MICHELLE GRABNER
I WORK FROM HOME
Organized by David Norr, Chief Curator
NOV 1, 2013—FEB 16, 2014
Main Gallery

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MICHELLE GRABNER (1962, Oshkosh, WI) lives and works in Oak Park, IL. Solo exhibitions of her work have been held at PEREGRINE PROGRAM, Chicago, INDIA, The University of Wisconsin, Milwaukee; MINUS SPACE, Brooklyn; Ulrich Museum, Wichita, and University Galleries, Illinois State University. She has been included in group exhibitions at Museum of Contemporary Art, Chicago; Walker Art Center, Minneapolis; Tate St. Ives, UK; and Kunsthalle Bern, Switzerland. Grabner joined the faculty of the School of the Art Institute of Chicago in 1996, and became Chair of the Painting and Drawing department in the fall of 2009. She is also a senior critic at Yale University in the Department of Painting and Printmaking. Her writing has been published in Artforum, Modern Painters, frieze, Art Press, and Art Agenda, among others. Grabner is co-curator of the 2014 Whitney Biennial.

WITH SUPPORT FROM
THE SUBURBAN

I Work From Home features a replica of The Suburban, an artist project space Michelle Grabner and Brad Killam founded in an 8 x 8 foot storage shed in their backyard. Positioned in the suburbs, The Suburban offers an alternative platform for contemporary art outside of the typical hierarchies. Through a commitment to challenging artists and work, The Suburban (which now includes an extension in their garage) has built up an impressive exhibition history and gained an international reputation. Openings draw a good crowd of students, artists, and supporters, who converse, relax, and snack on homemade cookies and cold beers.

At MOCA Cleveland, The Suburban features a series of installations programmed by Grabner. In typical Suburban tradition, openings take place on Sunday afternoons, at which time Museum admission will be free.

2014 exhibitions are funded by The Andy Warhol Foundation for the Visual Arts.

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MICHELLE GRABNER WORKS FROM HOME

Over the past 20 years, Michelle Grabner has woven a remarkable practice of art making, criticism, and curating, driven by distinctive values and ideas: working outside of dominant systems, having a critical, theoretical stance on art-making, working across platforms and towards community. Her practice, the artist suggests, challenges the notion of community and explores the intersections and possibilities of feminism, art history, and contemporary art. Grabner's recent exhibition, "Michelle Grabner: Works from Home," at the University of Wisconsin-Milwaukee's Visual Arts Center, is a reflection of her approach to art-making and her engagement with the communities she belongs to.

From the past to the present, Grabner's work demonstrates a commitment to exploring the boundaries of art-making and the role of the artist in society. Her work has been shown in numerous exhibitions and festivals, including the Whitney Biennial, the Museum of Modern Art, and the Art Institute of Chicago, among others. Her work challenges traditional notions of authorship and ownership, and she continues to push the boundaries of what art can be and how it can be made.

In "Works from Home," Grabner presents a range of works that reflect her interests in domesticity, family, and community. The exhibition includes a selection of Grabner's paintings, sculptures, and installations, all of which are created from materials found in her home and工作室. The works are both retrospective and forward-looking, exploring the intersections of art and life, and the role of the artist in society.

Grabner's practice challenges the traditional notions of authorship and ownership, and she continues to push the boundaries of what art can be and how it can be made. Her work is a testament to the power of art to engage with the world, and her commitment to exploring the intersections of art and life is a model for other artists and practitioners.

In conclusion, "Works from Home" is a reflection of Grabner's commitment to exploring the intersections of art and life, and the role of the artist in society. The exhibition is a testament to the power of art to engage with the world, and Grabner's practice challenges traditional notions of authorship and ownership. Her work is a model for other artists and practitioners, and "Works from Home" is a必须 institue for those interested in contemporary art and its intersections with the world.