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Charlotte Street Foundation presents
THE TYRANNY OF GOOD TASTE
Curator-in-Residence Danny Orendorff's second Kansas City exhibition
challenges fine art hierarchies of value and conventions of taste

Exhibition: *THE TYRANNY OF GOOD TASTE*

Opening Reception: Friday, February 7, 6-9pm, FREE

Gallery talk with curator: Saturday, February 8, 2pm, FREE

Location: la Esquina / 1000 West 25th Street KCMO

Exhibition runs: February 7-March 29, 2014

Gallery hours: Wed, Fri, Sat: noon-5pm, Thurs: 11-6pm

Featured artists: Brandon Anschutz (St Louis, MO), Mara Baker (Chicago, IL), Tim Brown (Kansas City, MO), Jared Clark (Salt Lake City, UT), Julia Anne Goodman (San Francisco, CA), Ben Harle (Kansas City, MO), Michelle Hartney (Chicago, IL), Jack Henry (Brooklyn, NY), Matt Jacobs (Kansas City, MO), Cara Krebs (Salt Lake City, UT), Bobbi Meier (Chicago, IL), Garry Noland (Kansas City, MO), Sabina Ott (Chicago, IL), Matthew Schlagbaum (Chicago, IL), and Dean Roper (Kansas City, MO).

Charlotte Street Foundation is pleased to present ***The Tyranny of Good Taste***, an exhibition of contemporary artworks produced from such lowbrow materials as studio left-overs, junk food, craft store oddities, urban detritus, and remnants of failed first attempts. Featuring 15 artists from across the nation producing artwork during a time of extreme economic turmoil, those included have developed abnormally resourceful and strategically inventive means by which to produce uncommonly experimental art forms.



Bobbi Meier, *Sampler 4*, 2013,
Embroidery floss, thread, found textiles,
canvas, wax, acrylic paint, Mother's
trinkets, cannula, 16" x 12" x 4.5"

Organized by **2013-2014 Charlotte Street Foundation Curator-in-Residence Danny Orendorff** with an emphasis on the (counter-)productive time spent (or wasted) in an artist's studio, the maximalist and anarchic artworks in this exhibition challenge established fine art hierarchies of value and status-quo conventions of taste.

Traveling to Kansas City from Chicago, where the exhibition premiered at **Columbia College's Glass Curtain Gallery** in November 2013, *The Tyranny of Good Taste* has received praise from *New City Chicago* and *Chicago Reader*, which called it "a high concept show, an experiment tinged with rebellion."

For the exhibition's second iteration at la Esquina, artist **Tim Brown**, a recent transplant to Missouri by way of Los Angeles, will construct a site-specific installation riffing off Kansas City's fascination with colored-LED street lighting

and decoration. Drawn from the unlikely influences of Arte Povera and the 1960s Light and Space Movement, Brown works with LED, digital video, plastic-wrap, wire, and found objects to create strangely prismatic and chromatically dense optical environments.

An attitude of 'anything goes' describes the art-making methods of several artists whose work appears in *The Tyranny of Good Taste*. These include **Jack Henry's** dense concrete-and-trash sculptures, which provide a hyper-color tribute to the neon and synthetic qualities of consumer waste. Melted down jelly beans, stale bread, and glitter foam are just three of the elements within **Cara Krebs'** oddball artwork *Whitebread* (2012), a luminescent wall-mounted sculpture spilling red fabric upon the floor while a pulsating electrical cord powers green glowing LED lights within the work's center. **Sabina Ott's** styrofoam and spray enamel based sculptures parody such commonplace housewares as lamps, mirrors, and clocks through the trope of fluorescent and ornamental excess.

Artists within *The Tyranny of Good Taste* readily confront inherited fine art hierarchies, rejecting highbrow expectations of form, color, and material, and challenging the lesser-status assigned to decorative and craft-oriented



Brandon Anshultz, *Pink Cut Marble*, 2013
wood, marble, found objects, latex paint,
dimensions vary, 12" x 10" x 4"



Cara Krebs, *Whitebread*, 2012
acrylic, upholstery, Plasticine, acetate,
paper, charcoal, bread, marker, jelly beans,
plastic, glass, glitter, glitter foam, magazine
collage, polyester fiber fill, jersey cloth,
carpet padding, LEDs, compact fluorescent
light bulbs, pulsing electroluminescent wire,
hosing, 83" x 33" x 32"

arts. Saturated, busy, and garish fibers work their way into the all consuming and blob-like *Sampler* artworks of **Bobbi Meier**, spewing cheap neon jewelry and tacky polyester lace from their core. **Michelle Hartney** utilizes iridescent beads and shimmering trimming within labor-intensive compositions completed on canvas or within the crevices of found-wood objects hollowed out by insect decay. Bright melted resin coats the surface of domestic porcelain objects repurposed by **Jared Clark** into high-gloss and humorous artworks.



Jared Clark, *Big Cat Painting*, 2010, found ceramic figurines, epoxy resin, 15.75" x 18" x 11", c/o ADA Gallery, Richmond VA.

Artwork that ‘makes itself’ is another strategy deployed by those appearing within *The Tyranny of Good Taste*. Included are paper-based pieces from **Julia Anne Goodman’s** 2012 *Rag Sorters* series (completed while in-residence with Recology SF), wherein the artist utilizes paper-pulp produced from discarded fabrics sourced at a San Francisco landfill to produce pale, gorgeous molds of tossed-away sentimental objects. Recently awarded for his work by the Great Rivers Biennial program, St. Louis-based **Brandon Anshultz** confounds genre boundaries between painting and sculpture with his amorphous and dazzling artworks created by suspending found-objects in multiple and differently colored vats of latex paint over time. Anshultz will travel to Kansas City to install a custom number of recent dipped creations and miniature sculptures produced from used latex gloves and studio left-overs.

Also featuring artwork by **Mara Baker, Ben Harle, Matt Jacobs, Garry Noland, Matthew Schlagbaum** and **Dean Roper**, this exhibition will be accompanied a casual curator’s talk on **Friday, February 8th at 2pm**. Additional public programs will be developed over the course of the exhibition’s run, concluding **March 29, 2014**.

ABOUT CURATOR-IN-RESIDENCE DANNY ORENDORFF:

Recently heralded by Chicago Magazine as one of Chicago’s “Six Young Art Curators You Should Know,” Danny Orendorff has curated large-scale exhibitions for international contemporary art spaces, including; *All Good Things Become Wild & Free* at Carthage College (Kenosha, WI), *Learning to Love You More* at MU Gallery (Eindhoven, The Netherlands), and *There is Always a Machine Between Us* at SF Camerawork Gallery (San Francisco, CA), who also hosted his Andy Warhol Foundation supported exhibition *Suggestions of a Life Being Lived*, co-curated with Adrienne Skye Roberts in 2010.

Orendorff is currently a contributing writer to Art in America Online and Bad at Sports, and has previously written for NewCity Chicago, Camerawork Journal of Photographic Arts, and Shotgun Review. Formerly the assistant director of the Renegade Craft Fair’s nationwide marketplaces of handmade goods, Orendorff has also held positions as curator-in-residence for Art2102 of Los

Angeles and project manager for The Backroom, an internationally traveling exhibition of artist-ephemera. Orendorff received an M.A. in Modern Art History, Theory & Criticism from The School of the Art Institute of Chicago in 2012, and a B.A. in Journalism and a B.A. in Interdisciplinary Humanities from Arizona State University in 2006. For more information, visit <http://dandannydaniel.com>

ABOUT CHARLOTTE STREET'S CURATORIAL RESIDENCY PROGRAM:

Charlotte Street Foundation's Curatorial Residency Program was launched in 2012 in order to engage outstanding emerging curators from around the country with the Kansas City region and its artists. Providing support and a public platform for an annually selected curator to develop and present original, community-responsive contemporary arts programming, the program seeks to nurture the work and careers of up-and-coming curators, bring fresh curatorial approaches and critical perspectives to the Kansas City region, and to expand opportunities and networks for Kansas City artists. Teaching partnerships with the Department of Art at University of Missouri-Kansas City and Kansas City Art Institute further connect the curator-in-residence with area students.

ABOUT CHARLOTTE STREET FOUNDATION:

Over 16 years, Charlotte Street has challenged, nurtured, and empowered thousands of artists, distributed almost \$900,000 in awards and grants to artists and their projects, and connected individual artists to each other and to the greater Kansas City community. Charlotte Street—with its community of artists—strives to be a primary catalyst in making Kansas City a vibrant, creative metropolis, alive with collaboration, passion, ideas, and surprise. For more information about Charlotte Street, its awards, programs, and initiatives, visit www.charlottestreet.org.