

GAA GALLERY

Kaylie Kaitschuck
In School Suspension
Through August 27
Gaa Projects Cologne

Gaa Gallery is pleased to present *In School Suspension*, a solo exhibition of new embroidered work on felt by Kaylie Kaitschuck. This will be Kaitschuck's first solo exhibition with the gallery and the first time she is showing in Europe.

Every day that I wake up, I tally the number of days I have been alive. As of May 19, 2022 I am 9,677 days old. Each day becomes a new address for my homes I embroider. The number fits well as an address, but more importantly becomes a placeholder for time and memory. These homes live in landscapes of fantastical and dreamy energy. But also exist in a space of subtle lostness and chaos. I collect icons from my every day, past experiences, and false memory. I'm shifting between the real and fake realities that intertwine in my mind. These works become my own versions of maps, or postcards. They hold no real navigational route or reference of specific place but my own. These are an archive of thought, routine, and familiarity.

I grew up going to school in White Lake, Michigan. Things to do included hanging out at the local Walmart, climbing the trash ski hill off the highway, and making up mischievous games to hold the boredom off. Waking up late, getting detention, and passing by with a solid 2.8 gpa. I was nothing more than an average student- if that. Day dreaming through scribbles on my homework was my favorite way to pass the time. Just waiting for class to end.

This exhibition is a collage of special stories and dreams throughout that time of my life.

- Kaylie Kaitschuck, May 2022

The scenes in the work of Kaylie Kaitschuck are boldly drawn. They are reminiscent of the marginalia of unfinished homework assignments, marks intuitively made while half-listening, daydreaming, thinking about something else. They are images adorned and from a place where teenagers are smoking cigarettes in the bathroom, scrawling their names on the stall. They are the chaotic five-minute intervals between classes. The marks carved into the tops of desks during detention, graffiti on a locker, a sharpie drawing of a someday tattoo on a friend's arm, song lyrics etched on a backpack. The work is stitched in layers- Girl Scout vests garnered with badges, a jean jacket thickly patched, safety-pinned, and embroidered, a skateboard deck plastered in stickers.

They are images derived from hanging out at a Walmart parking lot. Trying to do anything to not get bored- skating, spray-painting, playing games, hitting trashcans with rocks, paint-balling street signs, sneaking out, egging their own house. The route from school to home and back, the work depicts landscapes from the outskirts of farmland and the suburbs- the doldrums, the middle. From childhood to adolescence, the work evokes a period of life where the future feels simultaneously eons away and also debilitatingly close. The works are conversations held in secret hideouts, car rides, glances, and silences. There's a lot of sadness, joy, nostalgia, and talk of getting out as fast and as far as possible or never being able to leave. They are from a place that is also a process. A place of getting there, trying it out, trying out everything, giving up, failing, passing, barely passing, picking something, anything.

Kaylie Kaitschuck (b. 1995, Dearborn, MI) received her BFA from The College for Creative Studies in 2018 and her MFA from Cranbrook Academy of Art in 2021. With a background in fiber and textile design, Kaitschuck's vivid and imaginative work embraces a tension between highly stylized drawing, "low-brow" aesthetics, and meticulous construction.

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Using a long arm quilting machine in a process typically used as a finishing technique for quilts and materials she sources from Craigslist and local material exchanges, Kaitschuck repurposes the techniques and materials of craft. Working in an intuitive manner, Kaitschuck begins with a simple drawing on felt, which is made in one sitting. The immediacy and directness of this process motivate Kaitschuck while providing a medium for a stream of conscious mark-making. On the embroidery machine, the drawing is wound up into a roll that feeds around another tube. Only eighteen inches at a time, the working area of the image, are exposed. As she stitches, the finished work disappears and pulls forward the next part of the drawing. This process becomes one of recollection.

In both process and image-making, Kaitschuck creates an archive of thought, routine, and memory. For Kaitschuck, the manifestation of each work is a form of casting off and making anew. Moving through abandoned personas that no longer serve her, Kaitschuck mines familiar symbols and popular icons. In this cultivation of image and narrative, she examines her personal history and American sub-cultures of the early Aughts with humor, nostalgia, and romanticism.

For *In School Suspension*, Kaitschuck is particularly interested in exploring the school years, a period marked by the struggle to understand one's self and the world in all its social, spiritual, and psychological dimensions. This exhibition builds off Kaitschuck's previous work which has recently been exhibited at NADA New York (Gaa Gallery), Hiromart Gallery, Tokyo, Japan; Baby Blue Gallery, Chicago, IL; Playground Detroit, Detroit, MI; Gaa Gallery, Provincetown, MA; Parsons The New School, New York, NY; among others. Kaitschuck is a recipient of The Red Bull House of Arts Microgrant, The Robert C. Larson Art, Design, and Architecture Venture Award, and is published in *New American Paintings MFA Edition*. She lives and works in Detroit, Michigan.

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KAYLIE KAITSCHUCK - "IN SCHOOL SUSPENSION"



Kaylie Kaitschuck
Last Chair, 2022
Yarn embroidery on felt
155 x 140 cm / 61 x 55 in

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Kaylie Kaitschuck
The Cut Through, 2022
Yarn embroidery on felt
152 x 142 cm / 60 x 56 in

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Kaylie Kaitschuck
Raining Eggs, 2022
Yarn on Felt stretched over canvas
Diameter: 51 cm / 20 in

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Kaylie Kaitschuck
After Class, 2022
Yarn on Felt stretched over canvas
Diameter: 51 cm / 20 in

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Kaylie Kaitschuck
Practice Before Play Deck, 2022
Yarn on Felt stretched over old skateboard deck
80 x 25 cm / 31 1/2 x 10 in

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Kaylie Kaitschuck
Cricket Board, 2022

Yarn on Felt stretched over old skateboard deck
84 x 23 cm / 33 x 9 in

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Kaylie Kaitschuck

PB + J Board, 2022

Yarn on Felt stretched over old skateboard deck with crochet wheels

83 x 26 cm / 32 2/3 x 10 1/4 in

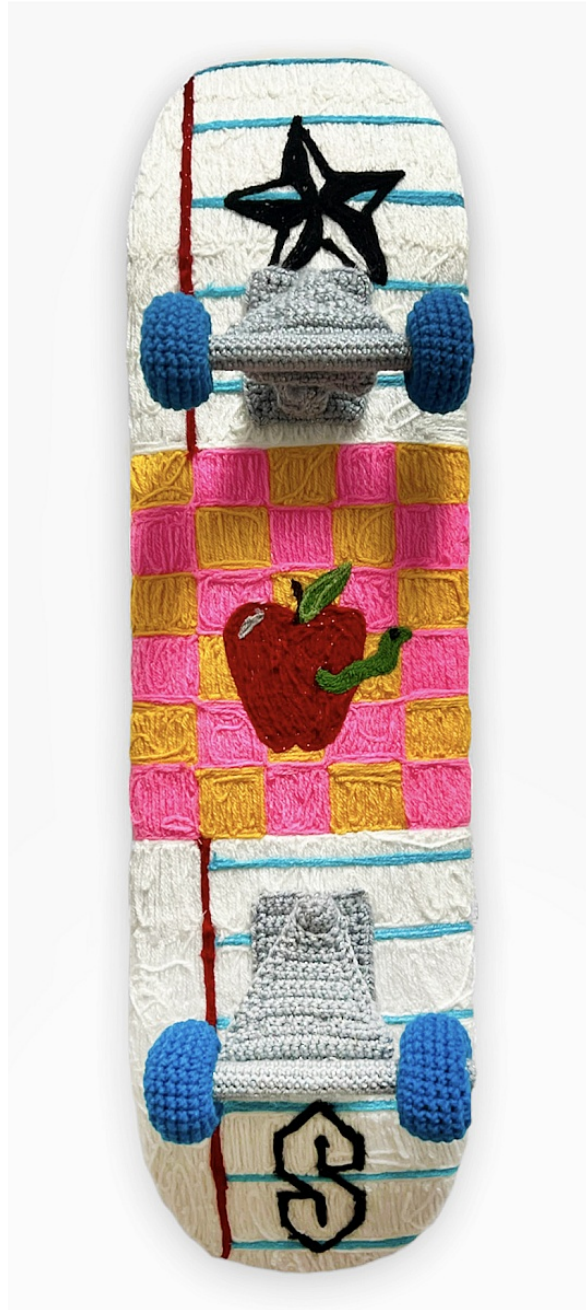
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Kaylie Kaitschuck
Loser Deck, 2022

Yarn on Felt stretched over old skateboard deck
84 x 23 cm / 33 x 9 in

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Kaylie Kaitschuck

Sketchbook Board, 2022

Yarn on Felt stretched over old skateboard deck with crochet wheels

84 x 23 cm / 33 x 9 in

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Kaylie Kaitschuck
Passing Time, 2022
Yarn embroidery on felt
134.5 x 155 cm / 53 x 61 in

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Kaylie Kaitschuck

Egged, 2022

Yarn embroidery on felt stretched on wood

Three eggs, each approx: 30.5 x 30.5 cm / 12 x 12 in

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Kaylie Kaitschuck

Kick Me, 2022

Yarn embroidery on felt

44.5 x 42.5 cm / 17 1/2 x 16 3/4 in

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Kaylie Kaitschuck
Girl Scout Law, 2022
Yarn embroidery on felt
147 x 137 cm / 58 x 54 in

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Kaylie Kaitschuck
Recess, 2022

Yarn on Felt stretched over canvas
Diameter: 92 cm / 36 in

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Kaylie Kaitschuck
Stoner Lamp, 2022
Yarn on Felt stretched over canvas
109 x 48 cm / 43 x 19 in

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Kaylie Kaitschuck
Cooked, 2022

Yarn embroidery on felt stretched on wood
20 x 20 cm / 8 x 8 in

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Kaylie Kaitschuck
Above Average, 2022
Yarn embroidery on felt stretched on wood
20 x 20 cm / 8 x 8 in

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Kaylie Kaitschuck

Hall Pass, 2022

Yarn embroidery on felt stretched on wood

13 x 20 cm / 5 x 8 in

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Kaylie Kaitschuck
Taking Notes, 2022
Yarn embroidery on felt
26.5 x 21.5 cm / 10 1/2 x 8 1/2 in

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KAYLIE KAITSCHUCK

BORN

1995, Dearborn, MI, United States

SOLO + TWO PERSON EXHIBITIONS

- 2022 *Snakes & Ladders*, Hiromart Gallery, Tokyo, Japan
Kaylie Kaitschuck + Emily Yong Beck, Gaa Gallery, NADA New York, New York, NY, USA
In School Suspension, Gaa Projects, Cologne, Germany
- 2021 *Sun Spill* with Madeline Jane Lounsberry, Baby Blue Gallery, Chicago, IL, USA
All of the Above with Toomas Toomepuu, Playground Detroit, Detroit, MI, USA
Nobody's Home with Qualeasha Wood, Gaa Gallery, Provincetown, MA, USA
- 2017 *No Signal* with Dustin Cook, KO Gallery, Hamtramck, MI, USA

GROUP EXHIBITIONS

- 2022 *Lichtung*, Gaa Gallery, Provincetown, MA, USA
- 2021 *Cranbrook Degree Show*, Cranbrook Art Museum, Bloomfield, MI, USA
How to Kill Your House Plants, KO Gallery, Hamtramck, MI, USA
Cranbrook Fiber Exhibition, Forum Gallery, Bloomfield Hills, MI, USA
- 2020 *Uncommon Threads*, Scarab Club, Detroit, MI, USA
Annual Scholarship Awards and Exhibition, Detroit Artist Market, Detroit, MI, USA
- 2019 Dorothy Waxman Finalists Exhibition Mohawk Showroom, Parsons The New School, New York, NY, USA
While Supplies Last, Pioneer Square, Seattle, WA, USA
- 2018 *Art with a Capital A*, KO Gallery, Hamtramck, MI, USA
Annual Scholarship Exhibition, Detroit Artist Market, Detroit, MI, USA
Snowden Exhibition, Scarab Club, Detroit, MI, USA
Common Threads, U245 Gallery, Detroit, MI, USA
- 2017 *Student Exhibition*, College for Creative Studies, Detroit, MI, USA
SAFE Wayne County, Holding House, Detroit, MI, USA
Common Threads, U245 Gallery, Detroit, MI, USA

EDUCATION

- 2021 MFA, Fiber and Textile Design, Cranbrook Academy of Fine Art, Bloomfield Hills, MI, USA
- 2018 BFA, Fiber and Textile Design, College for Creative Studies, Detroit, MI, USA

AWARDS

- 2021 Microgrant Recipient, Red Bull House of Arts
- 2020 Robert C. Larson Art, Design, and Architecture Venture Award, Cranbrook Academy of Art
- 2019 Dorothy Waxman International Textile Design Prize Finalist, Talking Textiles
- 2018 Imre J. Molnar Artistic Achievement Award Winner, College for Creative Studies
Annual Scholarship Finalist, Detroit Artist Market

SELECTED PRESS + PUBLICATIONS + WORKS CITED

- 2021 *New American Paintings* MFA, Publication
- 2017 Cover Design Competition Winner, International Textile Alliance Alumni Scholarship Award, College for Creative Studies

Kaylie Kaitschuck (b. 1995, Dearborn, MI) received her BFA from The College for Creative Studies and her MFA from Cranbrook Academy of Art. She uses machine embroidery to draw with yarn and create fantastical yet overwhelming landscapes. These embroideries serve as her own chaotic maps that hold no real navigational route or exit. Drifting through realities of real and fake, they are an archive of thought, routine, and memory that may or may not have ever existed. She has exhibited at NADA New York (Gaa Gallery), Hiromart Gallery, Tokyo, Japan; Baby Blue Gallery, Chicago, IL; Playground Detroit, Detroit, MI; Gaa Gallery, Provincetown, MA; Parsons The New School, New York, NY; among others. Kaitschuck is a recipient of The Red Bull House of Arts Microgrant, The Robert C. Larson Art, Design, and Architecture Venture Award, and is published in *New American Paintings* MFA Edition. She lives and works in Detroit, Michigan.