hidden Pagan rituals. The artists transformed part of the gallery into a Shaker cabin, using the bare furnishings to create a scene of orderliness that is belied by phantasmagorical details tucked within the paintings and surrounding furniture. The altars, talismans, and imagery hidden throughout the installation contradict the sterile and definable world of organized religion and point to the power and ecstasy of religious experience that is normally kept out of sight.

Craig Yu

Issues surrounding trauma and the representation of traumatic moments are recurring topics that Craig Yu’s work addresses. Airline disasters, natural catastrophes, chemical accidents, war and physical threat, have all been explored in Yu’s paintings and drawings. While the subjects depicted are often emotionally difficult, Yu’s highly nuanced skills as a draftsman and painter make the work aesthetically appealing and draws connections between trauma and the sublime. In this recent body of work, Yu replaces the imagery of trauma with the act of painting itself. Trading in the brush for the bucket, these canvases have been created by pouring oil and scraping away the paint that has been dragged, dragged across and splattered on the canvas. The trauma is no longer represented by external images but instead within the process of their creation.

DEPS Mission Statement

The Department of Exhibition and Performance Spaces (DEPS) is the student-centered galleries and venues of Columbia College Chicago. The mission of DEPS is to foster vibrant environments for students to interact, exchange ideas and have access to bodies of work within the larger urban community. The spaces provide students from every discipline myriad opportunities to gain essential, hands-on experience, stimulating artistic expression and professional development through collaboration with the College’s curriculum, the urban community and professionals in all fields. DEPS is committed to supporting student learning with a dynamic program that addresses the need for deep, engaged, and integrative learning experiences in the visual arts.

Columbia College Chicago
1104 S. Wabash Ave
Chicago, IL 60605
www.columbia.edu/deps

Joy Feasley and Paul Swenbeck, Worms are The Words, 2010, installation at LUMP, Raleigh NC. Courtesy of the artists.


DEPS Mission Statement

The Department of Exhibition and Performance Spaces (DEPS) is the student-centered galleries and venues of Columbia College Chicago. The mission of DEPS is to foster vibrant environments for students to interact, exchange ideas and have access to bodies of work within the larger urban community. The spaces provide students from every discipline myriad opportunities to gain essential, hands-on experience, stimulating artistic expression and professional development through collaboration with the College’s curriculum, the urban community and professionals in all fields. DEPS is committed to supporting student learning with a dynamic program that addresses the need for deep, engaged, and integrative learning experiences in the visual arts.

Columbia College Chicago
1104 S. Wabash Ave
Chicago, IL 60605
www.columbia.edu/deps

Joy Feasley and Paul Swenbeck, Worms are The Words, 2010, installation at LUMP, Raleigh NC. Courtesy of the artists.

and Slaughter: Embrace the Darkness

The very act of overlooking what Winter should do to you, is a decision to be made. It happens in the moment over and over again. The very act of not noticing is part of the process of getting to know the thing you are overlooking. That is not to say you should not notice anything. That is not to say you should not look at the moment. That is not even to say that you should not notice the moment. That is to say, you should not notice the moment, but to notice something else, something else beyond it, something else beyond the moment, something else beyond the thing you are overlooking.

But just as the moment is to be overlooked, the thing that you are overlooking is not to be noticed. That is the nature of the thing you are overlooking. That is the nature of the thing you are looking at. That is the nature of the thing you are noticing. That is the nature of the thing you are looking at, but it is not the nature of the thing you are looking at.

Winter itself is just numbers: fewer degrees, a specific tilt of the Earth's axis which changes the amount of daylight throughout the year. In its bleakest sense, the term midwinter denotes the moment of night, but it also marks the returning light and as such, the beginning of hope.

In its ecologically-informed aspect, midwinter is the moment of fertility, when the ground is frozen and barren, but the seeds are still there, waiting for the warmth of spring to bring them to life. It is the moment of potential, of hope, of renewal.

As we again find ourselves in the darkest period of winter, this exhibition invites you to engage with the vagaries of darkness, not only in its ecological and physical manifestations, but also in its psychological and emotional impacts. We invite you to consider how darkness influences our perception of the world around us, and how we, in turn, influence our perceptions of darkness.

The works in this exhibition explore the complex relationship between light and shadow, the visible and the invisible, the known and the unknown. They invite us to consider how our ideas and beliefs about darkness are shaped by our experiences and how, in turn, these experiences are shaped by our ideas and beliefs. They ask us to consider how we might engage with darkness, not as a thing to be feared or avoided, but as a source of inspiration and creativity.

The exhibition includes works by a diverse group of artists, each bringing a unique perspective to the theme of midwinter. We hope that these works will inspire you to consider your own relationship with darkness, and to find new ways to engage with it.

A few works in particular stand out as particularly compelling. The first is a series of photographs by Hopper, which capture the delicate beauty of ice crystals forming on her car window at night. The second is a series of paintings by Carter, which explore the concept of enlightenment through the use of light and shadow. The third is a series of sculptures by Resnikoff, which explore the relationship between light and dark through the use of wood and metal.

We hope that you will find these works both intriguing and inspiring. We invite you to engage with them, to consider their meanings, and to find new ways to engage with the theme of midwinter. Thank you for considering our exhibition, and we hope that it will inspire you to find new ways to engage with darkness.