

TERESA BAKER

Shift in the Clouds

In dialogue with a long tradition of American landscape painting, *Teresa Baker: Shift in the Clouds* presents a body of abstract wall works that speak to the character and experience of nature. In her first solo exhibition in Chicago, Los Angeles-based artist Teresa Baker brings together works made since 2017 along with a newly conceived composition that shares a title with the exhibition. The notion of a “shift in the clouds” points the viewer not skyward to the actual forms of clouds, as the artist has explained, but rather toward the ground where the clouds throw light and shadow upon the changing surfaces. Similarly, Baker’s abstracted landscapes bring attention to human contact with environments through the use of fields of color, linear pattern, and particular natural and commercial materials such as paint, artificial turf, yarn, willow, or buffalo hide. Baker makes both specific and general references with these choices. In some ways, she conveys her particular experience growing up in the Northern Plains as a member of the Mandan and Hidatsa tribes, and in others, she invents brand new vocabularies to describe an intuitive, bodily sense of space.

En diálogo con una larga tradición de paisajismo estadounidense, *Teresa Baker: Shift in the Clouds* presenta un conjunto de obras murales abstractas que hablan del carácter y la experiencia de la naturaleza. En su primera exposición individual en Chicago, la artista Teresa Baker, radicada en Los Ángeles, reúne obras realizadas desde 2017 junto con una composición recién concebida que comparte título con la exposición. La artista ha explicado que la noción de un “cambio en las nubes” no dirige al espectador hacia el cielo, hacia las formas reales de las nubes, sino hacia el suelo, donde las nubes arrojan luz y sombra sobre las superficies cambiantes. De manera similar, los paisajes abstractos de Baker llevan la atención hacia el contacto humano con el entorno mediante el uso de campos de color, patrones lineales y materiales naturales y comerciales determinados como la pintura, el césped artificial, las fibras naturales, el sauce o la piel de búfalo. Baker hace referencias tanto específicas como generales con estas elecciones. En algunas de sus formas de expresión, transmite su experiencia particular de haber crecido en las Llanuras del Norte como miembro de las tribus Mandan e Hidatsa, y en otras, inventa vocabularios completamente nuevos para describir una sensación corporal e intuitiva del espacio.

Translation by Elisa Cabal

Teresa Baker: Shift in the Clouds

The Arts Club of Chicago

June 26 – August 16, 2024

1. *Yellow Fields*, 2022. Willow, yarn, and spray paint on AstroTurf. 98 x 37 in. Tia Collection, Santa Fe, NM.
2. *Converging*, 2023. Spray paint, yarn, buffalo hide, willow on AstroTurf. 67½ x 114 in. Tia Collection, Santa Fe, NM.
3. *Prairie Point*, 2022. Spray paint, yarn and willow on artificial turf. 68 x 35 in. Gochman Family Collection.
4. *Field Notes*, 2022. Willow, spray paint and yarn on artificial turf. 74 x 120 in. Gochman Family Collection.
5. *Headlands*, 2017. Yarn on artificial turf. 97 x 107½ in. Tia Collection, Santa Fe, NM.
6. *Found in Layers*, 2022. Yarn, spray paint and buffalo hide on artificial turf. 64 x 72.5 in. Gochman Family Collection.

7. *Continuation*, 2021. Yarn, spray paint, willow and artificial sinew on AstroTurf. 60 x 24 in. From the collection of Scott Manning Stevens.

8. *Capturing Space*, 2021. Willow, yarn and artificial sinew on AstroTurf. 70 x 95 in. Gochman Family Collection.

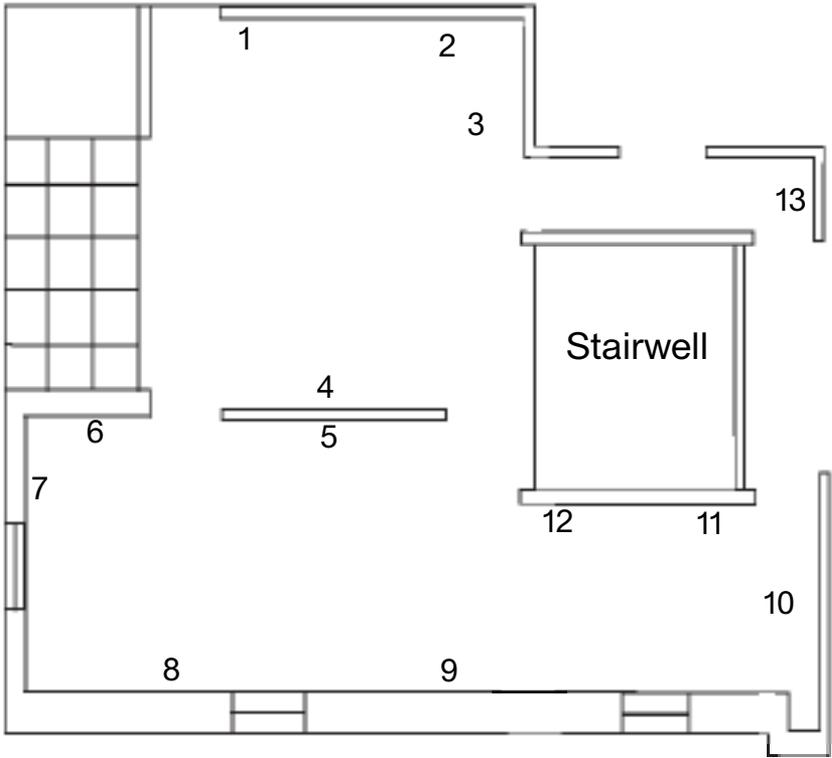
9. *Shift in the Clouds*, 2024. Willow, yarn, acrylic, buckskin on artificial turf. 62 x 150 in. Courtesy of the artist.

10. *Trace*, 2022. Willow, spray paint and yarn on artificial turf. 70 x 108 in. Gochman Family Collection.

11. *Glimpse*, 2022. Yarn and buffalo hide on artificial turf. 58.5 x 73.5 in. Collection of Michael Carroll and Tonya Turner Carroll.

12. *Standing*, 2019. Yarn on artificial turf. 65 x 32 in. Courtesy of the J Vasa Family Collection.

13. *Wild Kindness*, 2023. Acrylic, willow and yarn on artificial turf. 87 x 31 in. Collection of Sara Carter.



Teresa Baker ((Mandan/Hidatsa) b. 1985 Watford City, ND) is an enrolled member of the Three Affiliated Tribes in Western, ND and currently lives and works in Los Angeles.

Baker has had recent solo exhibitions at de boer, Los Angeles, Scottsdale Museum of Contemporary Art, Scottsdale, AZ; Halsey McKay, East Hampton, NY; Pied-à-terre, San Francisco; and Interface Gallery, Oakland. Group exhibitions include Ballroom Marfa, Marfa, TX, The Nerman Museum of Contemporary Art, Kansas City, Yerba Buena Center for the Arts, San Francisco, CA; di Rosa, Napa, CA; Marin MoCA, Novato, CA, and Anthony Meier, Mill Valley, CA. Baker is a 2022 Joan Mitchell Fellow, a 2022 Artist-in-Residence at FOGO Island Arts in Newfoundland, and the recipient of the 2020 Native American Fellowship for Visual Artists at the Ucross Foundation. Baker was an Artist-in-Residence at MacDowell, and a Tournesol Award Artist-in-Residence at the Headlands Center for the Arts. The artist's work was recently acquired by the Whitney Museum of American Art, New York, the Nerman Museum of Contemporary Art, KS, the Portland Museum of Art, Maine, the Forge Collection, NY, and The Tia Collection, Santa Fe. In 2023 Baker's work was included in 'Made in L.A. 2023: Acts of Living' at the Hammer Museum, Los Angeles, CA.



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