

Do You Know  
WHERE YOUR  
**ART**  
COMES FROM?

*Southern Constellations* is the third exhibition in Transformer's four-part *Do You Know Where Your Art Comes From?* series, being presented over two years at the American University Museum and the Rotunda of the Katzen Arts Center. *Do You Know Where Your Art Comes From?* is curated by Victoria Reis, executive and artistic director of Transformer, in collaboration with Tim Doud, associate professor of art and coordinator of the Visiting Artist Program at American University. Highlighting various contemporary platforms, artists, and arts organizations, *Do You Know Where Your Art Comes From?* investigates current and future models of art organizing.

*Do You Know Where Your Art Comes From?* is inspired by Common Field, a new national arts network of arts organizers, artist projects, and non-profit and independent art spaces. Transformer and Elsewhere are founding members of Common Field ([www.commonfield.org](http://www.commonfield.org)).

## SOUTHERN CONSTELLATIONS PROGRAMMING

all programs take place within the  
American University Museum at the Katzen Arts Center unless otherwise noted

**SATURDAY, APRIL 2, 6 - 9 p.m.**

### OPENING RECEPTION

Join Transformer, American University, and Elsewhere as we celebrate the opening of *Southern Constellations*.

**THURSDAY, APRIL 28, 6:30 - 7:30 p.m.**

### PANEL DISCUSSION WITH GEORGE SCHEER AND VICTORIA REIS

Join George Scheer (executive director of Elsewhere), Victoria Reis (executive and artistic director of Transformer), and Tim Doud (associate professor of art at American University) for a discussion of the artworks in *Southern Constellations*, the *Do You Know Where Your Art Comes From?* Transformer/AU series, and Elsewhere's curatorial initiative to extend experimental practices and creative networks in the South.

**SATURDAY, APRIL 30, 11 a.m. - 5 p.m.**

### SOUTHERN CONSTELLATIONS CONVERGENCE: EXPLORING EXPERIMENTAL PRACTICE AND RESOURCES IN SOUTHERN CITIES

Participation is free

Presented in collaboration with the *Southern Constellations* exhibition at AU, the Southern Constellations Convergence will be a full day of back-to-back panels with breakout sessions, mapping art spaces and artist led projects around the southeast region with a focus on planning for the next national Common Field convening to take place in Miami, FL, Fall 2016. **Advance registration is required:** [SouthernConstellations.eventbrite.com](http://SouthernConstellations.eventbrite.com)

**EXHIBITION HOURS: TUESDAY - SUNDAY, 11 a.m. - 4 p.m.**

**t r a n s f o r m e r**'s 2015/16 Exhibition Series and programs are supported by: The Andy Warhol Foundation for the Visual Arts, The DC Commission on the Arts and Humanities/NEA, The Morris & Gwendolyn Cafritz Foundation, The Bernstein Family Foundation, The Robert Lehman Foundation, The CrossCurrents Foundation, The S&R Foundation, The National Endowment for the Arts' Access to Artistic Excellence Award, and The Visionary Friends of Transformer—individual donors, members of our Annual Auction Host Committee, and Corporate Sponsors.



AMERICAN UNIVERSITY MUSEUM  
COLLEGE of ARTS & SCIENCES

4400 Massachusetts Ave NW, Washington, DC 20016



t r a n s f o r m e r

[www.transformerdc.org](http://www.transformerdc.org)



## SOUTHERN CONSTELLATIONS

APRIL 2 - MAY 29, 2016

AMERICAN UNIVERSITY MUSEUM AT THE KATZEN ARTS CENTER

THE 3RD EXHIBITION IN TRANSFORMER'S FOUR-PART *DO YOU KNOW WHERE YOUR ART COMES FROM?* SERIES IN COLLABORATION WITH AMERICAN UNIVERSITY'S VISITING ARTIST PROGRAM

**TRANSFORMER IS PROUD TO PRESENT *SOUTHERN CONSTELLATIONS***, the third exhibition in our four-part *Do You Know Where Your Art Comes From?* series, profiling the work of Elsewhere—a museum and artist residency set in a former thrift store in Greensboro, North Carolina. Highlighting their curatorial initiative to extend experimental practices and creative networks in the Southern United States, *Southern Constellations* is an exhibition curated by Elsewhere featuring 15+ artworks by southern artists who participated in their *Southern Constellations* fellowship program.

Now in its fourth year, Elsewhere's *Southern Constellations* program invites six artists raised or based in the southern United States for fellowships at the museum to create site-specific works that explore the museum, its collection and communities as an intersecting ecology of social, political, and material concerns. Through the *Southern Constellations* fellowship program, Elsewhere considers the conditions and context for experimentation in the South, connecting with regional networks of experimental artists and arts spaces.

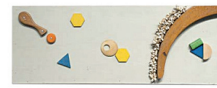
A selection of Elsewhere's *Southern Constellation* works have shown at the Atlanta Contemporary (Atlanta, GA), ArtSpace Raleigh (Raleigh, NC), Allcott Gallery and Sloane Art Library on the campus of University of North Carolina—Chapel Hill (Chapel Hill, NC), Smith Gallery at Appalachian State University (Boone, NC), and the Stanford L Warren Library (Durham, NC). The residency is funded in part by the National Endowment for the Arts.

**transformer** is a Washington, DC based 501 (c) 3 artist-centered non-profit visual arts organization, providing a consistent, supportive, and professional platform for emerging artists to explore and present experimental artistic concepts, build audiences for their work, and advance their careers. A catalyst and advocate for contemporary artists and emergent expression in the visual arts, Transformer connects and promotes emerging visual artists within regional, national and international contexts through exhibition and program partnerships with artists, curators, commercial galleries, museums and other cultural institutions. [www.transformerdc.org](http://www.transformerdc.org)

**elsewhere** Museum and Residency is an artist-run non-profit contemporary art organization set in a former thrift store in downtown Greensboro, NC. Utilizing the massive 58-year inventory, artists from across the globe utilize Elsewhere's environment of art and everyday objects to invoke new modes for creative response, living, doing and exchanging. The museum is open daily to the public and provides a unique cultural anchor for downtown Greensboro. It presents a changing, interactive environment of artworks, objects, and events that inspire new ways to look at and re-purpose recent cultural surplus. An experience at Elsewhere activates contemporary memory and brings new concepts, perspectives, and life practices to visitors. [www.goelsewhere.org](http://www.goelsewhere.org)



**Andrew Raffo Dewar (Tuscaloosa, AL):** *Material Music*, 2013. Collection object assemblages on wooden boards, 33.5 x 11 in. and 26.5 x 19.25 in. *Material Music* is a series of visual scores creating symbolic notation for sound and movement based performances.



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**Frau Fiber (Carole Lung) (Los Angeles, CA):**

*Revolution Textiles*, 2010. Embroidered double sided tapestry made with historic NC fabrics. 6 x 5 ft. *Revolution Textiles* was quilted in partnership with third generation Cone Denim Mills factory workers depicting the closure of NC's mill villages and the trucks that carried away houses.



**George Jenne (Chapel Hill, NC):** *Two Bizarre and Unexplained Deaths*, 2015. Digital video.



*Two Bizarre and Unexplained Deaths* follows a cast of misfits toys through a set created with Elsewhere's materials and based on a script using excerpts from collection books.

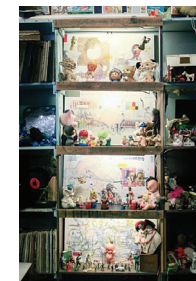
**Hillerbrand + Magsamen (Houston, TX):**

*Elsewhere China and Elsewhere Rainbow*, 2014. Archival inkjet prints 4 x 3 ft. *Elsewhere China and Elsewhere Rainbow* mandalas examine the artists' relationship to the material goods that sustain and provide structure to their lives as a model for the organization of life itself.



**Collected and Recollected**, 2014. Projected video. In *Collected and Recollected* the family-artist team filmed a series of constructions and deconstructions of precariously stacked collection items.

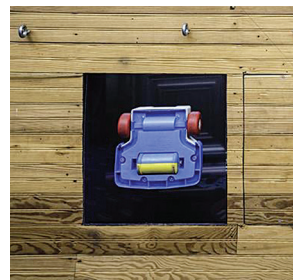
**Hông-Ân Trương (Durham, NC):** *To Preserve, Destroy*, 2015. Digital video and collection items packed in wooden crate. Trương created a video and sculpture based on deconstructing the Elsewhere installation "Far Away," as an archival analysis of the previous artists' interpretation of collection materials.



**Izel Vargas (Boynton Beach, FL):** *Looking for Ghosts*, 2014. Mixed media collages on wood panels. *Looking For Ghosts* presents the haunting effects of popular forms from our cultural past, using Elsewhere's toy collection.

**Jana Harper (Nashville, TN):** *New Walks in an Old Field*, 2015. Photographic prints, bound scans, and Elsewhere collection books.

*New Walks in an Old Field* is a series of object taxonomies based on the backs, undersides, reversals and other hidden parts of common consumer wares selected and maintained by Sylvia Gray, the former owner of Elsewhere's material collection.



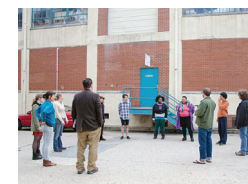
**John Q | Joey Orr + Wesley Chenault (Atlanta, GA):** *Untitled (Books)*, 2013. Vinyl letters and inscribed collection book. *Untitled (Books)* is a running list of events culled from inscriptions found inside Elsewhere books with a corresponding contract invites the addition of new institutional memories with each exhibition.

**Martha Whittington (Atlanta, GA):** *Flannery's Bunker*, 2014. Various military surplus items and mylar tent. For *Flannery's Bunker* Whittington refurbished, reinstalled, cleaned, and reproduced the museum's collection of military surplus to highlight historical artifacts and past artist's projects.



**Melissa Vandenberg (Richmond, KY):** *Sew to Speak*, 2013. Stitched fabric scrolls and sewing machine sculpture. Artifacts from performative sewing experiments in which the artist used Elsewhere's collection of sewing machines and fabrics to explore human/machine collaboration and competition.

**Nick Szuberla (Whitesville, KY and Wilmington, NC):** *I come from a place...*, 2013. Digital audio, 1:26:00. Szuberla hosted a series of community workshops on social justice media campaigns that resulted in an audio piece presenting personal narratives from Greensboro residents.



**Nsenga Knight (Durham, NC):** *Make Safe, Make Space*, 2014. Lithographic prints and stacked fabric (remnant of the *Fabric Fort* installation). While transforming Elsewhere's



Fabric Fortress, Knight hosted conversations with members of Greensboro's black community on perceptions of physical safety and psychological well being, resulting in the production of lithographic prints.

**Rachel Debuque (Washington, DC):**

*Future Holiday*, 2015. Digital video. A performance and video based on Elsewhere's weekly cleaning rituals.



**Regina Agu (Houston, TX):** *A Living Index*, 2015. Hand bound paper index and collection books. Regina Agu surveyed Elsewhere's collection to create a subjective index and dissection of social and cultural norms that pervade the store's collection.



**Stacy Lynn Waddell (Chapel Hill, NC):**

*Leukerbad*, 2014. Gold leaf work table, 33 x 33 x 30 in. Collection chairs and a repair kit. Waddell gilded one of Elsewhere's humble hand hewn tables marked with scuffs and scratches from daily use in the museum and residency to give it distinction as an objet d'art.

