



Caroline Carlsmith

Artist Statement

As a visual artist and writer, I explore art and language strategies humans use to push past the boundaries of our corporeal lives and engage with figures and worlds not otherwise available to us. My goal is to emphasize not only the power, but also the limits of such endeavors – the ways we do not connect outside our direct experience, as well as the ways we do. In past works I have employed literary figures such as Walt Whitman and W.H. Auden, polymorphic materials like calcium carbonate, transformations from fossilization to forgery, and histories of artists who loved other artists through their works, all to examine loss, mortality and its discontents, and why we make art at all.

Artist Bio

Caroline Carlsmith completed a double degree in Studio Art (BFA) and Visual and Critical Studies (BA) from The School of the Art Institute of Chicago in 2009 and went on to earn an MFA in Art Theory and Practice from Northwestern University in 2014. She has attended residencies at SÍM Residency (Reykjavik, Iceland), ACRE (Stuben, Wisconsin) and Vermont Studio Center (Johnson, Vermont). Recent exhibitions include *bodybodymoreless (origins)* at Monaco Gallery in St. Louis, *The Endless and Mobile Beautiful Collapsible Labyrinth* (2017) at Flux Factory, to be looked at and read at BKBX Gallery in Brooklyn, and *Archipelago* (2014) at the Block Museum in Evanston, Illinois. Caroline lives and works in Queens, NY. Carlsmith's interdisciplinary work is a rhizome of meaning, material and language. The impenetrable walls and poetic byproducts of translation are subjects in works that range from vinyl lettering on walls, poems written in minerals, and prints of word clouds made from digitally generated lorem ipsum (a meaningless filler text used by typesetters since the 1500s).

[Visit Carlsmith's website for more information.](#)

Image Detail: Caroline Carlsmith, *Pyritization II (In Praise of Limestone)*, 2014, Poem, pyrite (FeS₂).

