

CHROMOSOME PAINTINGS

GERALDINE ONDRIZEK

Fi2 GALLERY

ZGF ARCHITECTS

BIOGRAPHY

Geraldine Ondrizek received her BFA from Carnegie-Mellon University and her MFA from the University of Washington. She has been a Professor of Art at Reed College in Portland Oregon since 1994.

In 2014 Ondrizek received the Hallie Ford Fellowship from the Ford Family Foundation. She has twice been the recipient of the Oregon Arts Commission and the Ford Family Foundation's Career Opportunity Grant. The Mellon Foundation and the Levine Foundation have supported her research with grant funding. She has received support from the Houston Foundation, 4 Culture, and UNESCO. In 2006, Ondrizek won the Oregon Arts Commission Individual Artist Fellowship. She has been an artist in residence at CAMAC in France; Gasworks in London; the Women's Studio in New York; the Mattress Factory in Pennsylvania; and the Anderson Arts Center in Colorado. She has lectured at Cal Arts, Columbia College in Chicago, The Royal College of Art, Goldsmiths College, Hamilton College, the University of Washington, the International Conference for Art and Society in both Venice, Italy and Budapest, Hungary and the Third International Conference on Transdisciplinary Imaging at the Intersections of Art, Science and Culture, Istanbul, Turkey.

Ondrizek's work has been shown widely in galleries and museums, including 30 solo exhibitions and numerous group shows. Shows include; the Schnitzer Museum, NASA and the University of Houston, Florida International University, the National Museum of Women in the Arts, the Portland Art Museum, the Detroit Institute of Art, the Sheldon Museum, the Western Washington Gallery, the Sheehan Gallery at Whitman College, the IMSS Chicago, the Miller Gallery at Carnegie-Mellon University, the Hillwood Museum in New York, Pyramid Atlantic, the Wiesman Museum, the Museum of Fine Art Baltimore, as well as numerous other places. Reviews of her work have appeared in the Chicago Tribune, Art Week, art ltd, Art News, Surface Design, Textile; a Journal of Cloth and Culture, the New York Times, the Oregonian, the Suddutch Zietung, and Lancet Medical Journal.

Her work will be featured in the exhibition Global- Exo-Evolution at the ZKM Museum in Karlsruhe Germany from October 2015-March 2016. She will be an artist in residence at Momentum in Berlin in the fall of 2015.

For more information go to: <http://academic.reed.edu/art/ondrizek/>

For 20 years, Geraldine Ondrizek has created architectural installations based on cellular and genetic images to explore personal, political, and ethical issues related to genetics, ethnicity and human disease. Her work employs textiles, sound and projection on an architectural scale so the viewer can experience the phenomena of material and information in space. Science informs her work: each piece results from lengthy collaborations with scientists and medical researchers with the goal of producing work that visualizes and incorporates scientific data, and comments on contemporary medicine and genetics.

Beginning in 2009 she partnered with the department of medical genetics at the University of Washington to create a body of work that would both commemorate 50 years of medical genetics and honor its founder, Dr. Arno Motulsky. The relationships she formed with the researchers in the department of medical genetics allowed her to further explore the graphic representation of genetic information, resulting in additional art works.

To create *Chromosome Paintings*, she worked with Dr. Robin Bennett, head of genetic counseling at the University of Washington department of medical genetics, to make a work about genetic testing. *Chromosome Paintings* is based on a synteny map, a colorful, striped array that compares gene sequences between species to elucidate the evolution of chromosomes. The technique of chromosome painting, also known as "fluorescence in situ hybridization" can detect chromosomal markers and abnormalities like translocations and structural alterations that are associated with various physical qualities and anomalies. For example, chromosome 2 carries a gene for eye color; chromosome 19 carries a gene implicated in leukemia. Each chromosome contains numerous markers contributing to who we are.

The long silk panels, each printed with human chromosome maps are an arresting displays of fluorescent color arranged to depict chromosomal comparisons. Fuchsia neighbors chartreuse, purple sidles up to orange, soft grays mingle with blues. These juxtapositions spur the eye to dart between various color combinations and arrangements. The origins of the word 'chromosome' comes from Greek khroma 'color' + soma 'body.' These panels, literally made up of different color combinations, physically manifest the 'color bodies' (or chromosomes). Chromosome paintings as representations of scientific data are optically stunning and will generate dialogues about vibrancy, complements, contrasts and tonal ranges of the color combinations, which parallel genetic variance, anomalies and similarities.

Chromosome Paintings Editon II 2015

Dye sublimation printed sheer silk, Fabricated for the Fi2 Gallery. Assistance in sewing from Amy Stewart and Tiphanie Laney.

Original image: **Chromosome Painting, Figure 5**

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