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**Ricki Dwyer**

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**Ricki Dwyer** is an artist working between San Francisco and Brooklyn. His practice considers the intersections of material, industry, and the somatic. This research addresses weaving and craft in both theory and practice. Dwyer has shown extensively throughout the US as well as internationally. In 2022 he had solo exhibitions with Anglim/Trimble in San Francisco, Rupert in Lithuania and participated in the Biennale de Lyon in collaboration with Nicki Green. His most recent text, Decennial, on weaving as a metaphor for mutual aid was published with The Wattis Institute of Contemporary Art last June. He has been artist in residence with Recology, Jupiter Woods Gallery in London, The Textile Arts Center in New York, ARTHAUS Havana, and most recently in the foundry of Kohler Co, in Wisconsin. Dwyer is currently on the curatorial council of Southern Exposure and teaching writing at Parsons School of Design. He received his undergraduate degree in Fibers from the Savannah College of Art and Design and an MFA from UC Berkeley.

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## Luftwerk

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**Petra Bachmaier and Sean Gallero of Luftwerk** are Chicago-based artists. After meeting in 1999 while studying at the School of the Art Institute of Chicago, they formed Luftwerk Studio in 2007. Their chosen name—a combination of the German words Luft (air) and Werk (work, artwork)—is meant to emphasize both the ephemeral, immaterial properties of light and the material frameworks in which it takes shape and is experienced. The concept of Luftwerk has proven a conceptual touchstone for over twenty years of artistic collaboration.

Recent solo exhibitions of Bachmaier and Gallero's work have been organized by the Chicago Cultural Center, Chicago, IL (2022); Fosdick-Nelson Gallery, Alfred University, Alfred, NY (2022); Cheekwood Estate & Gardens, Nashville, TN (2022); Mattress Factory, Pittsburgh, PA (2021); Museum für Gestaltung, Zürich (2020); Elmhurst Art Museum, Elmhurst, IL (2019); Cleve Carney Museum of Art, Glen Ellyn, IL (2017); Arts Club of Chicago, Chicago, IL (2016); and Garfield Park Conservatory, Chicago, IL (2015). They have also realized installation projects for significant architectural sites including the Jay Pritzker Pavilion, Chicago, IL (2020); Barcelona Pavilion, Barcelona (2019); Farnsworth House, Plano, IL (2014); Ford Residence, Aurora, IL (2014); Millennium Park, Chicago, IL (2012); Fallingwater, Mill Run, PA (2011); Robie House, Chicago, IL (2010); and Netsch Residence, Chicago, IL (2019). The artists have realized numerous large-scale permanent public and private commissions in Atlanta, Calgary, Charlotte, Chicago, Harare, and Kansas City. Bachmaier and Gallero have been selected for residency programs at the Sustainability Lab at Bellevue University, Institute of Electronic Art at Alfred University, Loghaven, Montello Foundation, and Experimental Sound Studio, among others. They are the recipients of numerous awards, including those from the AIA Chicago, Graham Foundation, and Illinois Arts Council.

For all its visibility, the physical world—or at least how we name, classify, and experience it—often remains subjective if not illusive. Our work explores the artistic possibilities of raw matter and scientific data, transforming it into abstracted, atmospheric installations that refuse to offer a singular, prescriptive viewpoint. To stand in front of, or rather within, our work is to encounter the optical, aural, and physical qualities of natural phenomena, but with the awareness that whatever you experience will be unique and ineffable. By illuminating and giving shape to the inscrutable nature of nature, we do not seek to represent or explain it but rather to create spaces for its immaterial poetics.

Every project demands its own unique set of materials and approaches. We embrace new opportunities to experiment and push our process of material making. While we work in a variety of media, including installation, painting, printmaking, sculpture, sound, and video, the consistent throughline of our practice has been a tripartite use of color, light, and space, manifested through both analogue and digital means. In our work, they are not simply abstract concepts or optical effects, but are utilized as primary artistic materials, as tangible matter and physical phenomena rooted in the natural world and shaped by the complicated, humanmade histories of science and the built environment.

While not scientists in either training or practice, we share a similar process of research-based inquiry and deep curiosity about the natural world. To mine and materialize the tension between the knowable and unknowable, we visualize data and draw upon diverse source material including: nineteenth century color classifications, the material origins of pigments, and cutting-edge scientific studies, such as those focused on algae and glaciers. Our attention to nature also extends

to the perception and experience of place. The work we produce shapes, and is shaped by, specific sites and spaces, particularly those already possessing a special relationship with both architecture and natural environments. Engaging with the layered, complex histories of these places enables us to create dynamic palimpsests that open new ways of looking at the familiar.

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**Anders Herwald Ruhwald**

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**Anders Herwald Ruhwald** (born 1974, Denmark) lives and works in Chicago and Detroit. He graduated from the Royal College of Art in London in 2005. Ruhwald has had more than 30 solo exhibitions in the last 20 years in museums and galleries around the world including Middlesbrough Institute of Modern Art (UK), The Museum of Art and Design (Denmark), Casa Museo Asger Jorn (Italy) and MOCA Cleveland (USA). During the same time his work has been shown in more than 100 group shows at venues like Yerba Buena Center for the Arts (San Francisco), Fondation d'entreprise Richard (Paris), Denver Art Museum (USA), Taipei Yingge Museum (Taiwan) and Kunsthal Charlottenborg (Copenhagen).

In 2019 Ruhwald opened the permanent installation, "Unit 1: 3583 Dubois," inside an apartment on Detroit's east side. Ruhwald worked for six years on this immersive 7 room installation which considers the effects of fire in the context of the domestic and intimate. The installation is supported by the Knight Foundation, the Graham Foundation, the Danish Art Foundation, and the Gilbert Family Foundation.

Ruhwalds sculptures are represented in over 20 public museum collections including The Victoria and Albert Museum (UK), The Denver Art Museum (USA), The Art Institute of Chicago (USA), The Detroit Institute of Art (USA), Philadelphia Museum of Art (USA), Musée des Arts Décoratifs (France), The National Museum (Sweden), The Museum of Art and Design (Denmark), and Taipei Yingge Museum (Taiwan).