





This Catalog Belongs to:



Curated by Nicholas C. Lowe and Lisa Stone

Hyde Park Art Center, Chicago March 23 – June 16, 2024

Hyde Park ART CEN TED





5020 S. Cornell Ave. Chicago, IL 60615 773.324.5520 www.hydeparkart.org

Cover and endpaper art: Alice Shaddle, Stay, The Mist, 1999, collage on canvas, wood frame,

 $68\ x\ 78\ x\ 1\ \frac{1}{4}$ in. Collection of Charles and Camille Baum. Photo: Scott Dietrich.

Endpaper front, right: Alice Shaddle, Sleepy Owl, 2007, collage on canvas.

Endpaper back, left: Alice Shaddle, Title unknown (Sleepy owl), collage on paper, c. 2000.

Private collection.

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A Family Affair

The family-oriented education and public programs at Hyde Park Art Center strengthen bonds between generations through contemporary art and art-making while providing a place to forever feel at home. Artist Alice Shaddle (1928-2017) and her former husband Don Baum (1922-2008) may well be the first legacy family of the Art Center: Shaddle exhibited here and taught children's painting and drawing between 1956-2008 and artist Don Baum was the Director from 1956-1972, where he curated the Hairy Who exhibitions (1966, 1967, 1968) and many others that helped define the Chicago Imagist movement. Their son Charles Baum took art classes at the Art Center as a child and served on the Board of Directors from 1993-1995. This year, we welcomed her grandson Cain Baum to teach art classes in the Oakman Clinton School and Studios. If there ever were Art Center royalty, it is the Baum/Shaddle family. Therefore, when Charles and art historian Dr. Susan Weininger proposed to partner with Hyde Park Art Center in presenting an exhibition of Alice Shaddle's work, we were honored by the opportunity to present a homecoming of sorts.

Alice Shaddle's first solo show at Hyde Park Art Center was held in honor of her retirement from teaching in 2007 at the impressive age of 79 years old. *Fragments in a Fractured Space* featured her then latest series of large collages on canvas. Several responded to the post 9/11 experience made between 2001-2003. Each picture was composed of thousands of tiny bits of paper in a style similar to pointillism, to build up images resembling nature, buildings or figures. Most audience members, seeing her work for the first time, had no idea that those artworks were just the tip of the iceberg that is Alice Shaddle's oeuvre.

Fuller Circles digs deeper into Shaddle's artwork history to present meaningful works from the 1960s to 2000s. The exhibition is curated by Nicholas Lowe and Lisa Stone with outstanding curatorial assistance from Dana Boutin, expert assistance on the exhibition design from Jeffrey Ose Ohuaregbe, and contributions from Cain Baum as Research Fellow. This exhibition marks the second at the Art Center where Lowe and Stone have creatively positioned Chicago's lesser-known art history in the forefront by contributing new research and academic prowess to an artists' oeuvre—the first show being Roger Brown: Calif., U.S.A. (2010). Together, the curators worked tirelessly with the Shaddle/Baum

family to locate impressive pieces in local collections and dive deep into the family's archives. A special thanks goes to Kathryn Kucera, Matt and Ariana Lowman, Lauren Moltz and John Clement, Adrienne and David Doll, Dr. Debra E. Weese-Mayer, and the Illinois State Museum for loaning significant works to the exhibition ensuring that a larger public may enjoy them for the first time in this century. Additionally, a truly profound exhibition like this would not be possible without the generous selection of private artworks and writing made available from the Baum family archive.

Notable scholars, contemporary artists and friends of Alice Shaddle contribute their sincere and refreshing perspectives on Shaddle's work in relation to their own practices and ongoing research in this publication. Artists Aimée Beaubien, Adelheid Mers and Mary Lou Zelazny take three very different approaches towards understanding Shaddle's playful yet meticulous compositions incorporating paper, pencil, and photography. Distinguished art historian Judith Russi Kirshner paid careful attention to Shaddle's practice in relation to the vast range of collaged forms in notecards she exchanged with her closest friend, artist Kathryn Kucera. Together, along with the insightful essay by curators Lisa Stone and Nicholas Lowe, the project proudly established significant scholarship on Alice Shaddle, asserting her rightful place as an innovative woman artist and educator who helped shape Chicago's artist community in the twentieth century.

Hyde Park Art Center is grateful for the generous support of the Terra Foundation for American Art for funding the research, development, exhibition and catalog production for *Fuller Circles*. It is an honor to be participating once again in their 2024 Art Design Chicago initiative exploring Chicago's art and design legacy in the nation and around the world.

Nothing happens at the Art Center without support from an ensemble of wonderful colleagues who deserve recognition. Jeff Robinson and Tran Tran skillfully produce our exhibitions. Ciera McKissick collaborates with curators to design lively programs to engage visitors with our exhibitions. Sofia Gabriel leads marketing and PR efforts to ensure audiences are aware of our exhibitions and programs. I have them and many more colleagues to thank for their support of this project.

Allison Peters Quinn

Director of Exhibition & Residency Programs

Hyde Park Art Center

This past year, Chicago lost collage artist Tae Kwon Kong, known as Thomas Kong, who was born in North Korea and immigrated from South Korea to Chicago in 1977. In a remembrance of Kong, writer Chris Reeves recalls a phrase from Brian Eno and Peter Schmidt in their "Oblique Strategies" card deck: "Repetition is a form of change." Kong and Shaddle, who regularly frequented Kinkos, knew this lesson well. Another "Oblique Strategies" card that comes up for me when I think of these two artists is "Tidy up." Kong's impulse to clean up the shelves of his convenience store. Kim's Corner Foods. by adding images to the racks launched his practice, the store becoming his studio and art environment. Collage techniques of arranging and assembling found media and objects are well-suited to the creative strategy of tidying up, work stereotypically done by women and marginalized populations.

Dana Boutin,
 research associate



Thomas Kong's collages were installed in Hyde Park Art Center's kitchen for *Artists Run Chicago 2.0*, a major exhibition that celebrated Chicago's independent visual art scene between 2009-2019, including the work of fifty artist-run spaces and organizations.



Alice Shaddle: Life

Alice Shaddle (December 21, 1928 - November 27, 2017) was a remarkably gifted and highly original artist who lived and worked in Chicago. She was robustly engaged in the art culture of the city, where she concentrated life and work in Hyde Park. She was well known in her lifetime, particularly in her early to mid-career years. Shaddle was a devoted educator who taught art classes at Hyde Park Art Center for over 50 years, informing, encouraging, and delighting countless young artists. She was a founding member, and former chair, of Artemisia Gallery, where she exhibited from 1973 to 2002. She received her BFA from the School of the Art Institute of Chicago (SAIC) in 1954 (the year she married artist Don Baum; the couple separated in 1970) and her MFA from SAIC in 1972. Shaddle worked in many media, often focusing on particular modes and materials, meticulously and intensively, resulting in highly resolved bodies of work. She was fearless in her experimentation with media, creating elaborate floor installations, paintings, prints, drawings, sculptures, reliefs, boxed objects, magazines, and all manner of collages. She had a disciplined practice of creating and mailing many hundreds of collage/gifts for her family and close friends. Shaddle's poetry augments her varied visual works.

As a resident, mother, homemaker, and placemaker, Shaddle was creatively engaged in her life in Frank Lloyd Wright's 1892 George Blossom House on Kenwood Avenue, where she lived for over five decades. She interacted with Wright's very early Prairie School idiom, responding to its design through specific furnishings, while physically and compositionally engaging its architectural features and elements in her work. She meticulously conserved and championed this significant structure.

Shaddle exhibited widely, especially in Chicago and the vicinity. Her work is in the collections of the Museum of Contemporary Art Chicago, the Smithsonian American Art Museum, the Illinois State Museum, and in many private collections.

It's fitting that her first solo exhibition in many years is at Hyde Park Art Center—a beating heart in Shaddle's world for so many years.

For more on Alice Shaddle's life, works, and exhibitions, please visit www.shaddlebaumarchive.com.

(opposite page)
Alice Shaddle in the
George Blossom House.
Her sculpture *Cake*Stand (1967) appears in
the background.

Alice Shaddle: Fuller Circles

Until 2021 we had only vaguely heard of Alice Shaddle. A brief viewing of stacks of her works in her family's collection drew us into the endless magic she spun with uncountable pieces of paper, and many other media. As we explored her range of strikingly original techniques and frequently bewildering modes of construction, we were increasingly baffled that—like many once well-known artists—she had slipped from public view. Over the past two years, we've contemplated the formidable task of distilling part of her immense oeuvre into this exhibition and catalog.

We were initially invited to enter her remarkable visual world alongside the work of artist, curator, and cultural impresario Don Baum. Shaddle and Baum married in 1954, had two children, and separated in 1970. Shaddle and Baum shared in each other's lives while they were still discovering themselves, as individuals and as artists. Their early paintings and collages are wildly original yet echo with modes of drawing subject matter from their lives, including representations of their children, Charles and Maria.

A photograph featuring a work by each artist, taken in the 1960s when they were married, shows a daring paper sculpture by Shaddle and an enigmatic assemblage by Baum, sharing space in the Frank Lloyd Wright-designed George Blossom House.

Both Shaddle and Baum went on to perform robustly in separate realms of Chicago's alternative, artist-run

spaces. They conducted their lives apart, occasionally overlapping, and sometimes as rivals. Shaddle was a founding member of Artemisia Gallery, a cooperative exhibition space run by, and dedicated to addressing gaps in professional opportunities for, women artists. Don Baum challenged the mainstream and expanded opportunities for artists in other ways. As a curator, Baum facilitated a series of legendary exhibitions for artists who became known as Chicago Imagists, at Hyde Park Art Center, among many other curatorial projects. They both taught art classes for decades at the Art Center (at times simultaneously, but separately), in the Hyde Park neighborhood they called home.

A research project into the lives and works of Alice Shaddle and Don Baum was initially proposed to and funded by the Terra Foundation for American Art (TFAA), as a part of the TFAA's Art Design Chicago 2024 initiative. The research team included Shaddle and Baum's son, Charles Baum, as lead consultant; their grandson, Cain Baum, as Research Fellow; and art historian Susan Weininger as a project advisor. The team assembled an exhaustive cache of images and information about both artists' lives and work. Cain devised and conducted a series of interviews over two years, with artists, scholars, critics, and colleagues and friends of his grandparents. The goal was to create an online catalogue raisonné and archive representing both artists on their own footing, available at shaddlebaumarchive.com.

As advisors and now curators, we were invited to join the project in 2021, with the idea that an exhibition and digital archive would grow from this research. We had the excellent fortune to have close contact with both artists' work. While both are deserving of greater, and individual, attention, we decided to focus on Shaddle, recognizing the more pressing need to investigate the contemporary relevance of this highly original yet overlooked artist. This process would not have been possible without access to the family collections, and the deep research and assembled resources that the first phase of this project produced.

Working closely with Charles and Cain, the project naturally retains strong connections to family. We have appreciated their support and unceasing enthusiasm at every stage, introducing ideas into our work, the exhibition, and the catalog—which itself was conceived and constructed as a collage-of-sorts, layering the perspectives of family, artists, and others involved in the project with archival materials reflective of Shaddle's life and our process.

The exhibition is not a retrospective or even a survey. Rather, it is a selection of works from distinct periods of Shaddle's career drawn together by compelling aspects of the conceptual, material, and formal choices evident in the work itself. Individual works interrelate thematically across the gallery and through the catalog. These include (in the order of her working phases): a daring, early papier maché bas-relief collage sculpture; documentation and remnants from Shaddle's elaborate, immersive paper and vellum floor installations, and related colored pencil drawings; shadow boxes with haunting visages; a group of meticulously constructed cut paper collage compositions; and a selection of collaged correspondence.

Shaddle was an inveterate collagist, who worked every day, cutting and collaging paper pieces up to the day before she passed away. A large collection of personalized notecard collages was created and sent as missives to her closest friend and confidant, artist Kathryn Kucera. They were in touch almost daily, for many years. The cards reveal a sense of intimacy and through a sharp sense of humor, they communicate a deep friendship and support for each other's creative lives. During these years, Shaddle also created many collages incorporating photographs of her children and



From left to right: Artemisia Gallery members and friends Alice Shaddle, Shirley Fedorow, and Kathryn Kucera. Shaddle created this collage notecard for Kucera c. 2000. Collection of Kathryn Kucera.

grandchildren, as touchstones of her love for them, and as gifts.

Understanding Shaddle's relationship to home and family has been important in considering the details of her work. The Frank Lloyd Wright George Blossom House continued to be a deeply influential element in Shaddle's work for many decades, framing her vision and occupying her imaginative world. The Georgian exterior belies the stunning early Prairie School architectural explorations within. Shaddle referenced its defining features: vertical balusters, inglenooks, widely arched doorways, and semi-circular bay and casement windows of leaded glass, in works in several media. Her depictions of the light interacting with the house convey the more subtle, emotional impact of this beloved home and studio environment. She constructed large-scale, sometimes room-sized, sculptural and floor installations throughout the house. Her kitchen was a preparatory space where she cut thousands if not millions of paper pieces from household cartons and magazine pages. Features of the Blossom House are the framework for the exhibition's installation and lighting design.

To inaugurate the curatorial process, we installed thirty-three of Shaddle's artworks, with a selection of sketchbooks, in a studio at the Art Center in June 2023. We held convenings for Art Center staff and invited ten artists, curators, and an art critic to explore Shaddle's works. Their recorded and transcribed conversations have been invaluable to the curatorial process. Four participants-Aimée Beaubien, Adelheid Mers, Judith Russi Kirshner, and Mary Lou Zelazny—crafted insightful musings for this catalog on diverse aspects of Shaddle's work, bringing Shaddle into exciting contemporary conversations. Beaubien was invited to create the installation Aimée Beaubien: Through the Hothouse in the hallway gallery leading into Alice Shaddle: Fuller Circles. In some ways Beaubien's work responds to Shaddle's, resulting in a vivid porosity between Shaddle's intensively handmade-in-the-predigital-age work and Beaubien's intensively handmadein-the-digital-age work.

Like many artists, Alice Shaddle slipped from the public's eye and is most deserving of renewed critical, visual, and art historical attention. Our curatorial

approaches were guided by Shaddle's consistent high energy, her technical prowess, and the interconnectedness of her work, shining through each phase of her oeuvre. About Alice, her dear friend Kathryn Kucera said, "We need to exalt her efforts because she honored her sensibility and she worked hard to realize it. And she had priorities. And her priorities were family. She was a devoted homemaker par excellence. At Artemisia, things were always in order when she was present. She revered things. She appreciated them and she cared for them. I mean, she had her value systems straight, in my opinion. And she realized all the more elusive things of life too. I think these kinds of things can be brought out in the show."1

It is our honor and pleasure, through Alice Shaddle: Fuller Circles, to reintroduce Shaddle to new audiences in Chicago. The opportunity of being hosted by Hyde Park Art Center, where Shaddle taught and exhibited, and in the neighborhood where Shaddle's practice was centered for over 50 years, provides rich context and underscores her connection to this place. Circles are a leitmotif throughout Shaddle's work and in this exhibition. We hope the exhibition, catalog, and online archive will reflect Shaddle's creative spirit and be ripples bringing her life and work into fuller circles.

Nicholas Lowe and Lisa Stone

1. Kathryn Kucera, interview with Cain Baum, November 2, 2022.





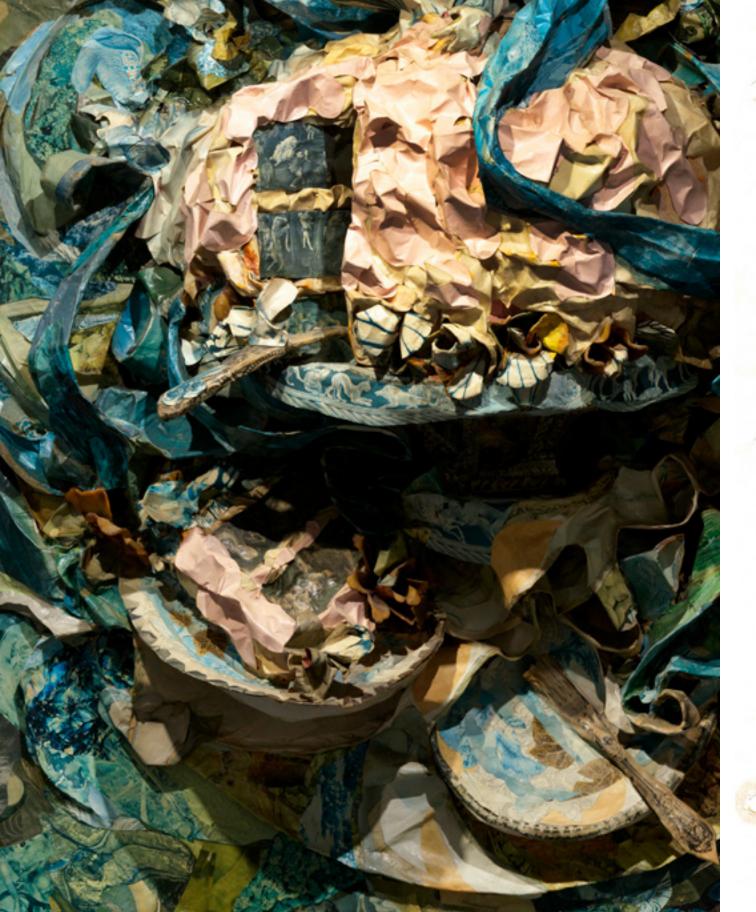
Convening Conversations

On June 23, 2023, Hyde Park Art Center hosted two convening conversations to engage contemporary artists, curators, writers, and thinkers in Alice Shaddle's life and work. These convenings, held amid an installation of works by Shaddle, helped inform the development of the exhibition and public programs for *Alice Shaddle: Fuller Circles*. The roster of participants included Cain Baum, Terra Foundation Research Fellow; Charles Baum, project advisor; Aimée Beaubien, artist and educator; Dana Boutin, research associate; Jasper Goodrich, artist, curator, and educator; Judith Russi Kirshner, critic, curator, and educator; Kathryn Kucera, artist; Nicholas Lowe, curator; Victoria Martinez, artist; Adelheid Mers, educator; Monika Plioplyte, artist; Lisa Stone, curator; Jodi Throckmorton, curator; Lori Waxman, critic; and Mary Lou Zelazny, artist, curator, and educator. We also convened with Hyde Park Art Center staff.

Alice Shaddle: Fuller Circles

March 23 – June 16, 2024



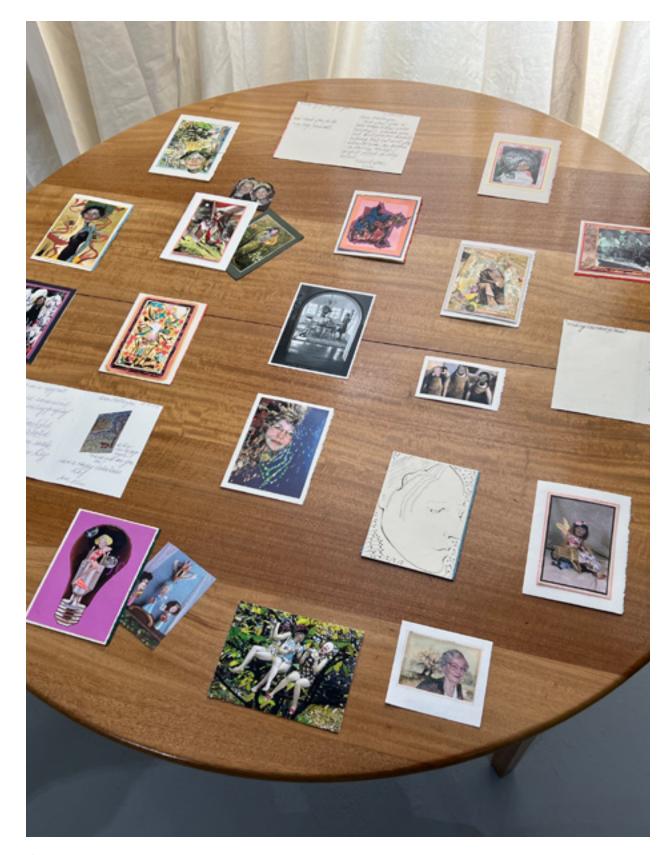


PERSONAL STATEMENT FROM THE ARTIST ON THE BIRTHDAY CAKE

The cake, its queen and the Environment of the relief are reminiscent of the little, clothedsaints and their altars is Spain and Mexico. A slice has been cut from the cake and placed on a plate to be served as a gift and on the slice (making the layers of the cake) is the nativity scene. However, other layers of the cake, as yet uncut, picture carnal scenes as though from hades, a warning against glutony. A second title for this paper relief might be The Deadly Sin, prompt the will to evil choice. The emotional equivalent of this imagery is that of a morality painting integral rather than from the more abstracted contemporary religious expressions.

Alice Shaddle



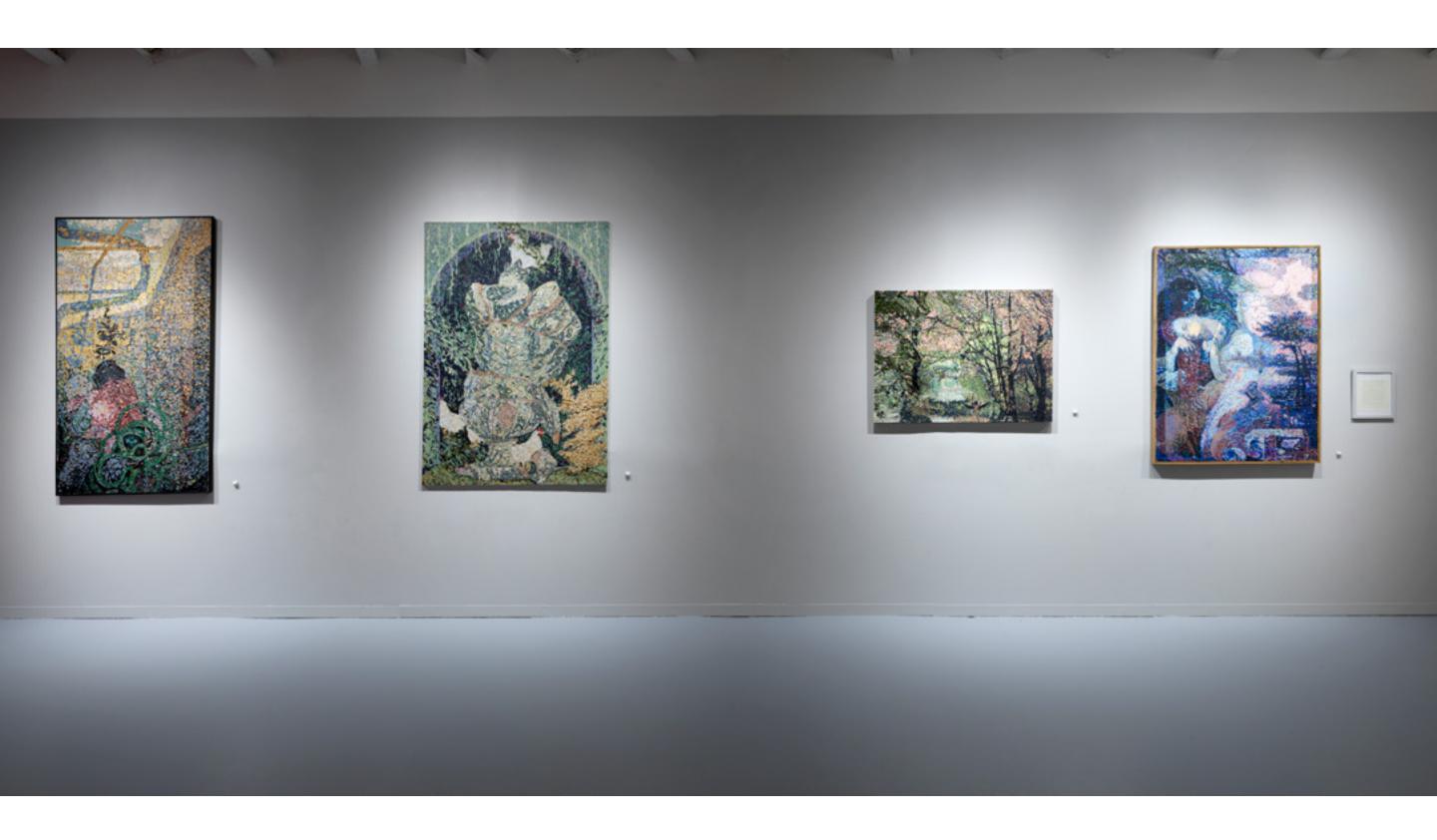














FIRST LETTER SENT FOR FUND RAISING EVENING

The name Artemisia was chosen to honor Artemisia Gentileschi, a seventeenth century artist renowned for her paintings of classical subjects dealing with women. Her style was violent, characterized by brilliant color and deep chiaroscuro. Her work was often attributed to other artists and because of this it was neglected and her name forgotten. Inorder to avoid this fate twenty women formed a group which has become the non-profit, co-operative significant was a selected and her name formed a group which has become the non-profit, co-operative significant was a selected and her name formed a group which has become the non-profit, co-operative significant was a selected and her name formed a group which has become the non-profit, co-operative significant was a subject to further the art of women in the Chicago Area through our gallery and its activities.

The first year we will build a collection of 1000 slides from the work of women encompassing all periods and cultures. We would like to expand the concept of art created by women and include such subjects as; Chineseembroidery, nineteenth century French dressmaking, primitive body decoration to name a few. With this intention of expanding the concept of art created by women we will include in our exhibitions calendar a show of Home Art exhibiting objects work by women who would not ordinarily consider their work gallery art but who's work will reveal their intimacy with the dada esthetic. Artemisia Gallery will also seek out and give financial aid to a worthy woman who needs such help inorder to continue her work.

Our aim is to be self- supporting but there is an immediacy to some of our needs such as a lighting system, a new carpeting, an exterior sign, and a slide projector. Contributions made out to Artemisia Inc. may be sent to Susan Michod, 2242 N. Dayton, Chicago, Illinois 60614.

We look forward to your advice, interest and support and hope you will join us on Sunday September 9 at 8:pm in the home of Alice Shaddle, 4858 S. Kenwood, Chicago.

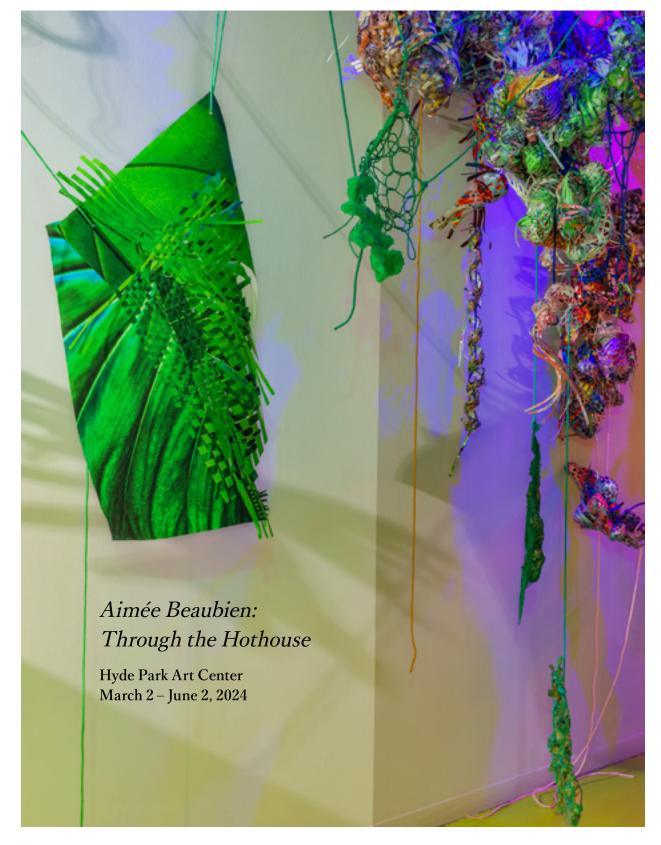
Sincerely,

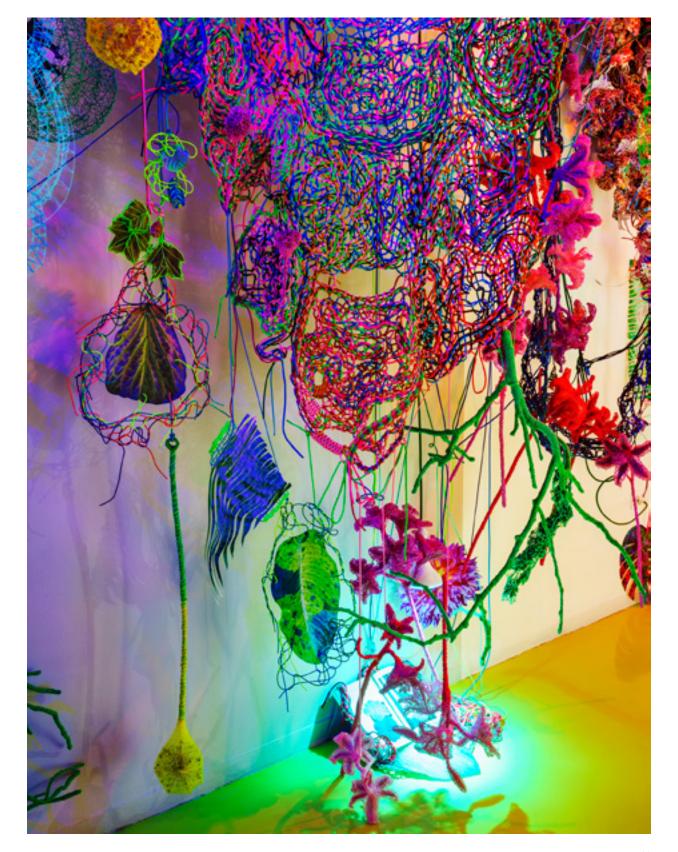
The Committee for the Friends of the Gallery











Aimée Beaubien: Through the Hothouse

Hyde Park Art Center March 2 – June 2, 2024

"Aimée Beaubien: Through The Hothouse runs concurrently with the exhibition Alice Shaddle: Fuller Circles in the adjacent Kanter Family Foundation gallery to highlight a trajectory of Chicago-based women artists using paper and photography with dynamic results. Beaubien was introduced to Alice Shaddle's work in summer 2023 by curators Lisa Stone and Nicholas Lowe and immediately felt an artistic kinship. Through the jewel-toned installation of cut-up photography, tinted lights, and woven sculptures, Beaubien creates a kaleidoscopic effect that simultaneously mixes micro and macro scales in dialogue with Shaddle's laborious collages. Both Beaubien and Shaddle incorporate clusters of materials that are meticulously gathered, printed, and crafted into intricate compositions and establish connections between often contradictory relationships: natural and constructed environments, the tangible and aspirational, memory and the photographic."

> - Allison Peters Ouinn in collaboration with Aimée Beaubien

Circles Touching – for Alice

by Aimée Beaubien

For her musing on Alice Shaddle on the following pages, artist Aimée Beaubien added text to a contact sheet that includes her own writing with quotes from Alice Shaddle.

"She seems incredibly restless, constantly moving through and exploring new ways to image her world."

> - Aimée Beaubien, Alice Shaddle convening conversations at Hyde Park Art Center, June 23, 2023

(opposite page, folded) Alice Shaddle in the George Blossom House. Photo: Mary Baber,

(opposite pages, unfolded) Text by Aimée Beaubien and Alice Shaddle, Photos by Mary Baber, c. 1974.

if you remember I saw this amazing sight this summer Following the diagrams, notes, and photography instructions; Lwant to ask Paper manipulated into all forms. I saw hundreds of these webs, each perfect in detail, repeated along the hills of Virginia for 60 miles each thread visible with the milky morning light the dew vanished immediately once the sun came out &

The magnetic pull to a boundles<u>s engagement with paper over a lifetime was inst</u>ant and <u>electrifying</u>



There must have been blizzards of triangulated pieces of printed matter; cut from magazines of the day run the gamut of colors. Tiny shards of lifestyle campaigns swirl into delicately layered views of sunlight raking through yellow>orange>red leaves on trees and free-falling to the ground.

I wanted to make something with that same delicate allusive feeling



Wandering the rooms of your home in my imagination; zooming into details of photos that hint at the creative impulses throughout.

Since one of the goals of an art experience is to provide a new dimension, a twist to an old experience, a shock - something that forces us to re-evaluate, to re-experience, to safely go through an unknown world etc. maybe a large room empty, except for a delicate repetition of forms at our feet has within it enough change to create the strength for a new experience



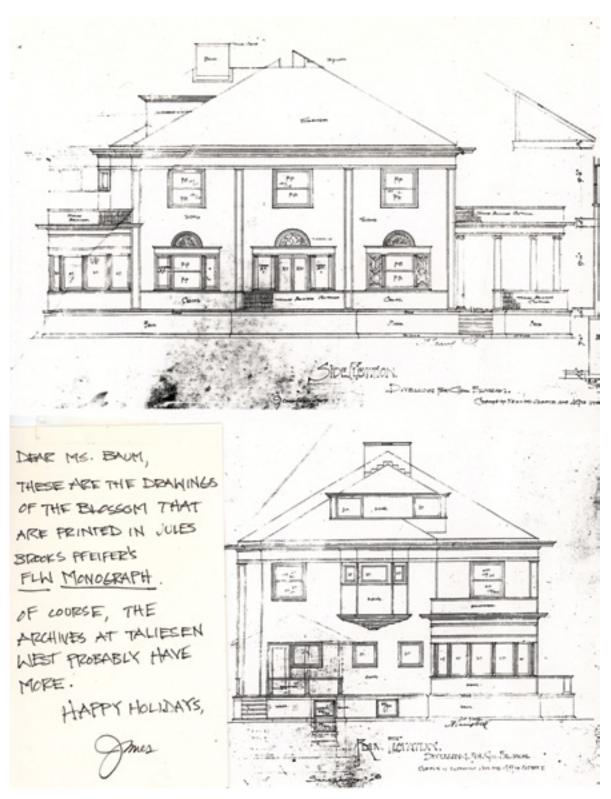




all of the webs disappeared

Through the Hothouse, 2024, photographs, lighting, paracord, clothespins, books, paper mache, bioplastic, polymer, gold leaf, plant matter, dimensions variable.









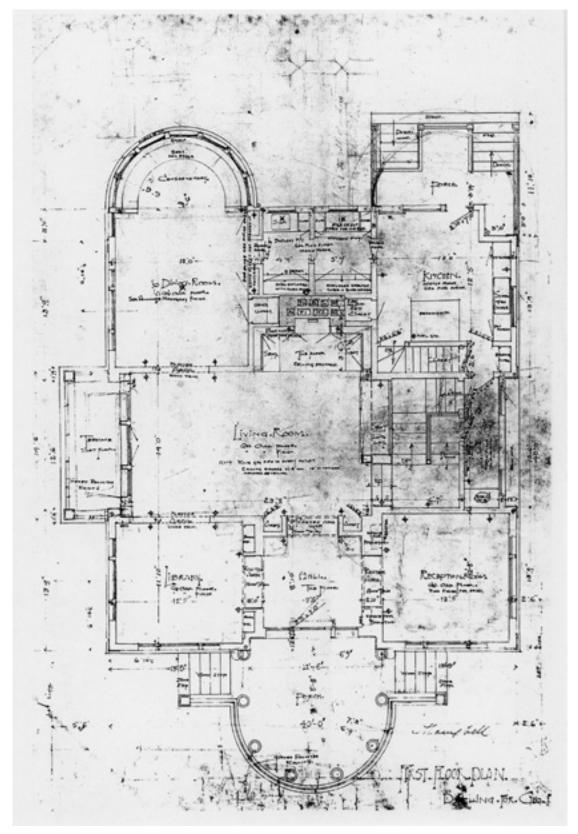








From the Archive: The George Blossom House



House for George Blossom, Chicago, Illinois, 1892

the herald, wednesday, august 12, 1981 page 17

An artist at home with a great architect

by Cara Glati
It seems only fitting that Alice Shaddle, with her artist's eye for composition, should live in a house designed by Frank Lloyd Wright. Shaddle has occupied Blossom House in Hyde Park, one of the architect's earliest designs, since



"You put yourself in 1802 and then you realize it's quite

"You put you resist in thou and then you relate it's quite a modern house," said Shaddle appreciatively.

According to Shaddle, the specious home is said to have a Queen Anne floor plan. A small room adjoins the entrance hall on either side, and at the end of the hall is the living room, with its horizontal bands of golden oak and wood beading between the panels. The fireplace wall of pale green Roman-cut tile has a wide-angle look typical of Wright.



between rooms are low, made to Wright's proportions. Shaddle brings out a book of Fra Angelico paintings with arches to show the sense of human proportion Wright must have had in mind.

In the various curved patterns of the leaded glass win-dows, shaddle senses a relation to cubism, which came 15-years later. The intersecting arcs of the leaded glass win-dows are especially effective in the large bay in the airy dining room.

"Two made rubbings of the leaded design," Shaddle said. "I think Wright simplifies the ornate decorations of (Louis) Sullivan."

Alice Shaddle is a pretty, soft-spoken woman with a sweet smile and gently waved, blondish hair. One senses that her feminiality conceals a tough, inquiring mind. She has an intriguing way of sidling into a subject by stating a less important idea first.

Furnishings in the home come from various periods. Two handsome curved green chairs in the living room are said to have originally been lounge seats at the Garrick Theatre. Some of the rugs covering sections of oak floor are Oriental and Kilim, while some were handmade by Shaddle's grandmother. Massive four-poster beds and most of the furniture in the upstairs rooms belonged to



Shaddlo's great-grandmother.

The kitchen retains the cabinets and sink Wright in stalled, and the original bath fixtures are still in place.

An outstanding feature of the house is the huge three part stained glass window of wreaths and ribbons on the

Covering the entire third floor of the home is the artist's skylit studio. It was here that she designed her latest works, floor pieces of vellum paper balls in various grometrical patterns. Now preserved only in photographs, the works were on display at Artemesia Gallery, where shaddle is a working member. She is now doing very large drawings that relate to the floor pieces. "I want to have

something more permanent," she explained.

Some of her work is on display in her home. A dissing room piece, "Lagoon," is a graceful laminated paper sculpture in shades of green, purple and black. About her art, Shaddle said. "I work for a fluent fantasy which moves with casual ease and lightness through metaphors of the transitory," Shaddle work has have considered.

of the transcopy.

Shaddle's work has been exhibited at Chicago's Art Institute and Museum of Contemporary Art, the Illinois State Museum, Ravinia Pestival and other places too numerous to mention. She has been the recipient of the Art Institute's Logan Award (1934) and the National Endowment for the Arts Fellowship (1979). Her work has been ment for the Arts Fellowship (1879). Her work has been purchased by major Chicago collectors, among them Mr, and Mrs. Edwin Bergman and Mr. and Mrs. Leonard Hor-wich. Shaddle has taught at Hossevelt University and is icurrently teaching at Old Town Triangle and the Hyde Park Art Center, where she uses the name Alice Bauen. Her two grown children live with her. Daughter Maria, 30, attends the School of the Art Institute. Son Charles, 30, a third-year medical student at Billings Haspital, lives behind Blossom House in a cough house which is a later.

hind Blossom Bouse in a coach house which is a later Wright design. Said Shaddle of the coach house, "It's real-ly the beginning of his work in the Prairie School."



The Uses of Photography in Alice Shaddle's Floor Installations, 1978–1984

by Adelheid Mers

Using photography as a tool: horizontality and performance

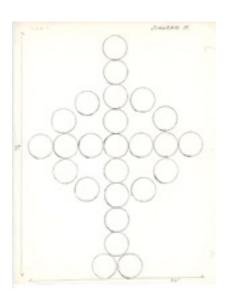
From 1978 to 1980, Alice Shaddle created six, paper and plant matter-based floor installations: Under the Snow (1978), Lunch (1978), The Pond (1979), Paper Moon (1980), 30's Pop (1980), and Windows (1980). One, The Pond, could not be entered by visitors and was only visible through "one open door." Throughout, photography appears to have been a tool in planning and arranging the installations. Photography allowed the circular elements of the work to be created incrementally, while modeling their assembly at a diminished scale, as if seen from a distance. Proposing a layout to Artemisia Gallery for Under the Snow, Shaddle wrote that she "photographed these circles, making 40 photos in all, and with these I was able to arrange the circles in larger formation...of the 8 diagrams I include here, the Celtic Cross is my first choice."² In a brief, stream-of-consciousness description of The Pond installation, Shaddle considers "[t]he effect of distance on the appearance of uniformly distributed objects."3 Sightlines in a horizontal landscape; translating the experience of landscape to installation; the modularity engendered in using photographic images as a tool for translation; and navigating both maker and audience relations to the resulting, material horizontality; all seem to matter to Shaddle.

In 1935, Walter Benjamin proposed that while "much futile thought had been devoted to the question of whether photography is an art...[t]he primary question whether the very invention of photography had not

transformed the entire nature of art—was not raised."⁴ Shaddle's work manifests such a transformation. Her uses of photography, scalability and tangible sequencing enable a timely, performative sensibility that she herself also locates in Frank Lloyd Wright's architectural drawings and in Constructivist art. Shaddle's exhibition *Paper Moon*, for example, is "not intended as an end in itself, but rather as an investigation."⁵ This disposition may have perplexed art critic Michael Leja, who in reviewing *Under the Snow* struggled with an "uneasy integration of geometry and nature," naming Shaddle's ecological and media-ecological entanglement with "structure," or rather structuring, as a weakness. ⁶

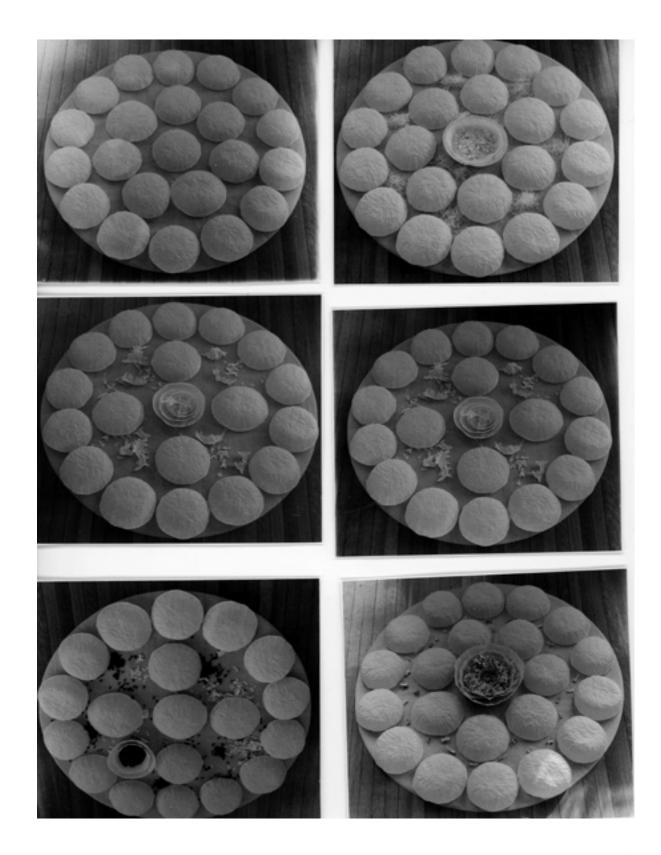
Knives out

Describing *Under the Snow* in 1978, Shaddle had characterized "offerings" as part of a central "pyre," including "sticks folded into vellum forms that resemble pods, swords or sheaths and which with the thaw will come to life." *Lunch*, created the same year and Shaddle's contribution to Artemisia's 10th anniversary exhibition in 1983, fits this description and also reads as a tongue-in-cheek, but simultaneously emphatic,



(left) "Diagram H" of Alice Shaddle's artist statement and installation instructions for *Under the Snow*, 1978.

(right) Photographs of Alice Shaddle's floor installation *Under the Snow.* Photos by Charles Baum, 1978.





Alice Shaddle, Lunch, 1978. Installation at Artemisia Gallery, vellum paper and mixed media. Photo: Charles Baum, 1978.

turning of swords on the viewer. I can't help but think about Karen Barad's agential realism, where "different agential cuts produce different phenomena," applying it here to the mattering, the making, and the mediating of a work of art. By 1985 Barad's mentor, Donna Haraway, had published the *Cyborg Manifesto*, "an argument for pleasure in the confusion of boundaries and for responsibility in their construction."

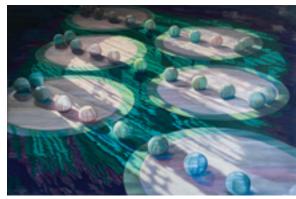
Using photography as a tool: verticality and authority

Shaddle's next Artemisia exhibition, including her final floor installation, *Moon Shadows*, took place in 1984. Offering up cuts and layers, interweaving figure and ground, Alice Shaddle appears to have delighted in taking responsibility for constructing and for confusing boundaries. But before that, and deploying photography to preserve an instance of reflected light, Shaddle arranged versions of *Paper Moon* in her home studio, photographing them under different lighting

conditions, while intending to use the installation shots for a grant application. Shaddle had meticulously attended to lighting and atmospheric effects in her installations, and she would certainly be attuned to it in documenting work.¹⁰ The demands of documentation for funding opportunities (and possibly also receiving a somewhat critical review in print) may have prompted a turning point in her work, though, seducing Shaddle away from solely centering the messier performativity of horizontal installation, which is hard to present and harder even to document across multiple perspectives. The photo below, showing low light raking across paper pods and discs, was still a tool, a mere imprint, not an art object. Adding conventionally legible artistic labor, it was transposed into a tantalizing drawing. It was exhibited, along with other wall hung works referencing previous installations, surrounding the large floor installation, Moon Shadows, with upstanding sentinels of vertical authority.



Alice Shaddle, Title unknown (Version of *Paper Moon*), 1980. Detail, installed in the Blossom House, vellum paper and mixed media. Photo: Alice Shaddle.



Alice Shaddle, *Pool*, 1984, colored pencil on fiberboard, $47 \frac{1}{2} \times 71$ in. Collection of Charles and Camille Baum. Photo: Charles Baum.

- $1\ \ Alice Shaddle, "Description of Project," artist statement for \it The Pond, 1979.$
- 2 Alice Shaddle, "Under the Snow," artist statement and installation instructions, 1978.
- $3\,$ Alice Shaddle, "Thoughts by the Artist on the Installation '30's Pop," artist notes, 1980.
- $4\ Walter\ Benjamin, "The\ Work\ of\ Art\ in\ the\ Age\ of\ Mechanical\ Reproduction,"\ Illuminations,\ Hannah\ Arendt,\ ed.\ (New\ York:\ Schocken\ Books,\ 1969),\ 227.$
- 5 Alice Shaddle, artist notes on Frank Lloyd Wright and Paper Moon, c. 1980.
- 6 Michael Leja, "Alice Shaddle at Artemesia [sic] and Andrea Blum at Deson," Art in America (September-October 1978): 130.
- $7\ Alice Shaddle, "Under the Snow," artist statement and installation instructions, 1978.$
- 8 Karen Michelle Barad, Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning (Durham, N.C.: Duke University Press, 2007), 75.
- 9 Donna J. Haraway, "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism for the 1980s," Socialist Review 15 no. 2 (1985): 65–107.
- 10 Alice Shaddle, "Description of Project," artist statement for *The Pond*, 1979.

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SERIES #1

'Under The Snow is a series of circular shells placed within larger circles, these larger circles in turn are arranged in formations relating to the lines of the gallery. Each circle contains a component part, an association to nature, that time of year-late winter into March and with it the premonition of spring. Nineteen kinds of seeds, and dried grasses are placed in shells, these like snow offerings "sleep in that misty world under the snow".

This work is to be seen on the floor with as many as 30 circles in an open area, 60ft. by 30ft. Each circle begins with a piece of vellum paper, 45" in diameter. On each circle are placed 14 shells tangent to the edge, then the components, in shell-like containers, along with more shells are arranged in the centers of the circles.



Alice Shaddle: *Under the Snow*

The following pages are excerpts from Alice Shaddle's statements, diagrams, notes, and photography instructions (1977-1978) regarding her process for creating and documenting her vellum floor installation *Under the Snow,* and a part of this installation Shaddle called "The Pyre." The original sequence for these documents is unknown.

DEAR MOTHER,

THIS IS MY CHRISTMAS CARD TO YOU WITH

MANY GOOD WISHES FOR HEALTH AND HAPPINESS DURINGTHE HOLIDAY SEASON.

CHARLES TOOK 40 PHOTOS LIKE THIS OF 30 DIFFERENT CIRCLES, EACH WITH SOMETIMES AS MANY AS 20 SHELL-LIKE PUFFS AND DIFFERENT SEEDS OR PLANT-LIKE FORMS NESTLED WITHIN THE CIRCLES OF SNOW PUFFS! THESE 30 CIACLES(IN SMALL PHOTOS) MADE IT POSSIBLE FOR ME TO MAKE ARRANGEMENTS AND OF THE EIGHT DIAGRAMS, THE CELTIC CROSS WILL BE MY FINAL CHOICE, I THINK. IT HAS SEVERAL ASSOCIATIONS FORME. THE SHOW OF THIS WORK IS TO BE IN MARCH AND THE PREMONITION OF EASTER IN THE SHAPE OF THE CROSS AND THE COMING- OF SPRING IN THE USE OF SEVENTEEN DIFFERENT KINDS OF DRIED SEEDS, PAPER SUGGESTIONS OF PLANT-LIKE FORMS SUCH AS DRIED GRASS CUT TO THE THICKNESS OF HAIRAND PLACED IN NEST OR SHELL LIKE CONTAINERS ARE TO GIVE THE IMPRESSION OF SNOW OR ICE OFFERINGS IN A SLEEPING MISTY WORLD WNDER THE SNOW BEFORE THE THAWING OF SPRING.

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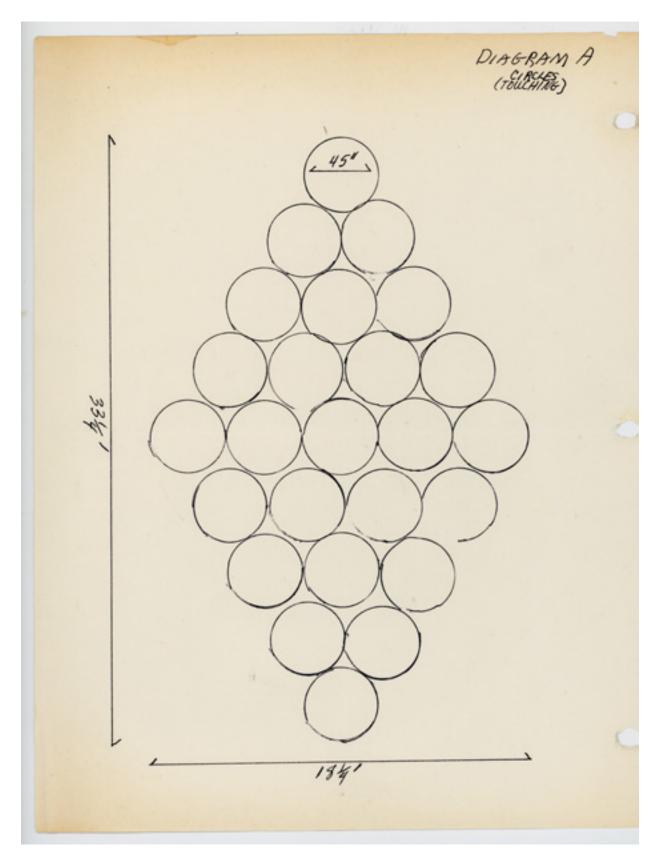
I HAVE ABOUT FIVE DAYS WORK LEFT TO
FINISH THE 477 SHELL-LIKE FORMS. AND THEN TO
MAKE TRAYS FROM LARGE BOYES TO STORE AND SHIP
THEM IN.

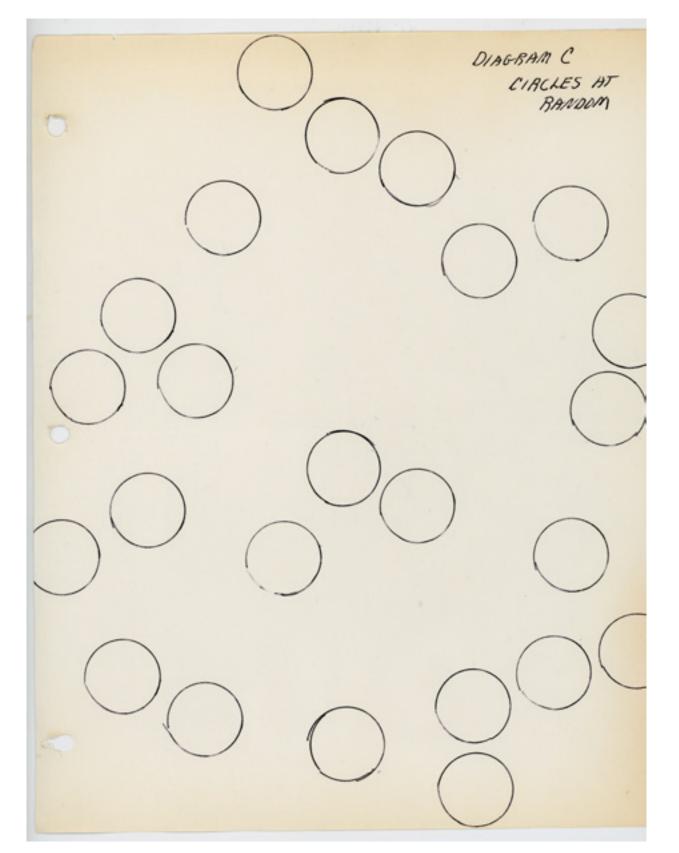
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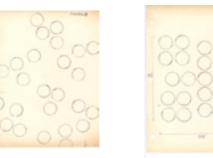
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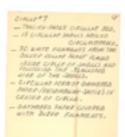






















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Alice Shaddle, A Recollection

by Mary Lou Zelazny

I was a recent graduate from the School of the Art Institute of Chicago when I began going to Chicago gallery openings. There were probably fewer than ten galleries here in the early '80s, but there was a buzz of potential and optimistic energy in the air and on the street. Perhaps the delusions of youth contributed to the mood, but anything seemed possible, connections were being made, and new artist-run galleries were popping up, and commercial galleries were proliferating. A few of these galleries come to mind: N.A.M.E. Gallery, Randolph Street Gallery, Artemisia, and ARC.

Gentrification wasn't a word often heard back then. The now congested corridors of North Ave, Clybourn, Ogden, Division, and Milwaukee Ave, to name a few, in 1980 were empty during the day and the picture of desolation when night fell. The same could be said for many other neighborhoods and industrial corridors. Affordable rent and massive industrial loft spaces weren't hard to find.

I was more or less a bystander and witness to the organized and alternative activities of an ambitious, older generation of artists. They were the first wave of baby boomers; former hippies, feminists, and political rabble-rousers. They beat the initial paths that expanded the local and very small gallery scene in Chicago. Performances, artist-curated guerrilla shows,

and huge loft dance parties marked the era.

During this time, I was utterly naive regarding the navigation of every aspect of the mysterious "art business." The concept of obsessing over one's career and engaging in 'networking' was considered un-hip, base, and crass goals; therefore I went to the many gatherings, exhibitions, and happenings because this was the most direct way of meeting fellow artists and making the scene. Besides, it was fun. I collected a huge postcard and announcement archive during these wanderings. Most of the shows that I attended have turned to memory dust, except for a special few that remain engraved in my mind due to the strength and power of the art experience. One such indelible exhibition was an Alice Shaddle installation.

Even though my friends and I were looking for a good time, free wine, snacks, and a party (after all, we were barely 21), the authority and sheer dominance of Shaddle's delicate orbs and concentric arrangements on the floor at Artemisia Gallery arrested and silenced me; indeed, non-plussed all of us. We were young loose

cannons, rippin' and runnin'; yet here was art that halted our breath, slowed our pulse, and realigned our minds.

What was this delicate white woven world of drawings and featherlight constructions? This dominating candy floss serenity, like a low hum, simply overpowered the ruckus that a room full of art school grads can make. Who was this woman, whose name Shaddle will forever be associated in my mind with delicate paper leaves and paper skins, layered onionlike, barely held together but strong enough to sit and dominate the floorspace, daring anyone to come near?

I tiptoed around the work and marveled at how this artist and her ethereal vision could compel me to stop and pay attention.

Years later, flipping through my studio ephemera, I would come across the Alice Shaddle exhibition postcard and be involuntarily transported to that past era in my life, and be grateful for the recollection of her art and how it vibrated then and now in that memory palace within me.



Alice Shaddle, details of installation at the George Blossom House, The Pond, 1979, vellum paper and mixed media, 13 x 23 ft.



Archival Musings

by Dana Boutin

For the past two years, I've had the privilege of working on the digital archive of Alice Shaddle. The goal of the team—Charles Baum, Cain Baum, Nick Lowe, and Lisa Stone—is to create a visually rich catalogue raisonné and relational database as a laboratory for exploring her impact on the visual arts in Chicago. This archive, which we refer to internally as the "suitcase," is heavy with artist statements, checklists, reviews, correspondence, photographs, recordings, and ephemera.

One of the pleasures of unpacking Shaddle's personal and professional documents is the opportunity to peruse and muse on unexpected threads. One such thread is cleaning, which Shaddle returned to often turning a daily necessity into a poetic theme.



Early work

In her early paintings and sculptures, Shaddle wrestled with demons, monstrous and sometimes grotesque life-size figures, and themes of death and decay. Among her mythological subjects is Hygeia, a goddess from Greek mythology of health, cleanliness, and hygiene. Hygeia is frequently represented in Western art with a snake (a Greek symbol of wisdom, healing, and resurrection) coiled around her body or tamely seated on her lap, pet-like, receiving a drink. In Shaddle's Hygeia, a thick snake ensnares the forlorn-looking goddess, whose body is host to over a dozen smaller beings and hidden faces.

Contrasting this image are lighter references to cleaning sprinkled throughout Shaddle's writing and correspondence. This brief poem, written later in life, highlights the features of her home, the George Blossom House, designed by Frank Lloyd Wright in 1892:

Its time to clean the house
And dust the spindles
Each one twice
250 spindles twice is over 500 times and
Swing with the arches and
Waltz on floors

Play Mozart, Liszt and Schubert as loud as I dare Who couldn't clean with Frank Lloyd Wright!



(left to right) Alice Shaddle, *Hygeia*, 1960s, oil on canvas.; Album cover for Cziffra performing a piano recital of music composed by Franz Liszt featuring a relief by Alice Shaddle created in 1963.; George Blossom House interior.

In the immediacy of this private moment, expressed in the present tense, art transforms the meticulous and every day—with a hint of tension akin to the satisfaction people find in Clean Tok videos, staving off the chaos of daily life...must the spindles be dusted twice?—into breezy rebellion and performative exuberance. I'm reminded of New York School poet Frank O'Hara, whose I-do-this-I-do-that poems set the stage for poignant prose about artists who inspired and moved him.

Women's work

Shaddle's attention to the details of the Blossom House reflects the inspiration she found in her home and her stewardship of this architecturally significant structure, where she lived and worked for over fifty years. Immersed in this environment, Shaddle strategically placed bowls of twigs, leaves, dead insects, and other organic matter around the house that made it into her collaged paintings and reliefs.¹ Collage techniques of arranging and assembling found media and objects are well-suited to the creative strategy of tidying up, work stereotypically done by women and

"The authority and sheer dominance of Shaddle's delicate orbs and concentric arrangements on the floor at Artemisia Gallery arrested and silenced me...here was art that halted our breath, slowed our pulse, and realigned our minds. What was this delicate white woven world of drawings and featherlight constructions? This dominating candy floss serenity, like a low hum, simply overpowered the ruckus that a room full of art school grads can make. Who was this woman, whose name Shaddle will forever be associated in my mind with delicate paper leaves and paper skins, layered onion-like, barely held together but strong enough to sit and dominate the floorspace, daring anyone to come near? I tiptoed around the work and marveled at how this artist and her ethereal vision could compel me to stop and pay attention."

– Mary Lou Zelazny, "Alice Shaddle, A Recollection" (see page 48) marginalized populations.

This interweaving of artistic practice and domestic activities reflects her role as artist, teacher, and mother, a reality she embraced in poems and collages dedicated to her family. A nontraditional student, after having two kids, Shaddle went back to school and

"I look forward to seeing how new audiences use the Shaddle Baum Archive (www.shaddlebaumarchive. com) to explore Alice Shaddle's lifetime of creativity. This comprehensive resource offers scholars and curators infinite possibilities for exhibitions, theses, analyses, and further musings on the modestly magisterial art of Alice Shaddle."

– Lisa Stone, *Alice Shaddle: Fuller Circles* curator, 2024

received her MFA from the School of the Art Institute of Chicago in 1972. The following year, Shaddle became a founding member of Artemisia Gallery, a women-led cooperative space for exhibitions, lectures, and workshops created at a time when female artists were undervalued.² The cooperative sought a non-hierarchical approach in which all members were responsible for both leadership and administrative and housekeeping duties. In this environment, Shaddle became known for keeping things in order and caretaking.³

Artemisia aimed to "expand the concept of art created by women," across time and cultures, to include decorative and domestic handicrafts—such as embroidery, dressmaking, body decorating, and home art—traditionally regarded as "women's work." Shaddle's imagery and techniques likewise challenged hierarchies in visual culture. Throughout her career, Shaddle depicted female and organic, biomorphic forms embracing strength in femininity. Reviewing an exhibition of Shaddle's "soft" sculptures in 1976, C. L. Morrison wrote, "All the feminine words are applicable—light, gracious, modest, gentle, blushing—but the critical message is: none of those words means 'insignificant'...there is a latent strength in the iconography, even if the means are pink paper and

elusive shape."5 Collage touches multiple art mediums and genres. Shaddle created painted collages, collage drawings, cut paper collages, and photomontages. Her painted collages and paper reliefs of the 1970s reference textiles (a rug, tablecloth, lace, embroidery, quilting, sewing, drapery, wallpaper), working against biases toward these forms and her materials. In 1978, Shaddle launched a series, vellum floor installations. which Adelheid Mers explores in depth in this catalog (see page 36), evoking ritual, rooted in a connection with the earth, and—as in her earliest "soft" sculptures—redefining notions of strength by locating it in the delicate and ephemeral. Shaddle noted, "Maybe a large room empty, except for a delicate repetition of forms at our feet has within it enough change to create the strength for a new experience."7

- 1 Email from Charles Baum to Dana Boutin on May 11, 2022.
- 2 Initiated at a time when women received less compensation for their work, Artemisia was a supportive environment for women. Of the original 20 members (which included Shaddle), almost half were married and/or had children, and half taught to support themselves (Victoria Kaufman, "Artemisia Inc.," *Feminist Art Journal*, Fall 1975).
- 3 While women made up three-fourths of art students in the United States, womer were poorly represented in academic leadership positions. The median income for women artists in 1970 was \$3,400 per year, versus \$9,500 for men (Joanna Gardner-Huggett, "The Women Artists' Cooperative Space as a Site for Social Change: Artemisia Gallery, Chicago (1973-1979)," Social Justice, Vol. 34, Iss. 1, 2007: 28-43). Despite the large number of female artists, in 1971, female artists earned 36% of male artists' yearly earnings and 17% of National Endowment for the Arts grants (Hannah Edgar, "Artemisia: Art & Design in Chicago." WTTW Chicago, November 2, 2018). In 1972, 100% of artists grants sponsored by the National Endowment for the Arts went to men. In 1975, only 33% of studio art faculty and 12% of Master of Fine Art programs faculty were women (Gardner-Huggett).
- 4 Kathryn Kucera, interview by Cain Baum, November 2, 2022.
- 5 See Artemisia Gallery Statement in a Letter for a Fundraising Event, c. 1973, on page 25.
- 6 C. L. Morrison, Artforum, February 1976: 68.

"The historic value of the ARC and Artemisia Archives will continue to grow over the coming years, as museums or other cultural institutions continue to evaluate their role in propagating bias or other forms of discrimination. With greater attention being paid to women artists, both in museums and on the international art market, researchers would undoubtedly benefit from the material in these archives.

In concluding this analysis and overview of the ARC and Artemisia archives, I would like to call attention to a unique characteristic of these archives that may be overlooked depending on how one approaches the material. While the list of notable alumni and past exhibitors may suggest that most of the people involved in these archives was historically significant, this is not generally the case. Many of its artists were also mothers, or had jobs besides being an artist that may have prevented them from becoming widely-known or visible in the historic record. As a result. these archives hold the records of hundreds, if not thousands, of women artists that may be effectively invisible either on the internet or in printed media. *Increasing the visibility of these archives presents* us with an opportunity to enrich our understanding the history of women artists working in Chicago and across the greater Midwest."

> Hayden Hunt, Evaluative report of ARC and Artemisia Gallery archives, Ryerson & Burnham Libraries, The Art Institute of Chicago, October 2019

Alice Shaddle's Notecards

by Judith Russi Kirshner

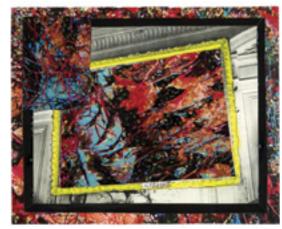
Alice Shaddle's reputation rests on the stunning paper collages she composed for more than sixty years, cutting and meticulously layering thousands of tiny bits of paper to conjure up landscapes and subtly hued, surreal abstractions. A founding member of the women's cooperative gallery Artemisia, which opened in Chicago in 1973, Shaddle also painted and created sculptures from paper, a preferred, less expensive medium for many women artists of her generation. At Artemisia she met Kathryn Kucera, herself an artist and founding member of the gallery; their deep friendship flourished for more than three decades.

Between wifedom (Shaddle was married, then separated, from the artist/curator Don Baum) and motherhood (son and daughter), she worked on the round table where she wielded her large kitchen scissors, keeping warm in the kitchen near the stove of the aptly named Blossom House. This home, which she looked after, was an early Frank Lloyd Wright design, still standing in Chicago's Hyde Park neighborhood. For most of her career, Shaddle was a sought-after children's art instructor at Hyde Park Art Center. Indeed, in the late 1970s, my children studied with Shaddle and recalled her insistence on the seriousness of art making.

From 1996 to 2009, Shaddle created more than a thousand collages on five by six-inch notecards sent to friends and family. Each of these ingenious compositions is unique, featuring photos of the beneficiary, personal and holiday greetings, garden updates, details on museum visits, and poems. Although most were sent to her children and grandchildren to whom she was devoted, several hundred were mailed to Kucera. Kucera remembers encountering Shaddle in



Kathryn Kucera, collage notecard for Alice Shaddle, mixed media.



Alice Shaddle, collage used to make cards, paper and mixed media. c. 2000. Collection of Charles and Camille Baum.



Alice Shaddle, *Grandmothers and Granddaughters*, 1972, wood box with 8 mixed media portraits. Box top: $16\frac{3}{4}$ x $11\frac{5}{8}$ x $11\frac{1}{2}$ in. Box bottom $16\frac{5}{8}$ x $11\frac{7}{8}$ x $2\frac{5}{8}$ in. Portraits approximately 13 x 8 in. Collection of Charles and Camille Baum.

a chair in her garden, like the other Alice—Alice in Wonderland—almost hidden by the tall grass, an image that evokes Shaddle's faces enveloped by a flurry of cut-out fragments. While it is regrettable that the majority of Kucera's responses, which she sent immediately to her friend, have been lost, the intentionality of Shaddle's communications is borne out by the fact that she kept dated, numbered logs of her cards and their recipients. Fortunately, Kucera saved the correspondence, which not only reflects great artistic skill but also great whimsy. Meant to be held, Shaddle's cards, several of which she would produce in one day, provide insight into her private sensibility-affection ate, smart, and vulnerable. Kucera's collection is a revealing artistic chronicle of the emotionally intimate relationship between the two women.

In contrast to Shaddle's public collages, the private, deckle-edged cards were made with whatever was at hand, usually bits of magazine and newspaper illustrations. Yet even in these impromptu works, Shaddle devised a painstaking process: first creating a card-sized photocopy of the collages and then adding to, even drawing on and marking up, the photocopies to result in one-off compositions. In one example, she pastes slivers of red foliage over bits of interior architecture and superimposes a gold frame on which she scratches a label: "Cezanne." But my focus is on the group that typically incorporate a photographic portrait of Kucera, always wearing her glasses. These reinforce Shaddle's preoccupation with faces, seen

most dramatically in the *Grandmothers and Grand-daughters* box of black-and-white drawings from 1972.

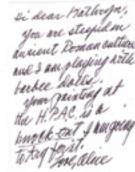
Kucera was a frequent international traveler (she visited forty-three countries) and observed that Shaddle "could experience these trips vicariously by placing her friend in the fantastic situations" that she alone devised, albeit remaining at home. One image features Kucera as a bathing beauty posed on a pedestal, labeled "Tunisia." Keeping her cherished friend near, one of Shaddle's Valentine's Day greetings shows Kucera's face surrounded by devilish, cartoon opossums, hovering over a house. Longing for the company of an occasionally distant Kucera, Shaddle experimented with alternative identities; she manipulated her collages to present Kucera playing the guitar or wearing an upside-down hummingbird as a hat. One example of her playfulness shows Kucera draped in a baggy brown suit, slumped against diagonal patterns of delicate yellow wallpaper.

Shaddle's fascination with nature was ongoing, and her vast image bank includes cutouts of flowers, garden views, and cats. In one image, Kucera is portrayed with long brown hair, gleefully diving out of a cluster of pink coneflowers; in another she emerges from a group of hollyhocks. Despite their diminutive size, the notecard collages offer enormous visual and expressive range. Unexpected juxtapositions of colorful combinations become backdrops for portraits; on one occasion, blue dots are sprinkled over a beautiful group of purple tulips that surround a photo









Collaged notecard Alice Shaddle created for Kathryn Kucera c. 2000-2003. 5 x 6 in. folded. Collection of Kathryn Kucera.



Alice Shaddle, collage used to make cards, paper and mixed media, c. 2000. Collection of Charles and Camille Baum.

of Kucera. Often the flowers themselves become faces; tiny, menacing teeth erupt from the lavender rose petals collaged over a black-and-white photo of Billie Holiday singing. It is not difficult to read a feminist perspective in Shaddle's cut-and-paste practice; moreover, Kucera confirms that feminism served as a "matrix" for this generation of artists.²

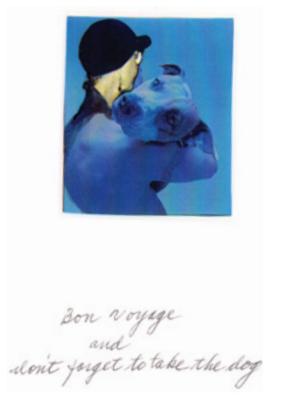
The imaginative breadth of countless tiny scraps assembled into kaleidoscopic arrangements belies their scale and glue-stick fabrication, as in a collage whereby dozens of vertical strips of primary colors give rise to a Cubist framework for Kucera's face. Each of the collages is paired with Shaddle's conversational notes or birthday or holiday greetings. Again and again, Shaddle demonstrates her pleasure in visual double entendres, psychological insights that animate her original assemblages. Wrapped in a gray coat in a card from 2002, Kucera's portrait confronts us from a densely patterned Indian block print, mounted upside-down. In a simple

composition, a wistful Kucera dressed in blue looks over her shoulder, and Shaddle writes, "Don't forget to take the dog."

Working alone at her table in the Blossom House for thirteen years, Alice Shaddle transformed the unassuming character of her materials into creative efflorescence, not only to share visual fantasies but also to purposefully expand personal boundaries to sustain relationships with beloved recipients. Now, new audiences can marvel at the sheer number and seemingly infinite formal variations of Shaddle's notecards, "reaching, touching, penetrating the individual heart."

- 1 Author's conversation with Kathryn Kucera, December 4, 2023.
- 2 Author's conversation with Kucera.
- 3 This phrase comes from Virginia Woolf, in *Jacob's Room*: "For centuries the writing-desk has contained sheets fit precisely for the communication of friends. Masters of language, poets of long ages, have turned from the sheet that endures to the sheet that perishes, pushing aside the tea-tray, . . . and addressed themselves the task of reaching, touching, penetrating the individual heart."

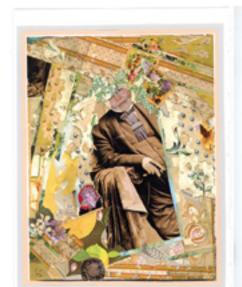


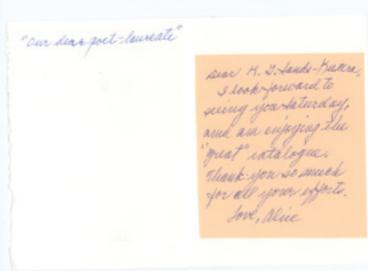


Collaged notecards Alice Shaddle created for Kathryn Kucera c. 2000-2003.5 x 6 in. folded. Collection of Kathryn Kucera.

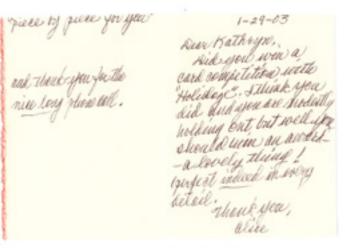
















(opposite page and above)
Collaged notecards Alice Shaddle created for Kathryn Kucera c. 2000-2003. 5 x 6 in. folded. Collection of Kathryn Kucera.

Alice's Hands

by Charles Baum





My first realization that my mother's hands were special came when I was seven years old. It was Christmas time and we had just finished mounting our Tannenbaum in the living room of the Blossom House. Don was in charge of lights, Alice ornaments. Multi-colored hand-blown balls that came out of cardboard boxes each individually and beautifully wrapped by Alice in white tissue paper. It was c. 1963. Alice decided that the tree needed more, but like so many things with my parents the source of inspiration was never revealed; it was intuitive. She grabbed a stack of white letter stock, a pair of long household shears, and a hole punch. Her hands started cutting, following her mind's eye. Elaborate cutouts without a template or picture, her hands holding the paper tenderly but firmly, making precise, perfectly curved cuts; snowflakes, an elf, Santas, a turkey, butterflies, candy canes, a camel, a Christmas tree with a bird at the top, a baby in a crib, a giraffe, elongated ornaments, baskets of holiday goodies, a cake, a reindeer, birds. These were added to the tree with careful curation. The cutouts became a family tradition and each year she would add one or two more and as we got older she felt comfortable making the

(left to right)
Alice Shaddle in the Blossom House, in front of her cutouts, pointing to a sculpture by Red Grooms. Photo by Don Baum, 1967.;
Charles Baum at age 7. Photo by Alice Shaddle or Don Baum, c. 1963.; Christmas in the George Blossom House. Photo by Alice Shaddle or Don Baum, 1967.

figures a bit more scary or strange. A woman with an exploded head, an angry-looking Ebenezer. Alice posed in her favorite red swing dress in front of her cutouts pointing at a Red Grooms figure.

In the 1960s Alice began making life-sized sculptures from paper and liquid Liquitex[®]. Her series of plant-like and anthropomorphic sculptures were made by applying strips of colored paper in multiple layers. She dipped each paper strip in a five-gallon pail of Liquitex[®], a milky liquid that dried into a transparent semi-gloss finish. Her hands became encased in layers of dried Liquitex[®] which she enjoyed peeling off her hands like a molting snake. She would hand me the plastic strips which retained the imprint of her fingers.

In 1978, *Under the Snow* opened at the 9 W. Hubbard Street location of Artemisia Gallery, which was the perfect venue: large industrial rooms, beautiful

hardwood floors, and streaming daylight. Alice devised a paper floor happening that required many months of preparation. There were 25 translucent vellum circles arranged in a Celtic cross pattern, each 45 inches in diameter covered by 477 vellum caps or "snow puffs," bowls, and various vegetable-like cut and molded paper



sculptures. Each of the objects on the circles was created by meticulously massaging and molding the paper

using a wooden salad bowl as a mold. She would rub and fold and press for hours. In the center of the gallery was a pile of paper pillows, bowls with leaves, twigs, paper lace objects, and long triangular sheaths meant to resemble snow covering the remnants of the previous season. This part of the exhibit Alice called the "Pyre." In total, she made around 1,000 individual pieces of cut or molded paper.

Over the next six years, there were six additional exhibitions of floor-based paper works often covering the entire gallery floor. I never remember her complaining about the physical strain of this work, but it made her hands strong and calloused, which made this farm girl proud. Ultimately, Alice decided it was time to do something with the piles of vellum. Alice

had my cousin John, who lived on the family farm, collect her and her thousands of vellum pieces and take them to a meandering wooded creek that flowed through the farm property. John was put in charge of gently dumping the vellum creations upstream of where Alice stood with camera in hand. We have since lost the photo documentation of this event but apparently, the creek water was covered with these jellyfish-like balls, snow puffs etc. as they stayed afloat long enough for Alice to photograph the event. It was a majestic end to the vellum period.

In 1997 Alice had her first exhibition of what I call cut-paper paintings. Again she created an innovative approach to collage that made tiny pieces of cut paper on canvas appear from afar as a painting. Alice's hands were the vehicle for her mind's eye as she spent hours cutting up wallpaper and other papers to make 12 to 18 inch high piles of quarter-inch pieces of triangular or rhomboid paper each curated by color or pattern. She would carefully apply the cut paper to the canvas and ensure that she did not leave any bare canvas showing. Because her hands were nimble and strong she could do this for hours. It was hypnotizing to watch her pick just the right piece of paper, apply the glue, and position it in such a way that either the paper was completely adhered or left with a tail

"I remember discussing with Alice our scissors. She would use these big scissors. She would use massive shears for the tiniest little bits of paper. I would select scissors appropriately. But she didn't need to. And that always interested me. And she worked fast, faster than I did. And my approach was less immediate than hers. It was just our sensibility."

- Kathryn Kucera, interview with Cain Baum, November 2, 2022

protruding in the air. Throughout her career, paper was her preferred medium and she often talked with me about the pleasure of creating things that required paper and scissors in hand.

My Grandma, Alice Shaddle: Her Legacy and Creative Use of Space

by Cain Baum

I always kept a close relationship with my grandmother: in person when I was in Chicago, through phone calls and letters when I was away. She would always ask about my artwork, the materials I was using and the observations adjacent to my making. What were the things that I was taking in on walks and outside of my window? Our observations found similar ground in the natural world of trees, their residual leaves and changing colors, and small animals and their habitats among the tree and bush. It was important for me to have these conversations; they would set up a pursuit of this familiar and curious habit.

I moved into her home, as she aged out of that home and moved in with my parents for more care. I was tasked with upkeeping the property, showing presence, and maintaining the archaic structure. The home was aging grace-

"Margaret Lanterman told me, 'Barb Ciurej and I were driving home around midnight one night after an event in Hyde Park when Barb suddenly said, 'Oh, that's Alice's house.' I looked up and said, 'There's Alice!' Around midnight. She was dressed in black from head to toe, and out there doing her gardening by the light of the moon, with a shovel and clippers. Typical Alice, who did not stand on convention and did what she needed or wanted, whenever the time was right for her.'"

- Kathryn Kucera, interview with Cain Baum, November 2, 2022

fully in some areas and disintegrating in others. I reflect on those conversations, on observations of minute changes outside in the tree and the bush, for they explained how to find beauty in situations of decay. Its many structures and textures present in earthly places helped see this old home's situation as one of opportunity over anxiety. For two years, beginning in 2012, I worked by myself to take in what I could from her home. The George Blossom House and the remnants of her art practice and life there would provide an incalculable amount of artistic content for me, then and now. Day by day I would see her many sketchbooks and materials, alongside a beautifully organized and decorated home space. Through observation of that space and an interest in

digging deeply through closets, cabinets and forgotten spaces to wrap up and secure her legacy, I also saw a rich artistic existence. As a young artist, I took this all in and could learn actively—I imitated what I saw and worked to create art in that space with what my grandmother left behind. In some cases I wonder if she had manufactured this, leaving for me her research and material in referenceable order.

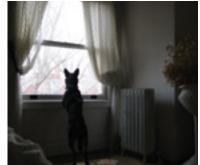
Forgotten spaces in the attic and basement were where I would find the things I needed to keep making. In the basement, I found a room of only Douglas Fir, old-growth and riddled with nails. A whole yard's worth of fencing and studs and posts in one room, not so neatly stacked but jammed into this space. Diagonally, ten-footers stood from ceiling corner to floor corner, in between eight- and six-foot wood pieces stacked and tossed and forced in. This made for a more frightening looking space, already in a dark basement with so many moist and unlit nooks and crannies. Splinters and rusty nails aside, what I found in this space was a highly curated batch of material ready to use, demonstrating its mass and structural quality. A historically significant lumber, pulled from somewhere in the Blossom House, possibly a hundred years old, possibly left for a grandson with a growing appreciation of woodcraft who was taught to see artmaking material as a discussion-worthy item. I spent the remainder of my time pulling out piece by piece, making piece after piece with this material for many years to come. That collection of

wood would represent a material sensitivity and awareness within my art practice that vibrates today.

Engineered and stuffed full,

from floor to ceiling and in no specific order, existed what I believe was five years worth of artist experimentation, content ranging from early to end of career and unfinished work all packed into a small attic closet. I could only access this mass of drawings, collage sketchbooks, and works on paper in the daytime by the light of the sun. When it was too dark, I risked hurting the things I was trying to see and eventually organize. This added a layer of urgency. These works were strange and similar, a body of work in different methods, made by the same hand. Sketchbook after sketchbook, drawing after drawing, I pulled artistic explorations and production from the depths. I saw by the light of the day my grandmother taking a drawn image, redrawing the image, creating one iteration after the next iteration. She would take that image through collage processes as well, weaving in natural elements such as leaves, sticks, and other earthly detritus, continuously building an image through practice, repetition, and focus. Again, I was confronted with the magnificence of these collections in strange spaces. Inside these containers were specificity and curation, a type of organization presented by the material itself. The containers provided concrete information on the preparer of the spaces, my grandmother.

In these moments of ancestral discovery, I was asked how these









(clockwise from top left) Blossom House interior.; Attic storage in the Blossom House.; Blossom House exterior.; View from the Blossom House roof. Photos: Cain Baum, c. 2012-2014.

ideas, which manifested as closet spaces, were created. Was her intention to come back to these spaces? Did she know exactly what was where? Did these spaces have names? Douglas Fir closet? 1980-1985 closet of experimentations on paper with sticks, leaves and garden memorabilia? There is much that these closets demonstrate. At the time I deeply considered that she left these for me to find. They were too organized and specific to be taken lightly. She cultivated my desire for observation of space in the natural world and the minute areas visited and created by other creatures—how to experience a place in an alternate way. She positioned my thinking around artmaking to be material-centric and to think about that material as a living thing. She showed me that sculptural material can carry the concept of the work as well as a deep desire to create and recreate. I would mirror what I saw in that house left by her, and I created with what she left for me. I was pretty alone, and it was weird and painful at times, but I needed that space to appreciate the nuance and quiet of her creative spirit. My grandma made compelling artwork that could be shown in galleries and museums; she cultivated a home rich with peculiar and strange decoration; she taught at an important institution; and through letters, phone calls, and sharing her home, she laid the groundwork for her grandson to demonstrate how to function as an artist.

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Selected Collages, Chosen by the Baum Family

Alice Shaddle created thousands of small collages in the 1990s and 2000s. Many of these artworks feature photographs of and were created as gifts for her family and close friends. For this selection, Charles Baum and his children, Ariana and Cain, were invited to select some of their favorite collages by Shaddle featuring images of her family, including her daughter Maria Baum and daughter-in-law Camille Baum, and Artemisia Gallery members and friends Kathryn Kucera and Shirley Fedorow.



















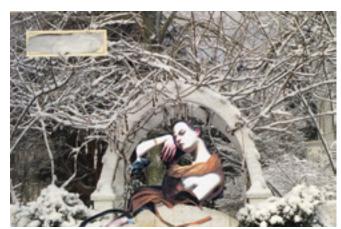


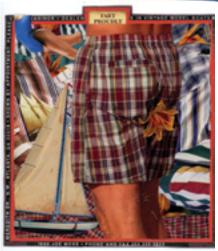


















SHADDLE SHADDLE Fragments in a Fractured Space November 4, 2007 - February 3, 2008 CLEVE E. CARNEY GALLERY

FRAGMENTS IN A FRACTURED SPACE

"I [now] realize...that I have dwelt on what I wanted to become a visual sublimation as an answer to the anguish that day left within us. And so now my thoughts seem jumbled and tumbled, swirling strange and unreal rather than a quiet thoughtfulness which I believe these collage convey."

- ALICE SHADDLE (BAUM), 2006

One of the structuring assumptions in pointillism is that the scene being depicted has some sort of integrity. The object or objects reassembled out of all those points constitute a sturdy reference conjured through the cumulative effect of different colored dots, all awhirl, but coalescing in the definite impression of an image.

What then of the pointillist attempting to depict something not so steady, not so fixed or solid? How can the blown-apart be enlisted to represent the blown-apart? Is an artist of the fragment consigned to images of the whole?

On 9/11, scraps of paper fell like confetti over a large radius of lower Manhattan and neighboring boroughs. Fragments of innumerable lives and businesses, an explosion of personal and public affairs, post-it notes and affidavits, top secret files and today's menu, all atomized, turned into points of color.

Long before 2001, artist Alice Shaddle had been using tiny fragments of color to create glorious, dizzyingly constructed collages. With nothing but bits of colored vinyl—pieces cut from scraps of wallpaper—and Liquitex adhesive, she assembled resplendent images, some of them consisting of trees blowing in the wind, almost daring the leaves to come apart and disintegrate the referent. Stunning mirages, the cumulative effect is like that of a cloud of gas coming together to form a distinct picture. The particular—the particle, that is—conspiring to create a general impression.

For Shaddle, the televised images of 9/11 hit hard. They somehow related to what she'd been working on, the interest in particles, fragments, the world blown apart and then blown back together. But where her visual vocabulary had been quite open, not un-optimistic, organized, and rather breezy, this was a horrific, terrible place, a zone of complete disorganization and destruction. Unlike Shaddle's collages, at Ground Zero the whole was ultimately less than the sum of its parts.

Brochure for exhibition at the Hyde Park Art Center



Alice Shaddle at the Hyde Park Art Center, 1954

Shaddle didn't visit the site, but she says that in the body of work that emanated from 9/11, which constitutes the series exhibited in Fragments in a Fractured Space, the particles got even smaller than usual. "I thought more of dust," she says. Street Scene imagines her home base in Hyde Park as it might be if such a catastrophe happened there. A studio in ruins, the image is more of a shambles than her magical treescapes, more disorganized, opaque, and thoroughly mysterious. She thought of falling things, debris, the occasional object swirling midair. Blue Bull is a reference to Picasso's bicycle seat turned into a bull's head, paying homage to the particle in all its incarnations. "The particle is there, whether conscious or unconscious," says Shaddle, and indeed a fragment of a bicycle suddenly speaks as a bovine face. But looking at the finished Blue Bull, the artist saw something interesting in a subsection of the collage and blew it up further, concentrating on a detail of it in Red Pony. "I saw fury in it," she explains. This is, of course, quite a convolution: to make an image based on a fragment of a piece itself already constructed out of fragments.

Shaddle delights in the moment when something abstract becomes representational, that metamorphosis that occurs when the most opaque image suddenly snaps into view and becomes recognizable. This is perhaps most evident in her difficult piece Faces, which she says represents "mental sickness, the residue of horror." Here the impenetrable particularity of the parts, the incommensurable singularity of the fragments, gives way to an overall impression, a recognizable image. In the end, it is the cumulative, rather than the particular, that interests Shaddle. "They are accumulations," she says, summarizing a series of works that embrace both the terror of a world blown apart and the wondrous act of pulling the parts back together.

John Corbett

Chicago, October, 2007

Contributor Biographies



Cain Baum

Cain Baum is an artist of many modes, cabinet maker, educator, and researcher from Chicago's South Side. He consistently pursues the making of surreal and abstract objects, while educating and collecting to make a place for his work and the work of his many students and colleagues. As a Research Fellow for the Terra Foundation of American Art, Art Design Chicago 2024, Baum worked to develop a comprehensive archive for the artists Don Baum and Alice Shaddle, paternal grandparents and Chicago artists who demonstrate the ideals he tries to embody in his own career. He is also the owner of Encore Fabrication and Design, a woodworking enterprise delivering elegant and custom millwork, cabinets, and furniture. He participates in the maintenance of the Oakland Museum of Contemporary Art as a community member and board member.



Charles Baum

Charles Baum has served as an advisor on the Don Baum and Alice Shaddle research project and has worked on the online archive/research resource, catalogue raisonnés for Alice Shaddle and Don Baum. Baum, MD, MS, FACG is a board-certified gastroenterologist and physician nutrition specialist with over 30 years of experience in healthcare, clinical and basic science research, digital health, and the pharmaceutical industry. Baum is also a woodworker and partner with his son in Encore Fabrication and Design. He is an avid art

collector and has served on the board of several nonprofit Arts organizations. He is dedicated to his parents' legacies.



Aimée Beaubien

Aimée Beaubien transforms photographic experience into immersive installations, collages, and artist books, exploring the medium's potential of infinite reproduction. Her crafted assemblages mirror the interconnectedness of the ecological realm through networks of competing images, capturing the sensorial overload of a media-saturated world. Beaubien's work, exhibited and published nationally and internationally, intricately navigates the complexities of interpreting photographs and experiencing nature. Beaubien is an Associate Professor of Photography at the School of the Art Institute of Chicago, where she has taught since 1997.



Dana Boutin

Dana Boutin is the publication editor and production manager for Alice Shaddle: Fuller Circles, at Hyde Park Art Center in 2024, and research associate for the Shaddle Baum Archive. She is currently working on Chicago as Catalyst: Immigrant Communities Nourish Self-Taught Artists (working title) at Intuit: The Center for Intuitive and Outsider Art, as a Terra Foundation Research Fellow and co-curator with Intuit's Chief Curator Alison Amick. An independent researcher and communications professional specializing in art and education, she worked as a research associate for Chicago

Calling: Art Against the Flow, Intuit's exhibition for Art Design Chicago 2018. She also contributed research and writing for Accidental Genius: Art from the Petullo Collection, at the Milwaukee Art Museum in 2012; and Roger Brown: Calif. U.S.A., at the Hyde Park Art Center in 2010.



Judith Russi Kirshner

Critic, curator, and educator, Judith Russi Kirshner retired as Deputy Director of the Art Institute and Womens Board Endowed Chair of Education in 2016. Previously Kirshner served as Dean of the College of Architecture and the Arts at the University of Illinois at Chicago from 1997 to 2013. She was consulting Editor for Into the City: History of Chicago Art and Design eds. M. Taft and R. Cozzolino (University of Chicago Press, 2018) and authored "Cruelly Bound: Drawing and the Archive of Christina Ramberg's Practice" in The Making of Husbands: Christina Ramberg in Dialogue, (KW, Institute for Contemporary Art, Berlin, 2019-2020), and "Christina Ramberg's Diary, 1969-1980," for the Art Institute of Chicago's Christina Ramberg exhibition catalogue, forthcoming 2024.

Kirshner held the position of Curator at the Museum of Contemporary Art in Chicago from 1976 to 1980, and at The Terra Museum of American Art from 1985 to 1987. Her recent publications include "Carla Lonzi: Encountering American Art," in Feminism and Art in Postwar Italy: The Legacy of Carla Lonzi (2021).



Nicholas Lowe

Nicholas Lowe is an interdisciplinary artist, curator, author, and teacher. Recent projects span studio material work and experimental curatorial projects. Lowe is engaged in work that includes the formations and interpretations of cultural landscapes, critical museology, archival and museum access and interpretation, material culture studies, and public and vernacular histories. Particularly interested in projects and collaborative working spaces where a critical level playing field is established, in both curatorial and visual work, he actively questions established museum structures, categorization methods, and subject hierarchies.

Lowe is an active member of the International Panorama Council and in 2021 convened a research and discussion group to explore the implications of panoramic form in relation to (de) colonization, historiography, hegemony, and the monumental. Curatorial projects include the exhibition and performance series, goat island archive—we have discovered the performance by making it, at Chicago's Cultural Center in 2019; and Roger Brown: Calif. U.S.A., at Hyde Park Art Center in 2010. Lowe teaches classes in archival and collections management, cultural landscapes and artifact interpretation, and interdisciplinary studio.



Adelheid Mers

Adelheid Mers works through Performative Diagrammatics, a discursive and artistic practice that explores epistemic diversity and includes elements of facilitation, performance, installation, and video. Work takes place at conferences, retreats, and other convenings, which in turn become occasions

for addressing it through writing and publication. Mers currently serves as the chair of the Department of Arts Administration and Policy at the School of the Art Institute of Chicago. www.adelheidmers.org



Lisa Stone

Lisa Stone was senior lecturer in the Department of Art History, Theory, and Criticism, and curator of the Roger Brown Study Collection, both at the School of the Art Institute of Chicago (SAIC), until retiring in 2020. She earned a Master of Science in Historic Preservation at SAIC in 1998. She works with Don Howlett on preservation planning and implementation through Preservation Services, Inc. Herresearch, teaching, writing, and curating concern the preservation and interpretation of artist-built environments and sites of conscience, and artists considered to be marginalized by mainframe standards-artists of color, women, economically disadvantaged people, farmers and residents of rural areas, urban dwellers, and first and second generation immigrants. She is co-curator, with Kenneth C. Burkhart, of Chicago Calling: Art Against The Flow, featuring 10 nonmainframe Chicago artists, part of the Terra Foundation for American Art's Art Design Chicago 2018 initiative. The exhibition was a project of and on view at Intuit: The Center for Intuitive and Outsider art and traveled to museums in Paris, Kaufbeuren, Lausanne, and Amsterdam. Her studio is a garden/ruin in Spring Lake, Wisconsin.

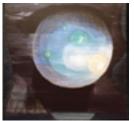
and is currently Full Professor Adjunct in the Department of Painting and Drawing. While valuing her academic associations, she remains principally a studio artist and has a record of consistent production over four decades. Zelazny has had numerous one-person exhibitions since the 1980s and is represented by the Carl Hammer Gallery. She was the subject of a comprehensive retrospective at Hyde Park Art Center in 2009. Her work has been exhibited in various galleries and museums throughout the United States. She has been included in many survey exhibitions, including What Came After: Figurative Painting in Chicago 1978-1998 at the Elmhurst Art Museum in 2019; Surrealism: The Conjured Life at the Museum of Contemporary Art Chicago 2015-2016. She is in numerous public and private collections. Zelazny has curated three major recent exhibitions and is currently working on the group exhibition Because It Feels So Good When I Stop. Zelazny continues to add to her catalog of mixed media paintings and exhibitions with her most recent solo show, Whistling in the Dark, at Carl Hammer Gallery, 2022. Recent ventures include Women on the Verge, curated by Lisa Wainwright at Rhona Hoffman Gallery, in the autumn of 2023.



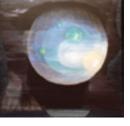
Mary Lou Zelazny

 $The School of the Art Institute of Chicago \\ has a significant place in her career where \\ she has been a faculty member since 1990$

Exhibition Checklist



The Moon 1984 Colored pencil on board, metal frame 48 x 47 1/4 in. Collection of Maria Baum





Selection of Shaddle's collaged notecards Early 2000s Mixed media collage on paper notecards Dimensions vary Collection of Kathryn Kucera



Title unknown (Box with paper sculpture) 1972 Paper, mixed media in wood 18 ½ x 13 ¼ x 6 ¼ in. Illinois State Museum, Gift of Leon and Marian Despres, 1985.256 Photo: Dannyl Dolder

Grandmothers and

Wood box with 8 mixed

media portraits. Box top:

16 ³/₄ x 11 ⁵/₈ x 1 ¹/₂ in. Box

bottom 16 5/8 x 11 3/8 x 2 5/8

in. Left to right, 6 individual

objects, all approximately 13 x 8 in. Collection of Charles and Camille Baum

Granddaughters

1972



60 x 42 x 1 in. Collection of Lauren Moltz and John Clement Photo: Scott Dietrich

The Broken Harpy

Collage on canvas

1996





Cut paper Moon Shadows circles 1984 Cut paper, mesh, construction paper circles Approximately 45 in. diameter Collection of Cain Baum

Birthday Cake

family collection

Paper, chemical latex over

The Doctors Robert N. Mayer

and Debra E. Weese-Mayer

1964

form 48 x 36 x 14 in.



Title unknown (Box with portrait and leaves) 1972 Paper, mixed media in wood box 18 ¼ x 15 ¾ x 5 in. Collection of Charles and Camille Baum



Title unknown (Abstract figure) c. 1960s Paint and collage on paper 24 x 18 in. Collection of Charles and Camille Baum



Documentation of Alice Shaddle's vellum installations, 1978-1984 Video of installation documentation



1984 Colored pencil on board 47 ³/₄ x 70 ⁷/₈ x ¹/₄ in. Collection of Charles and Camille Baum



Charles 1972 Paper, mixed media in wood box 17 x 12 ½ x 5 ¼ in. Collection of Charles and Camille Baum



Sunrise at Middlemarsh 1999 Collage on canvas, wood frame 48 x 35 ³/₄ x 1 ³/₄ in. Collection of Ariana and Matt Lowman



Documentation of Alice Shaddle and Frank Lloyd Wright's George Blossom House



Title unknown (Smoke series) c. 1990s Colored pencil on board 40 ³/₄ x 61 ¹/₄ in. Collection of Lauren Moltz and John Clement Photo: Scott Dietrich



Title unknown (Box with skull) 1972 Paper, mixed media in wood box 18 x 12 x 5 ⅓ in. Collection of Charles and Camille Baum



Maiden and Her Horse 2000 Collage on canvas 40 x 30 x 1 ½ in. Collection of Adrienne and David Doll



Alice Shaddle Timeline



1930s Grew up on a farm in Hinsdale, Illinois



c. 1948-49 Studied art at Oberlin College



1950s Created prints, still lifes, and increasingly abstract organic forms

Alice Shaddle, Title unknown (Plant person), 1960s, oil on canvas, 31 x 21 in. Collection of Charles and Camille Baum.



1954
Received her BFA from
the School of the Art
Institute of Chicago



1954 First exhibition of her work at Hyde Park Art Center, where she continued to exhibit for 54 years

Alice Shaddle at the Hyde Park Art Center, c. 1968.



1928

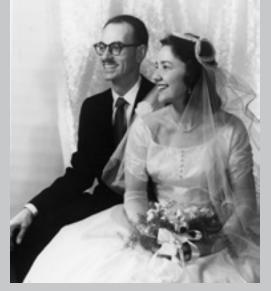
Alice Gay

Shaddle was

21,1928,the

born December

winter solstice



1955 Birth of son, Charles





1956
Shaddle and Baum purchase the Blossom House, designed by Frank Lloyd Wright. Shaddle continued to live and work in the Blossom House until 2012.

c. 1956-2007 Taught at Hyde Park Art Center





1961 Birth of daughter, Maria

1971-73 Box construction series



Photo: Mary Baber, 1974

1972 Received her MFA from the School of the Art Institute of Chicago



1973-2002 Shaddle was a founding member, on the Board of Directors, and exhibited at Artemisia Gallery, a cooperative, alternative Chicago exhibition space that was run by and served women artists



"The freestanding sculptures are biomorphic in their growth from plant to animal to human forms. They are allegorical and the twisting organic images are laden with patterns of color made from hundreds of pieces, cut from old reproductions."

- Alice Shaddle, 1970

1963-1970s

As her paintings became more textured and three-dimensional, Shaddle began experimenting and created a series of human-scale, highly textured sculptures by pasting thousands of pieces of laminated paper onto a metal frame.

Alice Shaddle, *The Shaman and the Weavers*, 1967, paper and rohlplex.



1974
Awarded the
Logan Prize
from the Art
Institute of
Chicago

Alice Shaddle, Gardener, 1975, paper and chemical latex, 6 ½ x 7 x 5 ft. Photo: Alice Shaddle.

"As in the dream again these sculptures shift into oversized flowers and finally disappear into hundreds of pieces of patterned paper. I work for a fluent fantasy which moves with casual ease and lightness through metaphors of the transitory."

- Alice Shaddle, 1975



1964-67
Taught
printmaking and
drawing and
lectured in the
Department of
Arts and Sciences
at Roosevelt
University, Chicago



1974

Began creating large relief collages. She continued to make collages in a variety of experimental and innovative approaches throughout her career.

Alice Shaddle, Dutch Pants, 1976, 44 x 33 1/2 in.

1978-84 Vellum floor installations and related drawings series

Alice Shaddle, *Moon Shadows*, 1984. Installation at Artemisia Gallery, paper and tulle cutouts on paper circles, colored pencil drawings. Photo: Charles Baum, 1984.



1993-94 Returned to painting later in life

Alice Shaddle, *Shhh*, 1993, oil on canvas, 38 x 48 in. Private collection.





National Endowment for the Arts Fellowship

Alice Shaddle, *Paper Moon*, 1980, a 228-piece installation at Northwestern University of Indiana, completed during Shaddle's fellowship



2007-08 Solo exhibition at Hyde Park Art Center

Alice Shaddle, Brown Purse, 2002, collage on canvas, 30 x 40 in.



1990s-2000s Created mosaic-like, cut paper collages

Alice Shaddle, *The Keeper*, 1997, collage on canvas, 60 x 42 in. Private collection.



2010 Retrospective exhibition at Elmhurst University

Alice Shaddle, Neptune (AKA Vine 2), 2001, collage on canvas, 40 x 30 in. Collection of Charles and Camille Baum.



1990s-2000s
Shaddle wrote
poetry and created
over 4,000 small
collages she used
to make cards. She
exchanged many of
these collaged
notecards with
missives to her
closest artist friend,
Kathryn Kucera,
almost every day.



2012-2017 Later in life, Shaddle moved in with her son Charles and his family in Lake Forest. She died on November 27, 2017.

Alice the photographer, taken by Kathryn Kucera in 2003.

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Acknowledgments

The Hyde Park Art Center staff and board acknowledge that the institution has lived its entire eighty-six-year history on traditional indigenous land of the Peoria, Miami, Potawatomi, and Council of Three Fires. We recognize the Indigenous communities who laid the foundation for the City of Chicago, and for the diverse Indigenous nations who reside in Chicago today, as the third largest urban-indigenous populations in the country. We use this acknowledgment as a starting point to learn from and about these Indigenous nations whose homelands we occupy.



Alice Shaddle: Fuller Circles is part of Art Design Chicago, a citywide collaboration initiated by the Terra Foundation for American Art that highlights the city's artistic heritage and creative communities. This exhibition is funded by the Terra Foundation for American Art.

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Cain Baum

research fellow. lender, exhibition consultant

Camille Baum,

lender

Charles Baum

project advisor, lender, exhibition construction

Aimée Beaubien

author, convening participant, round table participant

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interviewee

Dana Boutin

author, research associate, publication editor, senior wrangler

Margaret Boutin

interviewee

Jim Clemen

John Clement lender

James Connolly archival specialist, advisor

Dr. Robert Cozzolino

interviewee

Dannyl Dolder

photographer

Scott Dietrich

photographer

Will Fitzpatrick

Art Institute of Chicago

Lora Fosberg

interviewee

Jasper Goodrich

convening participant

Jeff Huntington, interviewee

Judith Russi Kirshner

author, interviewee, convening participant, our curatorial north star

Linda Kramer

interviewee

Kathryn Kucera

interviewee, convening participant, lender

Cydney Lewis

round table participant

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muse

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lender, from the The Doctors Robert N. Mayer and Debra E. Weese-Mayer family collection

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interviewee

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author, convening participant, round table participant

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