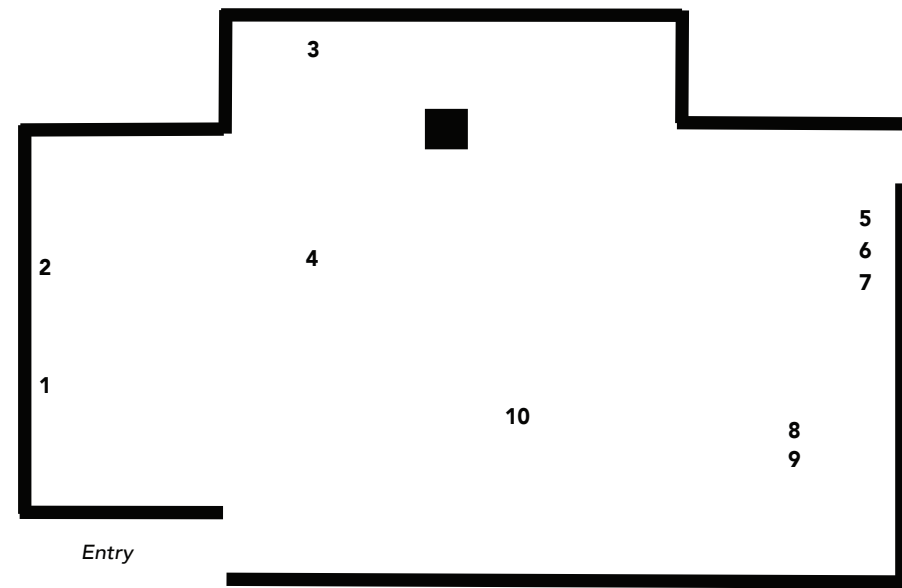


GALLERY MAP & WORKS LIST



- 1 Josie Ann Teets**
Oil King Buggie, 1975
Pen on paper, 8 x 10 inches, 2 pages framed
Courtesy of Jennifer Teets
- 2 George Smith**
Spira Mid I, 1985
Oil stick on paper, 22 x 30 inches
Courtesy of the artist and Nicole Longnecker
Gallery, Houston, TX
- 3 Roberto Tejada**
Carbonate of Copper, 2022
Poem, printed on vinyl
Courtesy of Roberto Tejada
- 4 Gwenneth Boelens**
Liar's Cloth, 2017
Reflective and conductive thread, aramid, card-
board folding chair, 36 x 20 x 31 inches
Courtesy of the artist and KLEMM's
- 5 Anna Mayer**
Obvara Mourning Ware with Funeral Fringe, 2020
Inherited crushed dinnerware embedded in purchased
clay, Obvara-fired; cut up discarded inner tube
Courtesy of the artist

- 6 Anna Mayer**
Obvara Mourning Ware Tablet (Skirt), 2020
Inherited crushed dinnerware embedded in purchased clay,
Obvara-fired; cut up discarded inner tube
Courtesy of the artist
- 7 Anna Mayer**
Obvara Mourning Ware (Freestanding Funeral Fringe), 2020
Inherited crushed dinnerware embedded in purchased clay,
Obvara-fired; cut up discarded inner tube
Courtesy of the artist
- 8 Anna Mayer**
Texas Fields with Funeral Fringe, 2022
Inherited crushed dinnerware embedded in purchased clay,
double-sided photograph
Courtesy of the artist
- 9 Anna Mayer**
Obvara Mourning Ware with Funeral Fringe, 2020
Inherited crushed dinnerware embedded in purchased clay,
Obvara-fired; cut up discarded inner tube
Courtesy of the artist
- 10 Kate Newby**
I love you poems, 2018-2022
Assorted clay and found glass (Portland, Brooklyn, Auckland,
Salt Lake City, Marfa, San Antonio), dimensions variable
Courtesy of the artist and Cooper Cole Gallery

ABOUT THE ARTISTS

Gwenneth Boelens is concerned with perception, memory, and time. She has developed an abstract visual language that attempts to capture fleeting moments and gestures; the physical and metaphysical impressions we leave in space. In *Liar's Cloth* (2017), Boelens uses electroconductive and reflective fibers to weave a cloth inspired by a West African pattern of the same name that originated during the Ashanti Empire. Boelens makes a tapestry from a material used in radio antennas, heating elements, and electromagnetic shielding. The work thus literalizes the communicative application the cloth's title suggests but also articulates her ambivalence towards appropriative strategies.

Anna Mayer revels in the fact that ceramics historically have been used to create highly functional items as well as intensely symbolic objects. Deathcare, mourning, and funerary customs, as well as planetary loss are subjects that infuse Mayer's work. The artist uses "gleaned clay" (available because of flooding, drought, or construction), commercial clay, and porcelain dinnerware that critically engage with cultural and infrastructural forms of inheritance. For the *Obvara Mourning Ware* series (2020), Mayer uses an Eastern European process in which molten ceramic is pulled from the kiln at 1,650 degrees Fahrenheit and dunked in a living, fermenting, slurry of yeast, sugar, flour, and water, creating dotted patterns. In *Texas Fields with Funeral Fringe* (2022), Mayer again dialogues with pre- and post-petroculture by collapsing the distinction between the above and below, characteristic traits of fracking seen in various landscapes throughout Texas.

Kate Newby considers crudely constructed sculptural interventions that simultaneously connect and contrast their environments. Drawing out both the physical and poetic qualities of materials (usually materials such as concrete, textiles, glass, and ceramics), her work explores whether situational context can be just as informative as materiality and content. In *I love you poems* (2018-2022), the artist uses salt and soda-fired ceramics combined with found glass shards to produce an upcycled work – the material is transformed, resulting in an ebbing landscape reminiscent of oyster beds. Newby considers the condition of constraint within a material's production cycle, whether it be within industrial or artisanal fabrication. The language that labor imbues, and the conditions embedded into a material product, are concerns evoked in her sculptures.

George Smith is a historic artist whose use of steel references the Buffalo Steel Industry, where his father worked in a local mill, as well as the artist's longstanding interest in the Dogon aesthetic from Mali. Smith references African architectural form as a practical, conceptual device to modify the progressive possibilities of steel, stone, wood, adobe, and textiles. His use of geometry to develop clarity in the abstract occupation of space brings together form and function with the past, present, and future. After working his way through the San Francisco Art Institute, Smith went on to graduate school at Hunter College in New York City. There he first became a student and later the assistant of Tony Smith.

Josie Ann Teets

These song lyrics were written by the curator's Great Grandmother and hint at, rather humorously if not cynically, the loss of life on earth connected to oil extraction. Josie Ann Teets was an amateur singer and songwriter registered with the ASCAP, hailing from Texas City, Texas.

Roberto Tejada's body of work explores themes of Latinx culture, politics, history, language, and ecologies. Awarded a John Simon Guggenheim Memorial Foundation Fellowship in Poetry (2021), he serves as the Hugh Roy and Lillie Cranz Cullen Distinguished Professor at the University of Houston, where he teaches Creative Writing and Art History.

ABOUT ARTPACE

Artpace San Antonio is a nonprofit residency program which supports regional, national, and international artists in the creation of new art. As a catalyst for artistic expression, we engage local communities with global art practices and experiences.

ABOUT THE CURATOR

Jennifer Teets is a Houston born curator and writer based in Paris, France, since 2009. Working at the intersection of science studies, literature, and performance, she is interested in the “backstory” of matter, its conditioning as both natural and cultural. Within her work, she addresses the roles of consumption and contamination as an embodiment of thought. She is the director/convener of *The World in Which We Occur*, an independent research-based entity that explores themes concerned with artistic inquiry, philosophy of science, and ecology and its associated study group *Matter in Flux*. She is editor of *Electric Brine* (2021), published by Archive Books, Berlin and is a spring 2022 Senior Scholar in Residence at the University of Texas’ Casa Herrera in Antigua, Guatemala, for her forthcoming title to be published by Spector Books in 2023.

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HUDSON SHOWROOM

Exhibition on view May 19–August 28, 2022

Carbonate of Copper Curated by Jennifer Teets

FEATURED ARTISTS

Gwenneth Boelens, Anna Mayer, Kate Newby, George Smith, Josie Ann Teets, and Roberto Tejada

ABOUT THE EXHIBITION

Carbonate of Copper is a transdisciplinary exhibition of international and Texas-based visual artists and scholars who work in varied media to examine questions of circuitry, flow, foundation, and cultural inheritance. The exhibition sits in company with the award-winning poem and forthcoming volume *Carbonate of Copper* by Houston-based writer Roberto Tejada.

Posed as a unique conduit to Tejada’s literary musings on labor, vestiges of industry, extraction, and geological time, the poem is a conductive thread in the exhibition. It considers what political theorist Jane Bennet calls *vibrant matter* – objects alive in their complex interrelationships, entanglements, and propensities for open-ended change. By considering the everyday experience of using, of being used, of residue, of squandering, of constraint, of re-building, and preservation, the poem, and by extension, the exhibition, build a case for places, people, and contexts encapsulated in sedimented time.

The artworks require scrutiny—to look closer at their embedded histories and processes, from manufacture to meaning. By evoking transgenerational infrastructure both within the family nucleus and the environment, *Carbonate of Copper* considers what we inherit and its inextricable connection to socio-environmental shifts in Texas and at large.

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