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Press release:

Phoebe Gloeckner and Stipan Tadić:

Several Places Several Stories

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steven harvey fine art projects

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SHFAP presents *Several Places Several Stories*, an exhibition of works by Phoebe Gloeckner (b. 1960) and Stipan Tadić (b. 1986). The two artists explore often concealed or overlooked aspects of contemporary life with work created from backgrounds in both cartoon art and traditional academic training. Both artists' works involve in-depth documentation of specific places over extended periods of time and possess an objective, almost journalistic attention to detail and their subjective experience with the subject matter, including self-portraiture. Gloeckner's and Tadić's works capture gritty, mysterious, and eccentric subject matter from the paradoxical perspective of intimate outsiders, revealing commonalities found in even the most surprising places and stories.

Phoebe Gloeckner is a cartoonist, illustrator, painter, and novelist. Gloeckner received an MA in medical illustration, working prolifically in the field since 1988, a skill that is discernible with the high level of detail in her fine art. Gloeckner's 2002 semi-autobiographical graphic novel *Diary of a Teenage Girl* was adapted into an award-winning feature film that premiered at the 2015 Sundance Film Festival. Gloeckner was awarded a 2008 Guggenheim fellowship for her research in Ciudad Juarez. Gloeckner has served as an associate professor at the University of Michigan Stamps School of Art & Design.

The subject matter of Gloeckner's photographs presented in this exhibition originated from being invited to contribute to a book documentary project organized by Amnesty International, which tells the stories of refugees and displaced women and children. Gloeckner traveled to Mexico and conducted numerous interviews with the parents of murdered children. Gloeckner grew close to the family of Maria Elena Chávez Caldera, a fifteen-year-old girl who was murdered in 2000 and whose body was found in the desert four months after her disappearance. Gloeckner traveled to Mexico two to three times a year over a decade, committed to immersing herself in the story and community with the hope that the project could bring closure for the family. To tell the story of Maria Elena and her family, Gloeckner recreated their world in meticulous dioramas based on countless photographs she took during her visits to Mexico and drawings she made of the murder scenes. Gloeckner placed handcrafted three-dimensional puppets in the dioramas and then

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photographed the scene, superimposing the puppets with human features. Gloeckner states that the work is “about borders, not just between the United States and Mexico, although that is a big issue, but between the living and the dead, between memory and those who are just forgotten.”

Croatian artist Stipan Tadić earned an MA in painting from the Academy of Fine Arts in Zagreb in 2011 and an MFA from Columbia University in 2020. His work has been featured in numerous solo exhibitions. His work was included in *Alone Together*, a group exhibition featuring works by twenty-three members of the Columbia University MFA Class of 2020. His work *Medika Dance*, depicting the bohemian, graffiti-covered nightclub district in his hometown of Zagreb, was singled out in The NY Times review of the group exhibition *Dark Was the Night* presented by Steven Harvey Fine Art Projects in 2020.

Stipan Tadić’s dynamic and atmospheric paintings depict the artist’s subjective experiences of contemporary life rife with the influence of art history and comic book aesthetics. His work, which exhibits Renaissance-like skill, derives from aspects from his daily life. Tadić’s night scenes in New York City expose how, in the cover of darkness, people behave in uninhibited, intoxicated, and guarded ways not typical during the day. Like a covert reporter, Tadić depicts elements that have been pushed to the edges of society and make them visible, such as in his painting of a large public housing project located near Columbia University. Tadić describes that this building, reminiscent of where he lived in his native Croatia, and represents a sense of promise, ideals that came from Europe but have taken on a different meaning here. Tadić’s process begins by taking multiple pictures on his phone of the same locations over time, which creates what the artist describes as “an accumulation of time in a single space.” The notion of memory and its fragmentation is furthered in Tadić’s works which are a compilation of several scenes in a single composition. Tadić uses color with a sense of symbolist meaning. Occasional arbitrary skin tones may be seen as a Brechtian distancing device.

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Please contact the gallery at 917-861-7312 or info@shfap.com for further information or images.