

MIA WEINER

Lives and works in Chicago, IL

EDUCATION

- 2020 School of the Art Institute of Chicago (SAIC), MFA Fiber and Material Studies
- 2013 Maryland Institute College of Art (MICA), BFA Fiber (graduated *cum laude*)
- 2008 Bard College at Simon's Rock

SOLO & TWO-PERSON EXHIBITIONS

- 2021
Head(less): Adam Beris & Mia Weiner, Ochi Gallery, Ketchum, ID
- 2020
Mia Weiner: Artist Projects, The Suburban, Milwaukee, WI
- 2019
Abstract Naked Lunch with Ricardo Partida, School of the Art Institute of Chicago, IL
- 2014
Attached, Gallery 788, Baltimore, MD

SELECTED EXHIBITIONS

- 2020
Utopian Living, Kleinart/James Center for the Arts, Woodstock, NY
- 2019
Terrain Biennial, Iowa City, IA
Ideal: the World as We Want It, School of the Art Institute of Chicago, IL
Real: the World as We See It, School of the Art Institute of Chicago, IL
Gender in the Balance, Barrett Art Center, Poughkeepsie, NY
Frayed: Fiber Beyond Craft, Arc Gallery, Chicago, IL
Coming into Being, School of the Art Institute of Chicago, IL
22nd International Open, Women Made, Chicago, IL
- 2018
MFA Open Studios, School of the Art Institute of Chicago, IL
- 2017
Preserve/Subvert, Sager Braudis Gallery, Columbia, MO
Permanent Parabasis, Gallery 99, Providence, RI

2015

Breathe in Gold Light, New Door Creative Gallery, Baltimore, MD
ArtPalmBeach, Irreversible Projects, West Palm Beach, FL

2014

Late Summer Exhibit, PS Gallery, Columbia, MO
Kinsey Institute Juried Art Show, Grunwald Gallery of Art, Bloomington, IN
Love Shack, Nave Gallery Annex, Somerville, MA

2013

London Calling 013, Factory-Art Gallery, London
Pop-Up, Pop-Up Gallery, Berlin, Germany
Fabrications, Gallery 788, Baltimore, MD
Touchy Subjects - Sex, Humor, and Risk: Selections from the Kinsey Institute,
Allen W. Clowes and Sarah M. Hurt Galleries, Indianapolis Art Center, IN
Material Witness, Dalton Gallery of Agnes Scott Gallery, Decatur, GA
Young Contemporaries, Hillyer Art Space, Washington, DC
Connections: Folk Environments and Constructs, Gallery 788 Presents Sondheim Prize
Artists, Artscape, Baltimore, MD
Commencement Exhibition, Maryland Institute College of Art, Baltimore, MD
Kinsey Institute Juried Art Show, Grunwald Gallery of Art, Bloomington, IN
50th Annual Juried Competition, Masur Museum of Art, Monroe, LA
Women's Works, Woodstock, IL
Materials: Hard and Soft, Greater Denton Arts Council, Denton, TX
Juror: Jean W. McLaughlin, executive director of the Penland School of Crafts
NICHE Awards exhibit, Buyers Market, Pennsylvania Convention Center

2012

TO/FROM Tawney, Middendorf Gallery, Baltimore, MD
People's Choice, Greenpoint Gallery, Brooklyn, NY
Stitch, Main Building Gallery, MICA, Baltimore, MD

2011

Unbounded: Works in Expanded Format, Area 405, Baltimore, MD
Keep Up the Good Work: a Uniformity Performance, Main Building Atrium, MICA,
Baltimore, MD
Not your Father's Trousers, Middendorf Gallery, Baltimore, MD

HONORS & AWARDS

VCU Fountainhead Fellowship Finalist
Vermont Studio Center Artist's Grant
Byrdcliffe Arts Colony Grant
SAIC Incentive Scholarship
SAIC Grant
Speaker for "Show and Tell" at the Kinsey Institute for Sex
Young Contemporaries Juror Award
Materials: Hard and Soft Juror Award
Maryland Art Place Creative Minds 30UNDER30 Speaker
NICHE Award Student Finalist 2013
International Emerging Artist Award recognition
MICA Trustee Award

MICA Talent Recognition Award
MICA Fiber Department Scholarship
Neil and Sayra Meyerhoff Scholar Award
MICA Competitive Scholarship for Academic and Artistic Achievement
Dean's list, MICA, Fall 2009- 2013
School of the Art Institute of Chicago Merit Scholarship

PRESS & PUBLICATIONS

2020

Williams, Marin. "Through the Haze: Mia Weiner's Surreal Scenes of Plants and Intimacy." *The Studio Plant*, edited by Rebecca Goodman, 2020.

2017

PRESERVE / SUBVERT Special Exhibit, Sager Braudis Gallery, 3 May 2017, sagerbraudisgallery.com/blog/2017/4/26/preserve-subvert

2016

Party Talks: Things Got Personal, Carly Aimi, Opening Ceremony, 8 July 2016, blog.openingceremony.com/entry.asp?pid=13055

2015

Breathe in Gold Light, Breathe out Dark Smoke, Kelly Johnson, Moore Women Artists, 16 Oct. 2015, moorewomenartists.org/breathe-in-gold-light-breathe-out-dark-smoke/
This Just In-spiration: Meet Mia Weiner, Jen Coleman, The Goods, 11 May 2015
<http://blog.uncommongoods.com>

2014

Ebola and Art, *Cardiovascular Diagnosis and Therapy*, Vol. 4, No. 5 (October 2014)

2013

Material Witness, Agnes Scott College, 2013

Mia Weiner, *Peripheral ARteries Art Review*, pages 74-81, July 2013

http://issuu.com/artpress/docs/peripheral_arteries_art_review_-_j/74

London Calling 013 Catalogue, Factory-Art Gallery, London

MAP's THIRTY Creative Minds Speaker Series: Mia Weiner, Cara Ober, Bmore Art, 27 May 2013

<http://www.bmoreart.com/2013/03/maps-thirty-creative-minds-speaker-series-mia-weiner.html>

2011

Thirty young Baltimore artists discuss their work and ideas, *Baltimore Sun*, March 4, 2011

Materials: Hard and Soft Catalog, Denton Arts Council

Bound, WCA Art Catalog, Juror: Cora Rosevear, Associate Curator at MoMA

Embroidering the Microscopic World, *Cardiovascular Diagnosis and Therapy*, Vol. 2, No. 4

PROFESSIONAL ACTIVITIES

2021

Haystack Mountain School of Crafts Open Studio Residency

Icelandic Textile Center Residency

Acre Artist Residency

2019

Lecture Mia Weiner: I thought you'd feel warm after the Swim at the School of the Art Institute of Chicago

Vermont Studio Center Artist Residency

Byrdcliffe Arts Colony Residency

Artist Lecture Mia Weiner: Attached at the School of the Art Institute of Chicago

Research Assistant for the Textile Research Center at the School of the Art Institute of Chicago

2018

Teacher's Assistant for Stacia Yeapanis's Intro to Fiber class at SAIC

2013

Speaker for THIRTY: 30 Creative Minds Under 30, Maryland Art Place

2012

Studio Assistant for Karen Reimer

2011

Studio Assistant for Nick Cave

The Studio Plant



Welcome to *The Studio Plant*, a seven day email series investigating the relationship between plants, artists, and creative practice. Each email will feature an intimate view into an individual practitioner's creative process, while exploring their relationship to nature and making in an increasingly precarious climate and world.

Why email? I know all of our inboxes and devices are currently inundated with marketing emails for over-priced self-care products, zoom invitations, and distressing news notifications. Pre-coronavirus, *The Studio Plant* was a work-in-progress print publication for the course "Publishing as Creative Practice" at The School of the Art Institute of Chicago. I am a strong advocate for all things tactile, including print. Nonetheless, if I have learned anything in graduate school or existing as a human being under our current pandemic, it is adaptation.

My ultimate motivation for sharing this project with you via email is the work of seven incredible female artists, scholars, and designers. Their work spans across mediums and disciplines – textiles, furniture, painting, writing, installation, and ikebana – demonstrating the boundless possibilities between nature and the creative process. While Mia Weiner and Alice Cisternino incorporate depictions of nature into their artwork, Meimei Song and Auralynn Nguyen use plants as their primary artistic medium. Lydia Cardenas reflects on the interconnected relationship between nature and her furniture designs. Sophie Buchmueller and Marin Williams offer two thought-provoking essays.

All of the text for this series was written on the cusp or at the beginning of the coronavirus pandemic. Throughout my informal conversations with the contributors, several expressed how nature has provided a refuge and comfort in the midst of uncertainty. I hope this series offers you what nature has offered to these amazing makers: optimism, inspiration, and beauty.

— *Rebecca Goodman*

The Studio Plant

Through the Haze: Mia Weiner's Surreal Scenes
of Plants and Intimacy



Art by Mia Weiner
Words by Marin Williams

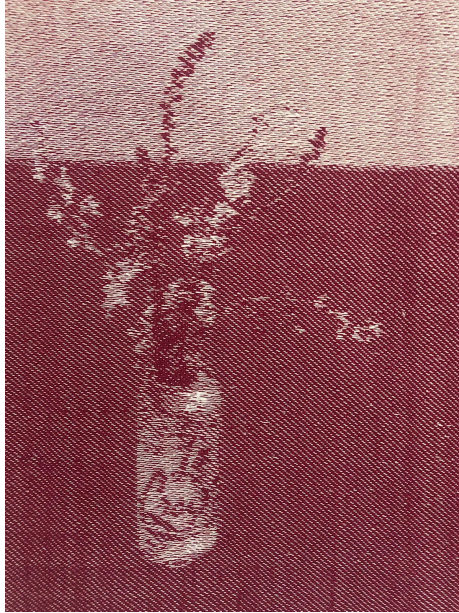
In artist Mia Weiner's eight-foot-tall tapestry *Returning your gaze*, two female nudes lounge in front of a large window, suspended in a raspberry haze, seemingly unaffected by space and time.

The passivity of Weiner's nude figures is reminiscent of how women's bodies have been staged and sexualized throughout western art history. Despite laying their bodies bare, Weiner's nudes refuse to be objectified due to the elimination of one crucial appendage: their heads. Removing the subjects' faces complicates the traditional power dynamic between viewer and figurative subject, prohibiting the viewer from ever fully dominating the female figures. Instead, the viewer becomes the object, gazed upon by the unseen eyes of the female figures. If there is any question about the confrontative, yet invisible gaze of the figures, the title of the work, *Returning your gaze*, makes it undeniable that the viewer's subjectivity has been co-opted by the female figures.



Your damp towel, 2020, Handwoven Cotton and Acrylic, 65 x 74"

Disrupting the surreal scene of *Returning your gaze*, a small avocado plant rests on the windowsill, grounding us back into the reality of the natural world. Plants and flowers appear as a common motif throughout Weiner's work, often reminding the viewer of their physical relation to time and space. In *Your damp towel*, the intimacy and sexual tension of the abstracted figures is disrupted by the staged, hyper-realistic LaCroix cans that hold bundles of wildflowers. Perhaps even more so than the avocado plant, the signature LaCroix can, as a pseudo vase, brings the viewer back into reality and situates the work in the present moment, specifically the recent obsession with sparkling water.



Your damp towel - detail

Not only do the plants in Weiner's tapestries situate the works in time, but they also serve as coded signifiers tied to the artist's memories and experiences. The wildflowers in their LaCroix vases are entwined with the artist's experiences during her summer residencies in the Catskills and Vermont. Throughout her residencies, Weiner would collect wildflowers and place them in empty LaCroix cans around her studio. In the fall back at School of the Art Institute of Chicago (SAIC) where Weiner was in her second year of pursuing her MFA, the LaCroix vases filled with wildflowers found a home amongst her new series of figurative tapestries embodying memories of her residencies.



Studio with wildflowers, 2019

The avocado plant, which makes another appearance in *Lavender*, symbolizes aspects of the artist's journey. Weiner nurtured the plant from a seedling, before moving it with her from New York to Chicago to pursue her MFA at SAIC. In Chicago, she brought the avocado plant to her studio, mostly due to its portability. She hoped the plant would adapt well to the new studio environment, which is not always the most forgiving.



Lavender, 2019, Handwoven Cotton and Acrylic, 58 x 74"

Other plants also make their way into Weiner's series of large scale tapestries, as well as her experimentations in other mediums, including PLA plastic filament. In her digital doodles, Weiner focuses exclusively on her plants as inspiration for experimenting with 3D forms and color. In contrast to the realistic renderings of plants in Weiner's weavings, the digital doodles blur the boundaries of the natural world by creating something undeniably real through its tangibility, yet takes on an abstracted form.



Digi Doodle of Studio Plant with Hand (Schefflera,) 2020,
PLA Plastic Filament, 12 x 9.75"

The inclusion of plants throughout Weiner's body of work speaks to the ways plants are a part of both our natural and created environments. The plants captured in her work represent those grown in the wild and from the comfort of our own homes and studios. In some instances they serve to remind us of reality, while in others they obscure. Weiner's plants are not just an aesthetic choice, but reveal the tensions in our lived experiences and perceptions of space and time.

About the Artist: Responding to the historical textile, Mia Weiner (she/her/hers) creates intimate declarations that explore identity, gender, and the psychology of human relationships. Through poetics of the body, Mia investigates where bodies meet, cross, tangle, and where they pull away. She currently lives and works in Chicago where Mia received her MFA from the School of the Art Institute of Chicago (2020.) Mia received her BFA in Fiber from the Maryland Institute College of Art in 2013, and her work has been exhibited internationally including in New York, London, Berlin, Athens, Chicago, Miami, Baltimore, and Washington DC.

About the Writer: Marin Williams (she/her/hers) is a second year Dual Master of Arts Candidate in Modern & Contemporary Art History and Arts Administration and Policy at the School of the Art Institute of Chicago. Prior to moving to Chicago Marin held positions at the Phillips Collection and the Smithsonian American Art Museum. Marin also works as an independent curator and has organized several exhibitions in the Washington DC metro area.

CAROLINE KIPP

curator / artist / writer, currently at The George Washington University Museum and The Textile Museum, Washington, D.C.



54. MIA WEINER. LOS ANGELES, CA.

December 8, 2020

Responding to the historical textile, Mia Weiner creates intimate declarations that explore identity, gender, and the psychology of human relationships. Her large scale tapestries, included in her most recent solo exhibition at Ochi Projects in LA, look critically at power hierarchies within gender dynamics and the depiction of the body throughout history.

For more information, please see: www.miaweiner.com, and on Instagram [@miaweiner](https://www.instagram.com/miaweiner).



Mia Weiner, *Becoming statuary after our swim and borrowing Sebastian's camera*, 2019. Handwoven cotton, acrylic, and tinsel. 56 x 118 inches. Photo credit: Olivia Alonso Gough.



Mia Weiner, *Becoming statuary after our swim and borrowing Sebastian's camera* (Detail), 2019.
Handwoven cotton, acrylic, and tinsel. 56 x 118 inches. Photo credit: Olivia Alonso Gough.

Mia Weiner, *Becoming statuary after our swim and borrowing Sebastian's camera* (Detail), 2019.
Handwoven cotton, acrylic, and tinsel. 56 x 118 inches. Photo credit: Olivia Alonso Gough.

First, and most importantly, how are you doing? How are you navigating the highs and lows?

It has been a wild ride. I am very thankful that I have had some amazing opportunities and projects to work on during this time which has really kept me going, including a solo exhibition at Ochi Projects and my representation announcement with Tappan Collective. As disappointing as it has been to have residencies and exhibitions rescheduled, it has also been really great to have something to look forward to in the future and to work toward.

I finished my MFA at the School of the Art Institute of Chicago this May, and while I didn't expect to lose access to my resources and cohort in this unexpected way, it was a truly incredible two years for me and am so grateful to have been able to be part of the program.



Mia Weiner, *Lavender*, 2019. Handwoven cotton and acrylic. 74 x 58 inches. Photo credit: Olivia Alonso Gough.



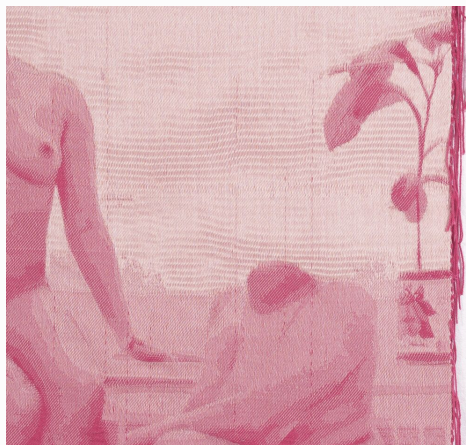
Mia Weiner, *Lavender* (Detail), 2019. Handwoven cotton and acrylic. 74 x 58 inches. Photo credit: Olivia Alonso Gough.

It's my experience that most artists engage with some level of self-isolation in their day to day art practice. Has this been your experience? And if so, have you found these innate rhythms to be helpful during this larger, world-wide experience of isolation?

It is funny, I used to think of my practice as very solitary but recently my work has engaged many different forms of collaboration. While I normally like to work alone in my studio, there is a collaboration that happens between my body and the tools that I am working with, particularly the loom. My most recent series of monochromatic tapestries are based off of photographs that I take to create this work. I carefully pose the models I'm working with alongside my body and stage different compositions. There is a magic collaboration that happens when another person enters the space and allows me to choreograph and document them. I have found not being able to work with models right now frustrating, but it has also been really interesting to reexamine how I was creating my images and how to shift that process to allow the same type of exploration now, whether that means only using my body, asking to work remotely in collaboration, or finding spaces outside to safely work with people within my pod. I think I have definitely found this self-isolation easier than most because of how I like to nest in my studio, but I have also have been having a hard time working, especially at the start of the pandemic. In a moment of such global anxiety and uncertainty, it has been difficult for me to find the clarity I need to be productive. I had just come from a very productive couple of months and being forced to take a break, reset, and just try to take care of myself until I felt ready to work again was a bit of a gift even if it didn't seem that way at the moment and I still need to constantly remind myself it is ok...



Mia Weiner, *Returning your gaze*, 2019. Handwoven cotton and acrylic. 98 x 44 inches. Photo credit: Olivia Alonso Gough



Mia Weiner, *Returning your gaze (Detail)*, 2019. Handwoven cotton and acrylic. 98 x 44 inches. Photo credit: Olivia Alonso Gough



Mia Weiner, *Lilac*, 2019. Handwoven cotton and acrylic, 74 x 65 inches. Photo credit: Olivia Alonso Gough.

It would be great if you could briefly talk us through your practice.

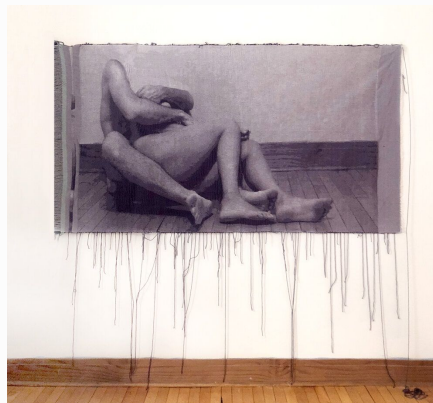
Understanding it is integral to appreciating the multivalence of your work.

Through poetics of the body, I investigate where bodies meet, cross, tangle, and where they pull away. As I navigate myself in relation to the world around me, I see the body in its flawed, innately intimate and personal nature as an apt metaphor for our shortcomings, limits, boundaries, and a need for connection. Using the familiarity and tactility of cloth, I bring focused attention to our relationships and how our identities are constructed. Evoking conversation around our patterns and choices of co- inhabitation, I stitch, knot, and weave intimate declarations that explore both togetherness and attachment as well as identity and gender.

My practice has always started from a place of inquiry. Reconsidering classical imagery and the depiction of the female form in relation to contemporary views of gender, authority, and representation, I began my most recent series of tapestries. Engaging in histories of portraiture, I use my own body in each weaving, reclaiming agency in my depiction. In moments of erasure, subjectivities are removed, but the bodies assert their power by gazing back. Threads hang down as a reveal of material and tactility of the cloth, creating webs that mirror the interlacement of bodies. My work is about connection, both between bodies and cloth as a place of shared experience. Mediating photography through cloth, these tapestries begin to equalize the relationship between object and image. Using traditional and non-traditional textile techniques, I examine the space between bodies and where bodies meet.



Mia Weiner, *Push/Pull*, 2020. Handwoven cotton and acrylic. 54 x 43.5 inches. Image courtesy of the artist.



Mia Weiner, *If not with you*, 2020. Handwoven cotton and acrylic. 74 x 94 inches. Image courtesy of the artist.

Has any of your imagery shifted in a reflection to what's currently happening? And why, or why not?

I have been making work about intimacy and how bodies interact, exploring moments of touch, tenderness, and absence. We are living in a moment where the awareness of the space between bodies is currently being experienced globally at an unprecedented scale. I am really interested in reconsidering these distances. Longing, touch, activity, all feel so different now, and I actually feel really stimulated by this change in perception and relationships. There are moments where I also have to take a break from everything that is going on and try to relax and play. I have been doing a series of plastic filament drawings of the plants in my house and yard to escape a bit and am interested in how these pieces will tie back into my lacemaking practice.



Quarantine plant drawings (studio floor). Image courtesy of the artist.

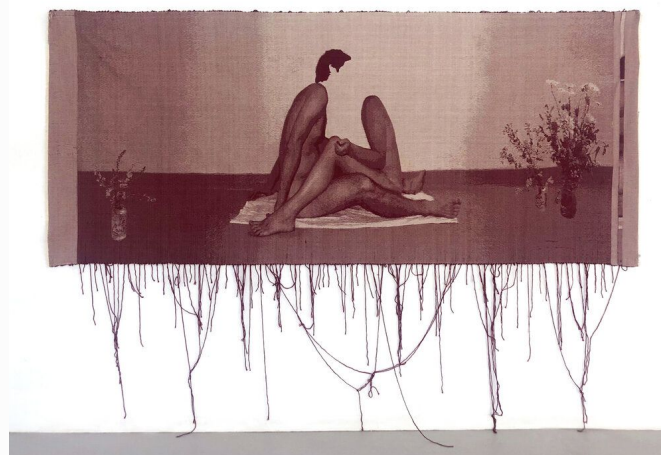


Digi doodle of studio plant with hand - *Schefflera*, 2020. PLA plastic filament. 12 x 9.75. Image courtesy of the artist.

Are you thinking differently? Coping differently? Inspired differently?

Yes. My work for a long time has been about relationships between bodies and just before quarantine I began the process of separating with my partner. I think my marriage has really affected the way I had been thinking about the figure and power structures. While it has been difficult, especially in this moment,

it has been an exciting shift in the way I have been thinking about compositions and the content within my work. I think in some ways these other factors, finishing graduate school remotely, losing access to my studio and tools, and going through a divorce, all while trying to navigate a global pandemic really helped me be gentle with myself, something that I am not always great at. I think trying to be gentle and letting go of the little stuff (because there is just too much big stuff to deal with right now) has really been an important lesson and has helped me cope in a real way. I am constantly inspired by my garden. I have a shared yard, and the minute it began to warm up I was out there as much as possible. Last summer I spent a month at Vermont Studio Center, and the bouquets of wildflowers that I picked and placed in my studio slowly made their way into my weavings. This spring I decided if I wasn't going to escape the city, I would grow as many flowers as possible. I believe in slow and close looking, whether looking at textiles, the body, or the sprouting seeds in my garden. The magic of discovery has been exciting, and I have always loved to watch things grow. I have begun to pick (slightly scrappy) bouquets and photograph them knowing that I want to add them to moments in the work that is about to come.



Mia Weiner, *Your damp towel*, 2020. Handwoven cotton and acrylic. 74 x 96 inches. Image courtesy of the artist.

What is bringing you solace, or even joy, in this moment?

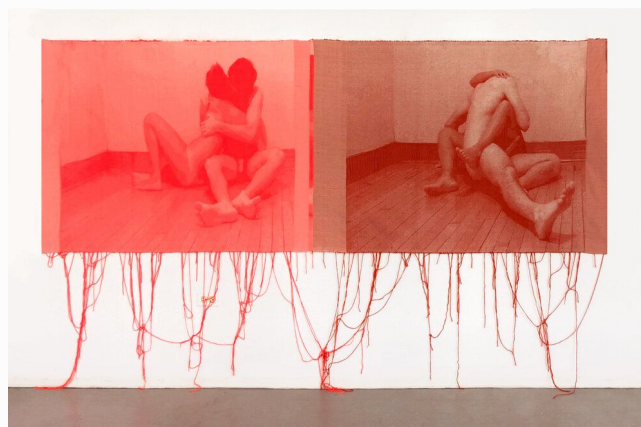
My garden. And a lot of wine. Upcoming projects. Bad music, my digi pen, and sunshine



Mia Weiner, *The Serpent*, 2020. Handwoven cotton and acrylic. 74 x 98 inches. Image courtesy of the artist.

What research or writing are you doing that you find compelling?

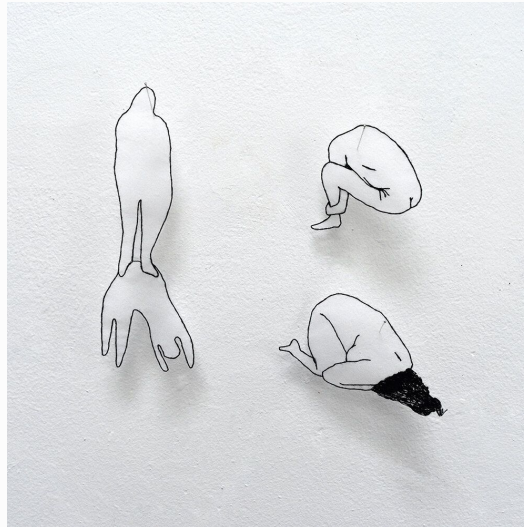
Having temporarily lost access to the loom that I had been working on, I have taken this break to delve back into my lacemaking practice. I have been doing a ton of material research working with traditional lace-making techniques, integrating materials like plastic filament and wire, and playing with hard and soft as well as slow and fast methods of making.



Mia Weiner, *The Wrestlers*, 2020. Handwoven acrylic and cotton. 74 x 122 inches. Image courtesy of the artist.

Are you reading anything?

Agua Vida, recommended by Kelly Kazcinsky (a fantastic Chicago based artist), my favorite book of Frank O'Hara poems, and the news only once a day.



Mia Weiner, *Thread Drawings #9 - 11*, 2019. Embroidery. Dimensions variable. Image courtesy of the artist.

Where are you physically?

I just moved to LA (this week!) where I am starting a jacquard residency program and shared workspace - The Jacquard Project ! I am currently fundraising for a TC2 digital jacquard, a digitally assisted loom tool that allows individual control of each and every warp thread for every single row while hand weaving (the warp is the threads that are wound onto the loom before you begin to weave).

The Jacquard Project will function as a live/workspace for residents a portion of the year. The rest of the year, The Jacquard Project will allow access to the weaving/creative community in LA and have classes and workshops for

those who would like to learn how to use this incredible resource (along with other art and educational programming)! I am currently in the fundraising stage - the loom being built for The Jacquard Project costs around \$60k before freight and other set-up costs (for the weavers out there, it is a 3-wide loom with 12 modules = 43" weaving width, 2640 ends).

The Jacquard Project believes deeply in cooperative workspaces, the creative exchange, and expanding access to the TC2. This loom is an amazing resource to the creative and textile communities and you can find out more or make a (tax-deductible!) donation [here](#).



CO/ETEUR

CURATOR CHELSEA NASSIB ON THE POWER OF EMERGING ARTISTS

Plus her tips for buying art for the first time.

By: *Camille Freestone*

Graphic: *Rachel Pickus*

Welcome to our How to Shop Like series, where we spotlight personalities within creative industries and take a deeper look at their personal relationship with their craft and how they shop—think all the best insider tips and tricks. This week we're chatting with Tappan Collective founder Chelsea Nassib.

Art is one of those things we often stereotype as unattainable, a pastime reserved for the wealthy with large country estates needing something to fill their walls.

Luckily, people like Chelsea Nassib are attempting to change that narrative by injecting a fresh wave of accessibility into the exclusive industry.

Nassib began as an artist herself, but quickly realized how cumbersome that path was and set to work in interior design. “It was there I saw the difficulty in acquiring work by artists for our clients and saw a gap in the industry that could be met by connecting artists and collectors.”

With her digital platform **Tappan Collective**, collectors can purchase works from emerging artists as they read up on their backstories. Artists can not only participate in exhibitions and residency programs, but also have access to the larger Tappan community of artists and collectors—and it's all done online, which means yes, you can literally buy a piece of modern art from the comfort of your couch.

We sat down with Nassib to discuss her own relationship with the art world, why she launched her digital platform, and her tips for purchasing art for the first time.

When did you first fall in love with the art world?

“I fell in love with art and artists at a very young age. My mom, **Firoozeh Neman**, is an artist, and I grew up at her footsteps in her studio. Watching her sculpt still inspires me today.”

Why did you decide to launch your own gallery?

“I felt there was a huge gap in the market, both for supporting young artists like myself and giving collectors an impressive selection of original work created by those artists. The concept of Tappan was a clear win-win.

“People want to be involved in art, but often they feel like they don't have the language or know enough to start collecting. We want to break that barrier to entry. I feel strongly that everyone should have fair access to art. As an artist myself, I understand the struggles of an artist, and we're here to help guide our artists through the journey of their careers. It is so rewarding to me to be able to watch an artist with so much potential be able to flourish and have a full-time studio practice because of what we do here at Tappan.”

How would you describe the range of art you offer?

“Tappan offers a range of contemporary art in a variety of mediums, including paintings, drawings, photography, sculpture, and mixed media. Tappan has something for every discerning taste.”



What would be your tips for someone shopping for art for the first time?

“Most importantly, just start. Along the way, be honest with yourself about your likes and dislikes. Remember that art is personal, and buy what speaks to you. Only spend what you’re comfortable with, and document your purchases. Often asking questions about the artists and their works can help inform your decision, but there is no wrong interpretation of art. Once you start buying art, you’ll become more comfortable with the process, and then you’ll begin to see what direction you want to take your collection in. Great collections are well thought out, but first and foremost, you’ve got to develop your taste.”

What is the difference between shopping for art online versus in person?

“I find when shopping for art online, collectors are able to spend more time reading about the artist, exploring studio visits to find work you are most drawn to. From the perspective of the artist, online provides greater visibility and reach than a traditional brick-and-mortar gallery.”

What has been your favorite art purchase of all time?

“I think one of my first purchases of art is still special to me in a nostalgic way. It’s a sculpture of a basketball encased in glass by artist **Evan Robarts**. We showed him in Miami during Basel in 2012, and he continues to be one of my favorite artists.”

How would you describe your taste in art? Does that same mentality apply to your taste in fashion? Interiors?

“My taste in art, like everything else, has evolved over the years. And similar to fashion and interiors, I look for a unique perspective, an interesting dialogue, and, of course, something that I just love.”

Which galleries do you frequent?

“Since the pandemic I am not frequenting many galleries, but a dear friend of mine, Jay Ezra, has an exhibition program, **ANNEX LA**, dedicated to applied arts that is so fun, thoughtful, and inspiring.”

What would your own collection be full of if money were no object?

“I think I would go for some of the classics: Rembrandt, Cy Twombly, Egon Shiele, and Klimt... and Picasso, of course.”

Has the pandemic affected your thoughts towards art at all?

“The pandemic has only reaffirmed my belief in the importance of art in our culture. Artists document our lives and transformations, for example, **Danny Lane** and **Jaimie Milner** both did very interesting and different bodies of work reflecting our experience during quarantine.”

Who are your favorite emerging artists of the moment?

“I could never choose favorites, Tappan is filled with too many greats. But definitely check out new work by Mia Weiner, James Perkins, Vanha Lam, Alarah Gee, Nicole Patel, and Tadahiro Gunji.”

Which era of art is your favorite and why?

“I’m fascinated by the artists of today, navigating this current landscape and creating as our world continually becomes more digital. The emerging artists that come to us, as well as the ones we seek out, are truly changing the art world for the better. There is more space for more voices and much more progress to be made there. I look forward to the future of art because of this.”

TAPPAN

Studio Visit

MIA WEINER

Mia Weiner is a Chicago-based artist with a practice focused around textiles, the body and forms of intimacy. As she weaves her works you see the themes of gender and the psychology of human relationships.

Q.

Tell us about yourself and how you came to be an artist.

A.

I have always been incredibly curious and drawn to slow and close looking to better understand the world. This inquiry has carried into my practice and is what drives my making. From an early age I had always wanted to learn to sew. I didn’t grow up with anyone in my house that knew how to stitch, but I knew I needed to learn.

Once I connected to this way of making there was no going back. I was incredibly lucky to grow up in a house that believed in the importance of the arts and quickly fell in love with my childhood trips to museums. My uncle was the conductor for a ballet, so I was also introduced to music and dance at a young age. My mother, along with exposing me to the arts, is clinical psychologist which has also directly influenced my work. Spending my childhood surrounded by Hindu imagery had also had a great impact on how I think about figuration.

I did not originally go to art school but studied literature and biology before deciding to transfer to a program where I could study fiber. It was under the mentorship of the incredible faculty I worked with at the Maryland Institute College of Art (where I received my BFA) that I began to respond to the historical textile and was introduced to material culture, craft theory, and other forms of critical thinking and making. After I graduated, I lived in Berlin briefly and then moved to Brooklyn which had been my home until I moved for my MFA. In New York I had a handful of jobs working in galleries, managing collections, and working as an embroidery consultant for fashion houses like Opening Ceremony.

I suppose when I was younger, I didn't realize you could be an artist when you grew up (which now makes me giggle). Once that realization hit, there was no going back.

Q.

Describe your work in three words.

A.

Intimate

Body

Connection

Q.

What is your creative process?

A.

My creative process seems to differ depending on the series that I am working on, but my practice always begins from a place of inquiry. I usually start with doodles, milling shapes and ideas around in my head and on the page. Forms repeat and images become more clear. For my figurative weaving series, after I have a pretty good idea of the compositions I want to create, I choreograph models and myself in space. I photograph these poses and then begin to start editing. I digitally alter my photographs, removing body parts,

adding coded objects or other information to the space, until I am happy with the image. I then break down the image into different weave structures, some showing more warp or weft, allowing me to create the different tones in the cloth. These works are woven on a jacquard loom, a digitally assisted hand tool where I can control each warp thread individually for each and every row that I hand weave. These works take a long time and lot of labor to produce, and usually end up weaving anywhere from 12 to 16 hours straight at a time as I work on them. Other series I rely much less on the digital and the photograph, but rather work with drawing with thread and its structures. No matter what medium or series I am working on, I try to find a balance of planning (whether imagery, material, or physical structure) and spontaneous experimentation and exploration. I want to learn something new with every piece I make.

Q.

What draws you to textiles?

A.

I have always been drawn to working with textiles because my body seems to understand this method of making. I feel a deep connection to the physicality of the work and the methods used. Cloth contains its own history, it surrounds us, it is what we use to cover our bodies everyday. Because of its ubiquity in our everyday lives, I am interested in how the textile can function as a place of connection and shared experience. Textiles are loaded objects because of their histories and labor that goes into creating them. Making work about intimacy, it always made sense to me to use a medium that I feel so connected to and we understand as our second skin. Much of my work deals with issues of gender and reconsidering those boundaries. Different textile techniques have often been considered 'women's work' and belonging in the domestic sphere of the home, which I push against.



Mia Weiner says:

“TEXTILES ARE LOADED OBJECTS BECAUSE OF THEIR HISTORIES AND LABOR THAT GOES INTO CREATING THEM. MAKING WORK ABOUT INTIMACY, IT ALWAYS MADE SENSE TO ME TO USE A MEDIUM THAT I FEEL SO CONNECTED TO AND WE UNDERSTAND AS OUR SECOND SKIN.”

Q.

Where do you draw inspiration from?

A.

I am always really inspired by my environment, and the work I make is a reflection of my lived experience. I get very excited about historical objects, textile or otherwise, that have meaning and histories that seem in some way to reflect our time and current moment. I am always interested in working with the personal and understanding where it becomes a universal.

I love going to museums, walking (through a city or in nature), the flowers I pick at residencies seem to make it into the corner of my weavings, I think a lot about the places where bodies come together and where they pull away, the statuary I saw daily when I lived in Greece, Frank O'Hara, human relationships, cinema, how plants grow...

Q.

When do you make your best work?

A.

I think I make my best work when I stop questioning my motives and listen to my gut. As an artist I am constantly asking myself what I am making and why, which I think is incredibly important, but there are times when an idea or image I don't understand continues to circulate in my head. When that happens I need to follow that impulse, even if I don't know what it may mean, and ask why later. Usually these moments lead to incredible generative work!

Q.

What influence does modern culture have on your work?

A.

I am very interested in responding to the time I am living in. My work is very much about a conversation between past and current modes of thinking and pushing against them.

I make work that deals with proxemics, and we have now found ourselves in a moment where the awareness of the space between bodies is currently being experienced by the population at an unprecedented scale. Through my practice, I am beginning to reconsider those distances.

Q.

What is your relationship with social media?

A.

I use Instagram as a place to share new pieces and what I have been working on in the studio. It also had been a great place to stay in contact with friends, artists and to discover new work. I also constantly think about the influence of social media on my work. Both because of the political climate and the ever-increasing screen culture of the digital age, it is important to re-examine how our bodies are represented and how we interact.

Q.

What influence does living in Chicago have on your work?

A.

Chicago has had an incredible influence on my work. I never wove (and would never have expected to now call myself a weaver) before moving here two years ago. Having the opportunity to work on a loom has been an amazing experience and has led to two new series of work. I also have had the incredible opportunity to work for Nick Cave in his studio here in Chicago, which had a tremendous impact on my practice. Chicago's art community is exciting, experimental, and supportive. Being an active member in this critical creative community and the connections I have made here in Chicago have been transformative.

Q.

What messages or emotions do you hope to convey to your audience?

A.

Intimacy, confusion, excitement, investigation, connection, love, resistance.

Q.

Who are some contemporaries or figures in art history who have influenced you?

A.

Maggie Nelson, Michelle Grabner, Cheryl Pope, Moyra Davey, Joseph Grigely, Kelly Kaczinsky, John Paul Morabito (who introduced me to the loom), Nick Cave, Meleko Megossi (and how he expands the canvas), Louise Bourgeois, greek statuary, figuration in Hindu art, renaissance painting, the impressionists, the ones I want to fight against.

Q.

Are there any quotes or mantras that you particularly connect with?

A.

Instead I will just say one of my favorite poems is Frank O'Hara's *Having a coke with you* (which is also filled with some great art references).

Q.

What do you listen to when creating?

A.

I have a rotation of music and podcasts (and a little Netflix...). I am in desperate need of some new music. .

Q.

What makes you laugh?

A.

Everything

Q.

What makes you nervous?

A.

Rollercoasters

Q.

What makes you excited about the future?

A.

I am an optimist. I am always excited by what's next. Currently, during this moment of self isolation, the residencies and exhibitions I have planned in the future have been something to work toward. I am excited for the summer and to feel sunshine on my face, I am excited to see how my work progresses, I am excited to see if my artichoke seeds take sprout.



MAP's THIRTY Creative Minds Speaker Series: Mia Weiner

March 27, 2013

Words: Cara Ober



Mia Weiner is a fiber artist, currently enrolled at MICA, but her work already has a presence in the larger art world. This spring, her fiber based works were featured in a number of exhibits, including "The 50th Annual Juried Competition" at Masur Museum of Art in Monroe, LA, "Women's Works," an exhibition in Woodstock, IL, "Materials: Hard and Soft" at the Greater Denton Arts Council in Denton, TX and was recently included in the catalog for the show titled "Bound," juried by Cora Rosevear, Associate Curator at MoMA. As she prepared for the kick-off of MAP's new speaker series, Thirty Creative Minds Under Thirty, Bmoreart interviewed Mia about her work, process, and the value of artist talks.

Bmoreart: How old are you and where do you live?

Mia Weiner: I am 22 and I live in Bolton Hill in Baltimore.

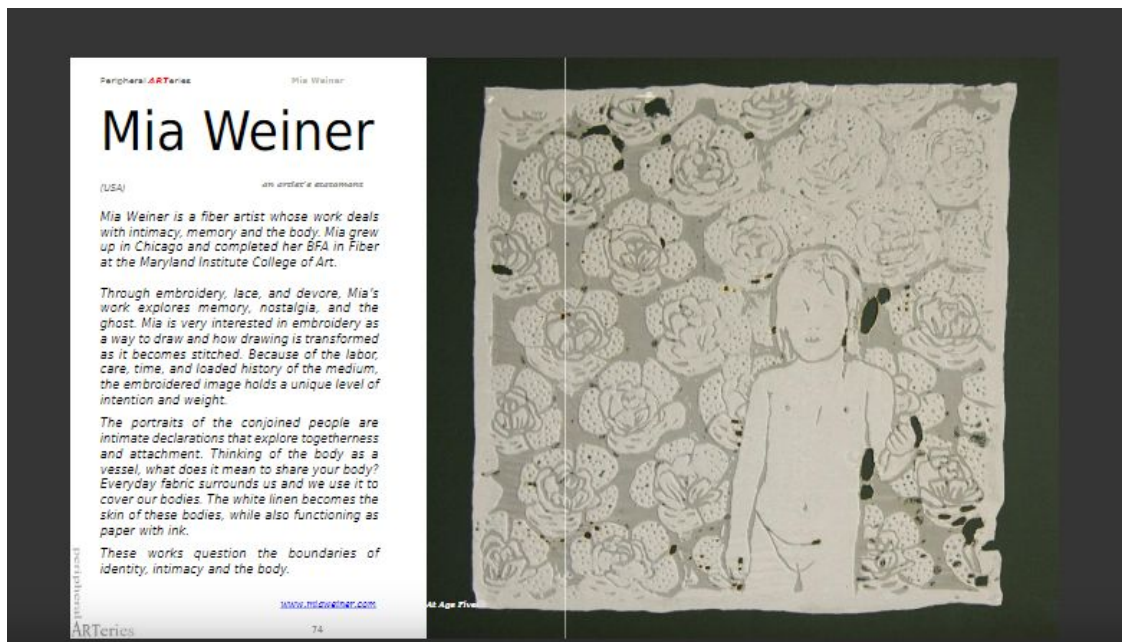
B: Sometimes, it seems that the art world values youth and is enamored with the 'next best thing.' Is right now a good time to be an artist 'under 30'? Which seems to be a better position to work from – being an artist over or under 30 and why?

MW: I think that there are advantages and disadvantages to being a young artist. The art world does value youth when looking for 'the next best thing,' but at the same time younger artists are not always taken as seriously as older and more established artists.



Peripheral ARteries Art Review - July 2013

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Eyes On 8.15.20

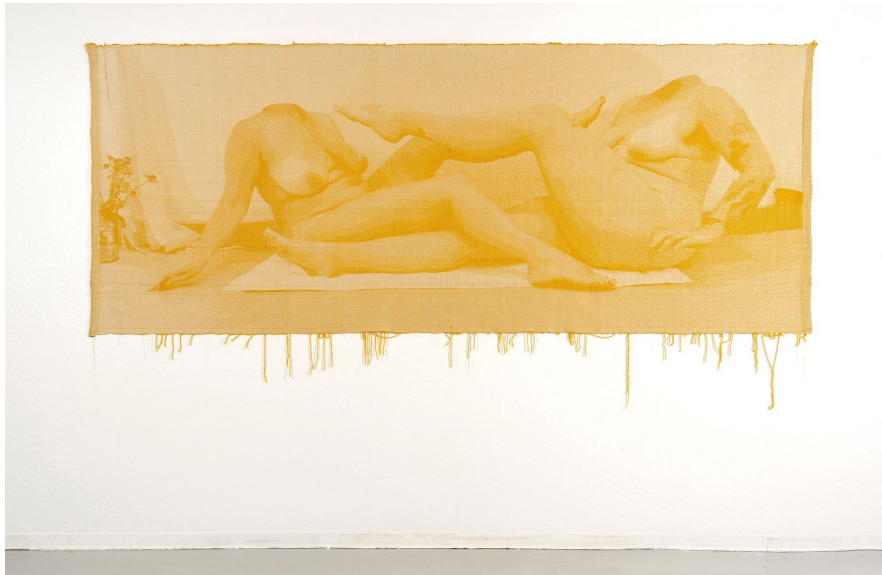
Ciera McKissick

Independent Curator, Writer, Founder of AMFM, Public Programs Coordinator at Hyde Park Art Center and Communications Associate at Ox-Bow School of Art

Hyde Park Art Center / Ox-Bow School of Art

Chicago, IL

I was really drawn to these works because of the manipulation and distorting of the image, which is displayed differently across these three artists work and the material/medium they work with. I love the photo realism of Weiner's work replicated on fiber, but especially love the unraveled and unfinished look of the bottom, and dismemberment of the figures. Similarly, I am drawn to the ambiguity of the figures presented in Johnson's work, the black body, and the combination of different colors, textures and configurations that make up the whole. I am particularly interested in Carter-Rankin's work and the process of deterioration, and the ties to archival footage and memory, along with the scale and presentation.





July 26 through September 26, 2020

Curated by Jova Lynne

Featuring seventeen emerging artists from around the world *Distant Future*, positions the artist as an oracle, set on speculating the next phase of global society. As artists are the archivists of our time *Distant Future* asks the viewer to consider what the not so distant future will be like for our collective and imagined communities. What will race, gender, the climate, and economy look like within our life-times? And how will emerging artists pave the way for our collective liberation?

Curator Jova Lynne is a transdisciplinary artist and curator based out of Detroit, MI of Jamaican and Colombian heritage born and raised in New York City. Lynne is interested in the parallels between fictional, historical and personal archive in identity development. Lynne seeks to subvert anthropological practice in utilizing the lens and performance. Utilizing the lens as a framework for engaging with sculpture and performance-my practice is activated as an archive for negotiating cultural norms in Black cultures. She is interested in the cognitive dissonance one experiences when navigating material, text and media-based archive specifically as it relates to the Caribbean. Lynne is a grantee of the Astraea Foundation's Global Arts Fund, which has supported her work in media and social practice based projects in Kingston, Jamaica and Berlin, Germany in addition to her work in Detroit. Lynne completed a Masters of Fine Arts in Photography at Cranbrook Academy of Art in May 2017. Lynne is currently working at the Museum of Contemporary Art Detroit.

More information on Jova Lynne can be found at jovalynne.com

The show is open by appointment only. To schedule a viewing, please email galleries@vermontstudiocenter.org.

Banner image by participating artist Sichong Xie.



IA & A AT HILLYER



Megan Crist, Jennifer DeAngelo, Piper Grosswendt, Jessica Hopkins, Zsófia Horváth, Jared Packard-Winkler, Jennifer Small, Mia Weiner

August 2013

2013 Young Contemporaries

Young Contemporaries presents disparate veils of perception from a generation reacting to the corporeal need for human connection in our fast-paced and detached digital domain. Whether simply looking through the shroud of a curtained window or looking from within numerous masks of personal identity, these nine artists offer layered filters of poetic sensibilities that address process, materiality, intimacy, identity, the passing of time, decay and death.

Mia Weiner creates delicate portraits by playing with the boundaries of technique and material. This is creation by a process of destruction. Using the *devoré* process (which means “devoured” in French), a chemical gel dissolves the cellulose fibers of the fabric. The artist feels that the effort to discern the white-on-white image is akin to the work required to recall certain memories