

they are presented create intimate, almost private spaces into which the listener can step. There, one can experience these vivid, yet fleeting moments in which an endlessly complex world is channeled through a deeply personal psychological place.

In tandem with the gallery presentation, poets **Geoffrey G. O'Brien**, **Simone White**, and **Lynn Xu** have been invited to write new poems, which will be presented in a public reading on Thursday, January 10, and published in the forthcoming catalogue, also available in January. (Please see our website or program book for more information).

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THE RENAISSANCE SOCIETY

at the University of Chicago
5811 South Ellis Avenue
Cobb Hall, 4th Floor
Chicago, IL 60637

773 702 8670
info@renaissancesociety.org
renaissancesociety.org

These three writers evince a shared positioning with the artists in *Let me consider it from here* in the way that their practices also parse the complexities of contemporary experience from within a more personal sphere. Written and spoken language are present in many of the pieces in the gallery, suggesting the way that words often act as conduits between inner and outer worlds. In these new poems, O'Brien, White, and Xu expand on the themes of the exhibition on their own terms, as they also open up perspectives from which to reconsider the works of DeJong, Fletcher, Hsu, and Kudo.

Curated by Solveig Øvstebø.

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LET ME CONSIDER IT FROM HERE

CONSTANCE DEJONG, SAUL FLETCHER, BROOK HSU, TETSUMI KUDO

*The day is order out of slightly.
Nothing note of much comes up.
Still like violet I should try
To do from my comfortable edge
What softly I know how to do.*

– Geoffrey G. O'Brien, from "Chroma"

Let me consider it from here presents works by artists who operate in the liminal realms between the public and the intimate, the concrete and the fantastical. Across painting, sculpture, photographs, and sound, they frequently draw on their own histories, humors, and instincts as they respond to the world around them. These works direct us into spaces that oscillate between strange and familiar, registering deeply personal experiences as well as more ambient cultural and political pressures.

The works in this exhibition are borne of different moments and places. Brought together here—in a period in which public life

feels defined both by digital interconnection and vocal conflict on many fronts—their practices suggest other ways of meeting the world face to face: anchored in solitary places but stretching beyond and drawing on a generative tension between inside and out.

These artists respond to their particular situations with neither protest nor affirmation: instead, they adapt, incorporate, and create, embracing the complicated and the messy as they attempt to make sense of the world—their worlds. These works, and the exhibition itself, operate in a reflexive mode, embracing the affective and transient over the fixed. We are invited to share their vantage points, but with enough room given for us to form our own gaze.

Tetsumi Kudo (1935-1990) lived and worked in Paris and Japan, emerging from the radical "anti-art" post-war Tokyo art scene. He was connected with the Neo-Dada movement of the 1950s and 60s, while developing an

idiosyncratic vocabulary and approach to art. The artist was deeply concerned with the ecological devastation he witnessed, stemming from the nuclear attacks on Japan in World War II and the global rise in consumer culture and environmental pollution that followed. Kudo never exhibited in the United States during his lifetime, though has been cited as an influence by artists such as Mike Kelley and Paul McCarthy.

Let me consider it from here features seven sculptures that Kudo created in the 1970s that allude to his political concerns while also presenting a visual language that is highly personal. During this period, Kudo's practice became less confrontational and more reflective on bodily experience, sexuality, and metamorphosis. There is a touch of melodrama in this work, as the enclosures and odd, even grotesque objects suggest a portrait of the artist in crisis, racked by forces both within and without. Still, though, there are moments of beauty and hope, in the bright colors or the flora and fauna that seem to have adapted to their situation.

Though created more than 40 years ago, Kudo's works have the complexity to transform their meaning and impact as they appear in new contexts. The sculptures are still powerfully relevant and challenging today in the way they collapse dichotomies such as East and West, personal and universal, kitsch and sophistication.

Brook Hsu (b. 1987) makes work that is brutally honest, intensely personal, generous,

and open. She very much responds to the contemporary moment, whether that be her own conflicts, accomplishments, passions, and traumas, or the way these connect to her wide-ranging interests in the archetypes of fairy tales, insect arcana, and garden design, to name just a few. The body is vital to Hsu's practice, both in its physicality and as a carrier of thoughts, emotions, and creativity. She creates vulnerable spaces in which grief and sentimentality are allowed to coexist alongside ordinary moments from a young woman's day-to-day life.

Hsu's contribution to *Let me consider it from here* draws from three strands of work, in different but related modes. As a student, she was instructed to "stay away from canvas," so instead took up painting on large rugs, a substrate that brings to mind the domestic or the ready-made and creates an effect that resembles Pointillism. Their large scale contrasts with her intimate oil paintings on scraps of wood, which recall Romantic landscape painting but also have about them a surreal, dream-like air. A third grouping features works made with llama wool sourced from her boyfriend's family farm; Hsu dyes and manipulates the raw fibers herself, following the will of the material as it comes together into roughly felted forms.

Characters such as dogs and crawling figures recur throughout the works—these are deeply personal motifs for the artist but are general enough for viewers to bring their own associations. Hsu is also a writer, and fragments of language enter into the work, additional

attempts at communication that may or may not connect. This provisional quality is furthered through the rough tactility of her work and the purposeful choice of materials ready at hand.

The work of **Saul Fletcher** (b. 1967) is anchored in the interior space of his studio, which plays host to an ongoing rotation of installations or stagings that he captures as photographs. The enactment of these tableaux—which can take months to compose—is a critical element of his practice, but one for which the resulting image is the only glimpse and permanent record. As soon as the photograph is made, the scene is dismantled to make room for the next.

Presented in a line along the back wall of the gallery, the works function almost as windows into a world of Fletcher's construction, characterized by gestural and figurative markings on the wall, portraits of costumed figures and also real individuals in the artist's life. The photographs are generated from a private space, motivated by a kind of intimacy, and fittingly their small scale and minute details entice the viewer to come closer. Their composition is quiet, delicate; their mostly "Untitled" titles offer little by way of context, but Fletcher offers cues in their subtitles ("mother," "Homeland," "rope") that invite close looking.

Fletcher seems to seek shelter in his studio, with his photographs as missives to the outside world. Even the portraits of people convey a type of loneliness and isolation. There is a taste for the morbid, even the abject, but also a vein of humor that connects the works and gives them a distinct dimensionality. As individual

images and also as a body of work, they are deliberately unresolved, presenting not a cohesive statement, but a reflection of a mind that is at times conflicted and uncertain, but also alive and inquiring.

Constance DeJong (b. 1950) is an artist, writer, and performer for whom language and time—and experiences of the two unfolding together—are at the core of her practice. From her celebrated 1975 experimental novel *Modern Love* (reprinted last year by Primary Information and Ugly Duckling Presse) to the recent multi-faceted project *Nightwriters*, her works complicate traditional paradigms, including familiar literary structures, chronological flow, and representations of gender and sexuality.

In *Let me consider it from here*, a series of DeJong's spoken audio works plays through speakers installed around the gallery. These dispatches trace the activities of a literally restless mind, a narrator in the habit of nocturnal walks. The four discrete but related narratives navigate the spaces of insomnia by way of racing thoughts and stargazing, weaving together into a seamless flow the close and the distant, hazy memories and peripheral cues. In the span of a few breaths, the artist's reverie registers the presence of a nearby candle, stark sociopolitical and economic realities, relationships between historical figures, the passage of time, celebrity deaths, and personal anxieties, all intertwining in a sleepless mental space.

These works contribute a set of sonic anchors to the exhibition. The sound domes in which