

Domestica // Eel Space // April 18 - May 17, 2009

1. Gina Siepel *The Versatile Querl*
2008-9

2. Deborah Stratman
The Magician's House
16mm Film (Transferred to DVD), 2007

3. Sarazen Elyse Haile
Southern Comfort
Cornbread, 2009

4. Sarazen Elyse Haile *Suburbia #1*
Archival Inkjet Print, 2008

5. Sarazen Elyse Haile *Suburbia #2*
Archival Inkjet Print, 2008

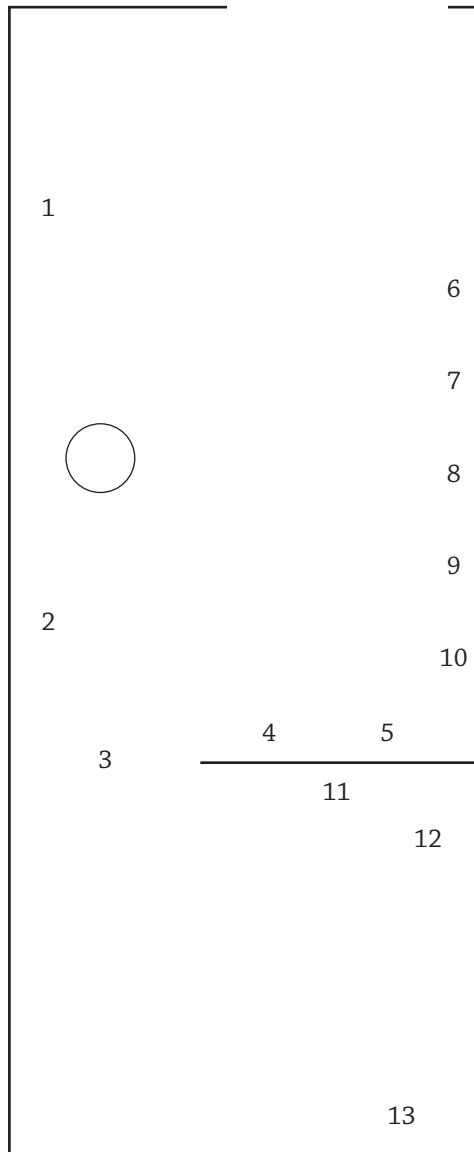
6. Ryan B. Richey *I miss you Bruce*
Bruce Cain's always absent. He's probably sitting cross-legged by his computer wearing my Dad's robe with holey loafers.
Charcoil on Canvas, 2008

7. Ryan B. Richey *Pie Dough*
Snuck in your room last night, Chun. You snoring away. I reached over, pinched off a little pie dough between my forefingers, balled it up, and stuck it in the oven for ten seconds.
Charcoil on Canvas, 2009

8. Ryan B. Richey *Aunt Alice*
Ree hee hee she cackles. Her first place an octagon. She and Lucky were a hot item until a tornado swept him away, their love young and combustible. It blew up a gas station. After Lucky it's Art who checks out porn on your computer. He closes it down when footsteps near.
Charcoil on Canvas, 2009

9. Ryan B. Richey *The Home's Coming*
I wake up at 5:30 each morning with nothing on except my whitey tighties. Pour a glass of whole milk, slide open the screen door, and perch atop semi rigid rusty wire fence watching the sunrise over misty vegetation. My inward breaths are cool and damp. When startled by Susie coming home from nights, say, "Forget you, I am staying out here!"
The foghorn from across acres and acres away to my left can't be seen, yet it's coming closer. By the year 2023 it will be in our driveway. Aruuuga! signals wake up calls and escapes. They're just kids like me, but more dangerous. See, they are from cities with no families, imprisoned parents, and crackheads. Sweet, sweet children, rotten children, and in between. Once again like me except they receive shitty food and corrupt house parents. After the evening Aruuuga! the children flee to the cornfields. They engage in grownup activities immersed in neverending corn stalks, eventually to be overcome by hunger and homesickness.
Charcoil on Canvas, 2009

10. Ryan B. Richey *Happy Birthday Jesus*
Velma puts her bundt cake atop the formica end table. Patty centers it and inserts one of her dusty red house candles into bundt cake's center hole. Five disposable lighters head towards the wick while the Happy Hutsons surround the delicacy. Gib swats them all away. It's his house. He was the marine in 'Nam, a cook, but still. "Marines don't die they just go to hell and regroup," proclaims the banner stretched from wall to wall. His lighter flick sends us into:
Happy Birthday to You
Happy Birthday to You
Bewildered elderly neighbor who no one really knows groans, "Whose birthday is it?"
Shh...It's Jesus's!
"Oh God, I didn't know," he replies.
Happy Birthday Dear Jesus
Happy Birthday to You
Charcoil on Canvas, 2008



11. Sarazen Elyse Haile *Tranquility*
2008

12. Ryan B. Richey *Wombhouse*

Sofa chair and Kevin's mom have become one. Drifts in and out. Eyes open for a Harrison Ford movie. They close as her two sons help deplete her meds and funds.

Charcoil on Canvas, 2008

13. Sarazen Elyse Haile

Sarazen Elyse Haile

I take everyday objects and give them new meaning through changing their circumstances either in print or installation form. I utilize pattern frequently for its aesthetic and cultural context. My interests lie in understanding cultural norms in form and function while discovering their flaws and oddities. Originally from Athens, Tennessee, I am currently an MFA candidate at the School of the Art Institute of Chicago in the printmedia program.

Ryan B. Richey

Ryan B. Richey is a Knightstown, IN native that has made a career of straying. From one medium to another. From jobs as wide-ranging as grave marker salesman to room service. He went to Purdue for accounting and ended up with a degree in painting. After finishing the MFA program at the SAIC, he stayed in Chicago to push out text, paintings, and songs with his band Hannis Pannis.

Gina Siepel

Project Statement

Between 1913 and 1925, *Popular Mechanics* magazine published a series of books called *The Boy Mechanic*, containing do-it-yourself projects for boys. My encounter with these books nearly one hundred years later has inspired The Boy Mechanic Project. In this project I build objects from these books and use them in installations and performances. These works are intended to act as mediators in a dialogue between history and the present, and are rooted simultaneously in celebration and subversion of the American ideals of self-reliance and ingenuity.

I utilize a hybrid group of techniques, from the traditional crafts of boatbuilding and furniture making to the contemporary tools of video production and web design. The project explores the paradox of self-reliance: American individualism has contributed to a culture of alienation and domination, and yet ingenuity and self-reliance offer the redemptive potential of imagination and action. I approach these absurd works with earnest faith, patient trial and error, and careful craft, in order to emphasize the inventive potential of artistic practice rather than simplistic irony. Through this practice I seek to question and queer the inevitability of current conditions: the production of gender, the possibility of personal autonomy, and the stability of historical narratives.

Bio

Gina Siepel is an interdisciplinary artist based in West Concord, Massachusetts. Her exhibitions, designs and projects have been seen at many venues around the northeast, including SPACE Gallery (Portland) Maine, The Institute of Contemporary Art at Maine College of Art (Portland, ME), Walden Pond (Concord, MA), Peabody Historical Society (Peabody, MA,) Sarah Lawrence College (Bronxville Ny), and St. Ann's Warehouse (Brooklyn, NY) among others. She is currently the *Currents Emerging Artist* at the Colby Museum of Art (Waterville, ME), and will have a solo exhibition there in 2010. She attended the Skowhegan School of Painting and Sculpture in 2008, and received an MFA in studio art from the Maine College of Art, also in 2008. Gina also holds a BFA in painting from the School of Art and Design at the State University of New York at Purchase, 1996. She is the Minister of Engineering in The Mole Cabal, a performing arts collective. *Domestica* is her first show in Chicago, and she is excited to be part of it.

Deborah Stratman

Deborah Stratman is a Chicago-based artist and filmmaker whose work plies the territory between experimental and documentary genres. Her films and frequent work in other media, including photography, sound, drawing and sculpture often explore the history, uses, mythologies and control of highly varied landscapes: from Muslim Xinjiang China, to rural Iceland, to gated suburban California. She recently completed a series of works that collectively address concepts of the paranormal in the information age and is presently working on a new film about the milieu of elevated threat, patriotism, wilderness and the possibility of transcendence. Stratman teaches in the School of Art & Design at the University of Illinois at Chicago and her work has been shown at many venues including the Sundance Film Festival.