



LINDSEY WHITTLE

Illustrations by Clint Basinger

It seems appropriate that Archive as Action is a 3 person show. As a child, my dad told me the Hindu parable about the 3 blind people that approach an elephant. One grabs the tail and thinks it's a snake; one grabs the leg and thinks it's a tree and one grabs the ear and thinks it's a bird.

Individually these people don't really understand what an elephant is, but all together they are starting to get to the bottom of something. This story has been a consistent foundation for me as an artist. I believe that collaboration is actually the primary medium I work in. The more minds I am able to work with, the greater my understanding of the world around me. What a privilege to be paired with minds such as Cal and Amanda!

The other chief mode I work in, is connection. In a time when we are more connected to devices than to each other, it is important to bring individuals together, connect people to my work, and connect myself to other artists.

The foundation of the work for this exhibit is a non-objective shape language, formed through my connection with my fellow artist and husband, Clint Basinger. Since we met in 2011, we have been making collaboration drawings together. I mine the drawings for shapes that intrigue and excite me and isolate them. These isolated shapes, that don't belong to him, or me, but both of us, appear in repeated ways in my work. By working with the same materials and shapes over and over again in different ways I can really dig into what they have to offer.

What are the most important ideas that guide your life? What ideas are you discovering in Cal and Amanda's work? I hope you will let my work give you permission to be in the moment and have an open-ended conversation. I hope you can see the many applications and transformations these pieces have to offer. Use my pages in this zine like a workbook – draw in the margins, write down your ideas, answer my questions – contemplate the “elephant” with me.

Wearable projects: Paper, Tyvek and Neoprene

Since 2004, I have used the body to sketch and bring my art out of art spaces and into my daily routine. My pre-college education required a uniform everyday. When I encountered the freedom to wear anything I wanted, I started by exploring other uniforms: ballerina outfits, chef outfits, karate uniforms. I later shifted into collaging fashion and costume elements together.

Eventually I started to focus in on specific concepts and materials. I wanted to share 2 of the iterations of this project in this exhibition because the shapes and experiences have informed a lot of the other work in the exhibition.

Wearing Paper:

In 2013, I made the decision to wear paper every day for a year. I wanted to work with inexpensive materials that people could relate to and that had the potential to get sculptural on the body. I made a new composition everyday exploring different kinds of paper (brown paper, newspaper, wrapping paper, tracing paper etc). I couldn't fall in love with these compositions because the paper would rip and get rained on etc. I kept a stapler in my purse and if the wind ripped it off of me, I would staple it back together in a new way. I never got used to how much sound the paper would make in quiet situations or how impactful this project would be to the people around me. The paper pieces you see here are remnants left from these wearable compositions, and some collages/projects I made from the remnants.

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Wearing Tyvek:

Half way through the year I decided focus in the project more. I decided to work exclusively, with Tyvek, which is a paper/fabric hybrid. This allowed me to sew and add closures etc. Instead of making a new composition daily, I decided to add or subtract to the same composition everyday, creating one long sentence over the course of many months. I framed the outfit on the last day of the project to preserve that conversation.

Wearing Neoprene:

I use my paper project as reference for a lot of things that I make in the present. I became aware last year, of my dependence on my loud textile prints to make an impact. I was neglecting the sculptural capabilities of what I wear. So I decided to revisit some of the ideas in the paper project through a different material: Neoprene. I document everything that I wear everyday. I wanted the documentation to be an art experience on it's

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own. I knew I wanted to remove the body from these images and let the material speak for itself. Sometimes I learn the most about my work by giving it away. My fellow artist, Bert Marckwardt works very differently than I do, which is why it's so important to put our heads together. Bert also worked closely with me during the paper project, so I knew he understood the work. This digital collage/animation you are seeing is Bert processing hundreds of photos of my creating shapes on the body with neoprene daily into an otherworldly collage experience. The neoprene original photos were shot by friend and frequent collaborator, Dustin Schleibaum.

How does what you wear impact the people around you, your mood, your day? What is your uniform and why?

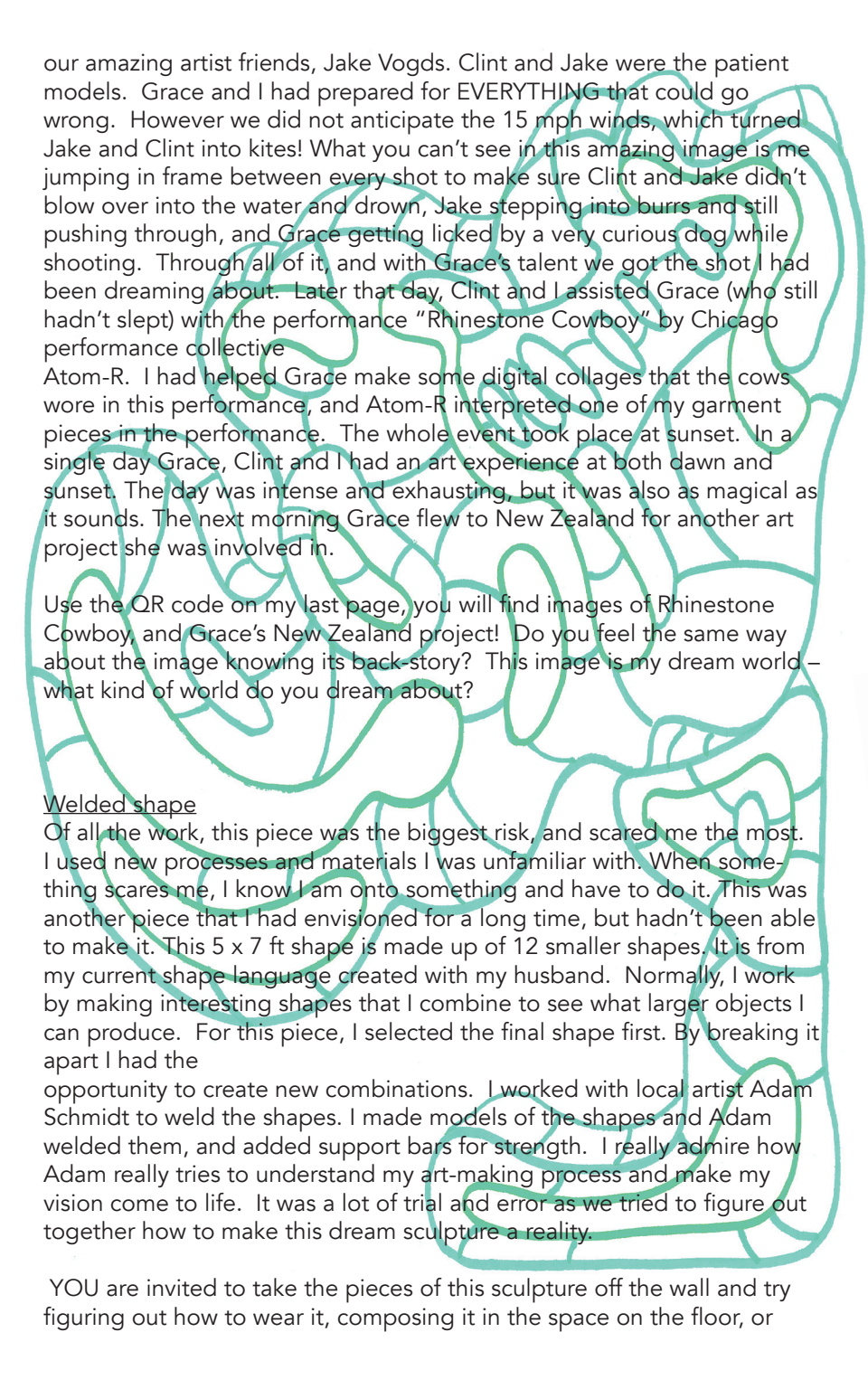
Ceiling Images

There are 2 images on the ceiling. 1 image is by the elevator and one large one on a light box. Grace DuVal took both of these images of my work. The image by the elevator is of an installation I did in 2014. I love seeing my work through Grace's eyes. She shoots color in such a magical way, and she really gets my work and me as a person. I have always felt that image looked like a painting that I couldn't look away from. But I have never found the right time to show it until now.

The images are on the ceiling because I wanted to go off script. We have expectations about how things are supposed to be in a space. I thought about how little I look up, and saw this as an opportunity to change that point of view.

I have a story about the light box image. For this exhibition, I turned to the ideas I had been dreaming about for years but hadn't had the opportunity to execute. I had thought about doing this image with Grace for YEARS. I wanted to create an otherworldly, contemplative landscape with my hook and loop work that you could just fall into and spend time with. Grace was in right away – we come up with collaborative projects as an excuse to hang out since we both work non-stop. We shot this image last September on my favorite beach in Rogers Park in Chicago. The window of time to shoot on a beach in Chicago and not freeze is small. We knew we wanted this image to happen at dawn. So my husband Clint and I, due to work constraints, had to drive through the night on a Friday (I slept in the car), got to Chicago at 3 am, Grace was still up working, and Clint took an hour nap. We left for Rogers Park at 4 am to meet another one of

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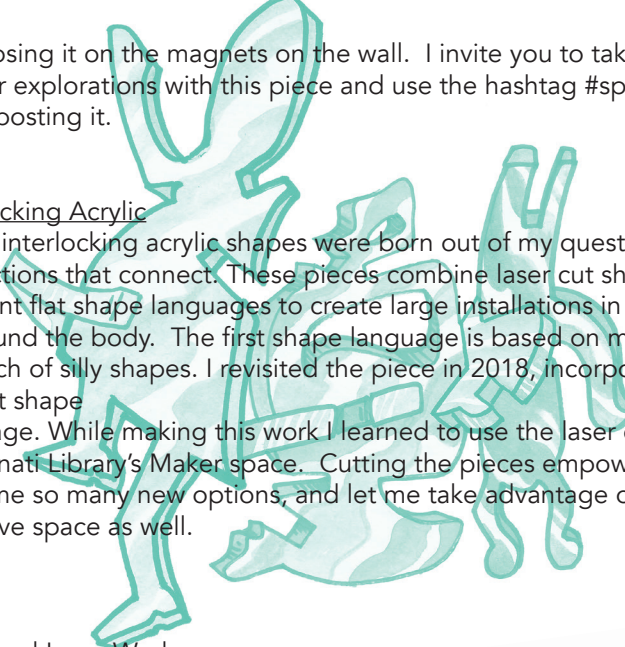
our amazing artist friends, Jake Vogds. Clint and Jake were the patient models. Grace and I had prepared for EVERYTHING that could go wrong. However we did not anticipate the 15 mph winds, which turned Jake and Clint into kites! What you can't see in this amazing image is me jumping in frame between every shot to make sure Clint and Jake didn't blow over into the water and drown, Jake stepping into burrs and still pushing through, and Grace getting licked by a very curious dog while shooting. Through all of it, and with Grace's talent we got the shot I had been dreaming about. Later that day, Clint and I assisted Grace (who still hadn't slept) with the performance "Rhinstone Cowboy" by Chicago performance collective Atom-R. I had helped Grace make some digital collages that the cows wore in this performance, and Atom-R interpreted one of my garment pieces in the performance. The whole event took place at sunset. In a single day Grace, Clint and I had an art experience at both dawn and sunset. The day was intense and exhausting, but it was also as magical as it sounds. The next morning Grace flew to New Zealand for another art project she was involved in.

Use the QR code on my last page, you will find images of Rhinestone Cowboy, and Grace's New Zealand project! Do you feel the same way about the image knowing its back-story? This image is my dream world – what kind of world do you dream about?

Welded shape

Of all the work, this piece was the biggest risk, and scared me the most. I used new processes and materials I was unfamiliar with. When something scares me, I know I am onto something and have to do it. This was another piece that I had envisioned for a long time, but hadn't been able to make it. This 5 x 7 ft shape is made up of 12 smaller shapes. It is from my current shape language created with my husband. Normally, I work by making interesting shapes that I combine to see what larger objects I can produce. For this piece, I selected the final shape first. By breaking it apart I had the opportunity to create new combinations. I worked with local artist Adam Schmidt to weld the shapes. I made models of the shapes and Adam welded them, and added support bars for strength. I really admire how Adam really tries to understand my art-making process and make my vision come to life. It was a lot of trial and error as we tried to figure out together how to make this dream sculpture a reality.

YOU are invited to take the pieces of this sculpture off the wall and try figuring out how to wear it, composing it in the space on the floor, or



composing it on the magnets on the wall. I invite you to take a picture of your explorations with this piece and use the hashtag #sparklezillacac when posting it.

Interlocking Acrylic

These interlocking acrylic shapes were born out of my quest for materials and actions that connect. These pieces combine laser cut shapes from 2 different flat shape languages to create large installations in a space or around the body. The first shape language is based on my cultural research of silly shapes. I revisited the piece in 2018, incorporating my current shape language. While making this work I learned to use the laser cutter at the Cincinnati Library's Maker space. Cutting the pieces empowered me, gave me so many new options, and let me take advantage of the negative space as well.

Hook and Loop Work

This work can be seen as a cloud on the ceiling of the hallway and in the reflective room.

The hook and loop work was born out of my desire to connect people together and put multiple people in one garment. Hook and loop tape literally connects together. It was invented for the NASA space suits, so it is crazy strong! It has endless sculptural capabilities. It defies gravity, and can connect to the body, walls, floors, ceilings, or any surface. I have been making shapes with this material and all of its transformative and infinite possibilities since 2013. My grad school advisor once told me "it's all a sketch until you're done with it" and I keep that idea close to my heart.

You are welcome to use the remote in the hallway to turn on and change the lights of the velcro cloud. Please also use the remote to turn them off when you are finished!

Performances/Installation changes

My work will feature 4 performances during this exhibition and the work being exhibited will change after each to reflect the performance. Please feel welcome to come to any or all of the performances!

March 13 Same Beginning- Different Ending: A Collaborative Exploration Between Sky Cubacub, Grace Duval, Lindsey Whittle and Pones INC

April 4 Light Collage: A fully collaborative performance between Lindsey Whittle, Pones INC, and Bert Marckwardt.

May 23 Interior Castles: Music and Movement in 3 Parts

June 13 #spikow2 (A wedding reception reenactment)

Atrium of Window Clings

An important aspect of my work is to make digital collages from images of my significant works and then turn those into fabric prints. I then wear those prints which creates conversations around those original artworks, keeping the work alive and active. In recent years, I have also been printing these digital collages onto window clings to create stained glass windows. Color needs light to thrive. So light has become a large aspect of my practice. Using the sun to blast colorful shapes into spaces is very exciting for me. I wanted to welcome people to Archive as Action and celebrate the other amazing artists in the exhibition. So 2 of the fabric prints I made from images of Amanda's work and the other from Cal's work. Can you figure out which prints in the Atrium belong to Cal and Amanda?

Take a picture of this QR code and it will take you to a page on my website.

On this page you will find:

- Images patrons have taken in this exhibition.
- Links to artists I mentioned in this zine.
- Descriptions of all the the incredible people that made this work possible. It takes a village!
- Descriptions of the 4 performances.
- An important essay about my current work by my colleague Matt Morris!

