



DRAWING IN / DRAWING OUT:

CONTEMPORARY DRAWING

FRANKLIN & MARSHALL
COLLEGE

PHILLIPS MUSEUM OF ART

DRAWING IN / DRAWING OUT:
Contemporary Drawing



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PHILLIPS MUSEUM OF ART

FRANKLIN & MARSHALL COLLEGE

DIRECTOR'S NOTE

Drawing in / Drawing out: Contemporary Drawing highlights the Phillips Museum of Art at Franklin & Marshall College's commitment to supporting living artists who create important works addressing contemporary global issues today. Gathered together are 12 artists from the United States and Canada, who are all united in their love of mark making as an autonomous act. The exhibition showcases the work of Matt Bollinger, Amanda Burnham, Cindy Cheng, Lisa Iglesias, Hedieh Javanshir Ilchi, Sangram Majumdar, Cara Ober, Mary Reisenwitz, Molly Springfield, Pamela Phatsimo Sunstrum, René Treviño and Vicki Sher. We are deeply indebted to our guest curator, Magnolia Laurie, Franklin & Marshall College's Assistant Professor of Art for her creative vision to showcase innovative drawing by leading contemporary artists. Thanks also to Kostis Kourelis, Associate Professor of Art History and Department Chair of Art & Art History and Franklin & Marshall College's Art & Art History Department for their support of the exhibition catalogue. Sincerest appreciation to the talented staff of the Phillips Museum of Art: Claire Collison, Michael Harrison, Lindsay Marino and Babs Smith, with special thanks to Julia Marsh, Curator of Exhibitions & Academic Affairs for her thoughtful oversight of the project. We invite the campus and greater Lancaster community to enjoy this special exhibition that celebrates drawing!

CURATOR'S NOTE

Drawing is communication.
Drawing is a record of time.
Drawing is an impulse.
Drawing is an image on a plane.
Drawing is 2D on 2D.
Drawing is always unique—every single one has its own personality.
Drawing is using a variation of line to create a specific form.
Drawing is markings, image made up of lines.
Drawing is informal and universal.
Drawing begins with abstraction and becomes defined, refined.
Drawing is a way to outline a personal perspective in the most efficient way possible.
Drawing is a way your brain can perceive the things you see.
Drawing is the germ of an idea.
Drawing is a sounding board for further exploration.
Drawing is the mind with your hand.
Drawing is not limited.
Drawing is not confined to one medium.
Drawing is not finished until your idea is resolved.
Drawing is an interpretation and expression of reality.
Drawing is a way of communicating with line and space.
Drawing is based in mark and line. It is the most direct, primal way of artistic expression or translation of intuitive ideas that cannot be substituted with written language.
Drawing is reflective of the immediate observations we make from our external/internal sources.
Drawing is using a material to make lines and marks on a surface. Sometimes drawing looks like things, but sometimes it doesn't.
Drawing is hand, touch, surface. Drawing is essential/absolute, concrete/raw, a sort of foundation to language, universal across mediums.

—A selection of anonymous student answers to the question, "What is drawing?"

For the last several years, I have asked my students, "What is drawing?" The process is playful and informal, they do not sign their names and there is no correct or incorrect answer. I just want them to think about it for a minute, write down their answer and hand it in to me. Their answers are short and long; they're sometimes confident in the boundary line between drawing and not drawing, while at other times full of nuance, exception and contradiction. These answers reveal the spectrum of what drawing is today, simultaneously fundamental and dynamic.

Drawing in / Drawing out brings together the work of 12 contemporary artists to demonstrate this broad definition of drawing. The work is connected not in subject, nor material or even process, but in the act of drawing. For some of the artists, drawing is their primary way of working, while for others it is a parallel methodology or a preliminary investigation. The physical elements of scale, materiality and mark vary throughout the included works, but these choices are powerful and essential to the impact of each.

Nuanced uses of abstraction and detailed observation are represented throughout *Drawing in / Drawing out*. Some of the artists, like Molly Springfield, René Treviño and Cara Ober, work from collected sources, laboriously transcribing mechanically reproduced text and images into the handmade. The artists' attentive rendering and reframing of words and images for reconsideration can cause the viewer to see drawing as an act of reverence or empathy.

Two of the artists, Lisa Iglesias and Matt Bollinger, combine memory and observation to create drawings as cells in their animations. By recording the additive and subtractive process of drawing, marking and erasing, both artists incorporate narrative and time. They demonstrate drawing as a way to translate and connect information through human touch.

Embracing the prevalence of digital impact on much of what we do today, Mary Reisenwitz's drawings are made with lines connecting points. They are drawn on a computer and executed with a plotter. In her drawings, computer precision is paired with human intuition and questioning. The drawings are experiments that start with a question, and the physical outcomes are the result of the variable factors set in motion.

Both Pamela Phatsimo Sunstrum and Hedieh Javanshir Ilchi couple observation and imagination—drawing from observed details as well as their memories and imagination. Their drawings connect history with the future, linking what is with what could be. Here, drawing becomes an act of invention and proposition, composing possibilities and designing alternative realities.

Though they diverge in their aesthetics and process, the drawings from Amanda Burnham and Sangram Majumdar are linked in their balance of the concrete and the abstract. Both artists reference the world around them, while engaging in the subjective organization and orientation of what we perceive. In their work, we can recognize drawing as a way of recording and analyzing what we see and know.

Sharing the language of formalism, both Cindy Cheng and Vicki Sher use mark, material and composition to shape the intuitive and sensory actions of their work. Abstraction is punctuated with poetic references to specific aesthetics or everyday objects that reference personal

experiences, thoughts and emotions, without divulging the details. Their work shows drawing as a process of contemplation and play, connecting thought and action, sensation and materiality.

With Bollinger, Reisenwitz and Mujumdar, we have the opportunity to see multiple bodies of work together, revealing the varied approaches to drawing within their individual practice. This permits us to see drawing as drafting or preliminary investigation and exploration—a part of a longer process that results in finished work that might not be called drawing. Gathering, culling and editing information to derive its content is also a common overlap for many artists. Springfield's *Marginalia Archive* allows the audience to witness and contribute, thus participating in this creative process. In both cases, we are given access to the thinking and development in the artist's practice.

Collectively, the work represents a small survey of contemporary practices in drawing. The selected artists bring with them their own diverse histories and perspectives. Shown side by side, they create a rich and complicated world view. I am very excited to have their works together for this exhibition and thank all of the artists for lending their drawings to the Phillips Museum of Art at Franklin & Marshall College, for taking the time to reflect on their drawing process and sharing their ideas with our community.

Magnolia Laurie
October 27, 2018

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Magnolia Laurie was born in Massachusetts and raised in Puerto Rico. She received her B.A. in Critical Social Thought from Mount Holyoke College and her M.F.A. from the Mount Royal School of Art at the Maryland Institute College of Art. She is represented by frosch&portmann gallery in New York City and has been awarded fellowships and residencies from the Vermont Studio Center, the Virginia Center for the Creative Arts, the Creative Alliance in Baltimore and the Jentel Foundation in Wyoming. Her work has been supported by the Creative Baltimore Fund, Maryland State Arts Council Grants, the Mid Atlantic Creative Fellowship and the Belle Foundation. Magnolia lives in Baltimore, Maryland and is an Assistant Professor of Art & Art History at Franklin & Marshall College where she teaches drawing.

MATT BOLLINGER

My work tells stories based on observation and memory: the labor rate sign in an auto body shop's waiting room, the graffitied bathroom wall in a bar or the dot matrix printer in my father's home office after his business closed. Although the spaces in my work are based in real world experiences, I don't use photos as a direct source. Instead, I develop the imagery through many drawings based on my imagination, direct observation, Internet research and extensive interviews with family and friends. Moving a figure or flipping a point of view is a natural part of this scripting and assembling process. In *Vogue* (2016), the figure and magazine are based on someone I saw riding the subway. The face on the back of the magazine created an unsettling displacement, as though the rider could see me through the periodical. In *Nightly News* (2016), my alter ego reads *The New York Times* on his phone, the palpable distress taking on a visual form as his eyes double behind his glasses. The space reflects the character, the books he's reading and the light becoming like another eye tracking the screen.

6

My handmade animations take advantage of a three-dimensional sense of space that I can imagine moving through in time, which in turn allows me to explore the narrative implications of my still works. *Mark of the Wolf* (2016) tells the story of a young man going to a cabin in the Ozarks to clear out his father's belongings. Made up of dozens of small drawings that I modified thousands of times to create the illusion of movement, this video directly addresses the evidence people leave behind. The drawings themselves are palimpsests, encrusted with correction fluid as I draw and redraw. By inhabiting the cabin, the young man steps into his father's experience, surrounded as he is with his father's things—a full ashtray, old bills, his father's plaid shirt.



7

Nightly News
Graphite and charcoal on paper
2016
7:50 minutes



Vogue
Graphite and charcoal on paper
30 x 22"
2017



Mark of the Wolf: Dad's Shirt
Ballpoint pen, permanent marker
and correction fluid on paper
7.5 x 11"
2017

AMANDA BURNHAM

I make drawings and large, site-specific installations, which are also drawings. My ink and water-based works often begin as anecdotal moments either recorded or observed as I explore the city around me. They frequently evolve to include idiosyncratic personal iconography that emphasizes the darkly comic and absurd. My installations are also motivated by similar concerns. These are usually composed of hundreds of quick, gestural acrylic and Flashe paint sketches, made with a fat brush, that are then cut up and collaged onto built armatures and existing surfaces in a space. These parts are sometimes further animated with embedded lighting. The effect is somewhere between a comic book and a stage set.

Drawing, in all of its modalities, is crucial to my work. I prize the process of drawing for how it mediates looking; how it forces me to slow down and tune into otherwise overlooked nuances in my surroundings. This function of drawing is more than a simple tool—it is a principle for interfacing with the world and, in a world of suspect and willfully obfuscated information, an increasingly important one. My work always starts from this process of looking, even as it often veers off to engage the visionary potential of drawing. In reflecting on the things I see around me, drawing is not only a way to train the sensitivity of my vision but also to fluidly produce and play with the thoughts that result. I find a single, black brush line that is nimble enough to move at the speed of my mind creates plenty of space for paradox, ambiguity and layered meaning. Collage, an analogous process, allows for a second step of reflection on this raw material by literally enabling me to bump images against one another in countless ways and, in so doing, see them differently.



11

Hazard
Ink and collage on paper
11 x 12"
2017



Bloviate
Ink and collage on paper
18 x 22"
2017



13

Haunt
Ink and collage on paper
13 x 14"
2017

CINDY CHENG

My practice is based in drawing, but I am invested in exploring the rich intersections possible between drawing and sculpture. My work invokes a highly formal language that privileges composition, structure, material and form. I want to use this formalist language to create incubators that reflect on the physical and abstract self. My personal history—a combination of the physical spaces, the stuff and the narratives I have lived in, with and through—dictates much of my visual language, taste and approach to construction and arrangement. I see myself very much as a product of the 80s, embracing its strangeness, love of sci-fi (which I see as a brilliant but nervous excitement towards the possibilities of globalism and the speedy advancement of technology) and accompanying sense of economic optimism. Unfortunately, these are all slippery, and things seem not to have gone as planned. I also acknowledge that my particular understanding of that point in time is idiosyncratic. Nevertheless, the myths and artifacts of that era structure my thoughts and filter my creative practice. Still, I don't want my work to be overtly about identity or identity politics. This is where formalism comes in as a buffer and lens through which the content of self is made open, inclusive and poetic. By creating works that incorporate thoughtfulness with a sense of play and optimism, I hope to make my projects accessible to anyone who cares to spend time with my work.



15

Straight and Narrow

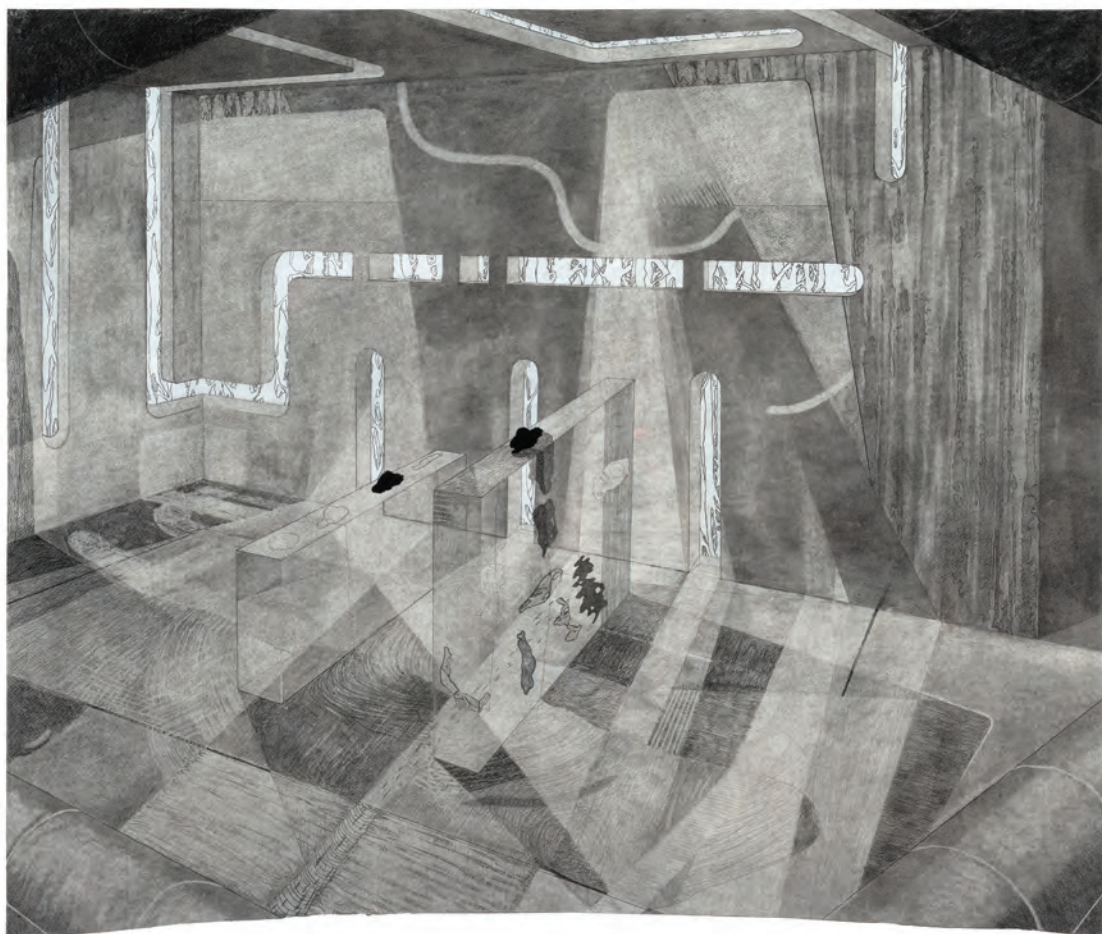
Wood, fired and unfired ceramics, foam,
plaster, acrylic, epoxy, clay, plexi-glass,
fake plants and ping pong balls

54 x 96 x 36"

2016-17



Souvenir Room #7
Pencil and collage on paper
2015



17

Souvenir Room #9
Pencil, charcoal and gouache on paper
2017

LISA IGLESIAS

Rather than operating in a linear path, my work is based on constellations of relationships that cycle toward an internal, hybrid syntax. Materials and meaning bounce back and forth between projects at staggered rates of tempo. Whether making a concrete-slab painting, graphite rendering or stop-motion animation, my work is rooted in drawing. Through drawing, I explore the personal and geological act of creation and construction as experienced or evidenced through time.

I think of drawing as an expansive sensibility with which to make connections, one that lays bare the act of illuminating relationships between things. In this way, I think of the process of drawing as a vital, active, energetic act that points to, for example, the corporeal or the performative. And whether or not the drawing results in an image or gesture, the process for me can be described as one involving translation, resistance to categorization and collage.

&YOU&ME&US& (2017) is emblematic of the kinds of videos I have created in the last few years. Constructed through sequencing ink on paper and digital drawings, *&YOU&ME&US&* is a looped animation composed of chapters that, rather than serving as conventional narratives, pivot around related concepts regarding time and change. In one chapter, the poet Miriam Bird Greenberg recites lyrics about a chain of cause and effect in which small gestures lead to monumental actions. I first encountered these words in Georges Perec's *Species of Spaces and Other Pieces* (1974), cited as a children's song from Les Deux-Sèvres by Paul Eluard, *Poésie involontaire, et poésie intentionnelle*.

The current structure of the video allows and encourages subsequent sections to be drawn, added and projected so that the work will continue to change and reassert associations.



19

&YOU&ME&US&

4:09 minutes

Video made with ink on paper
and digital drawings

2017

HEDIEH JAVANSHIR ILCHI

In my work I explore the notion of “duality.” I see this as an ongoing necessity to comprehend my multilayered cultural identity as an Iranian-American immigrant. My paintings and recent sculptural investigations function as metaphors for the complexities that emanate from my polarized cultural experiences. These works combine the visual conventions of Western Abstraction with those of Persian Art, placing a particular emphasis on the ornamentations of “Tazhib”—the art of illumination. The resulting synthesis evokes allegories of intrusion and invasion, moving beyond the personal and referencing the historical and contemporary sociopolitical conflicts.

In my painting process, I utilize chance and control to create environments where fluid and physical transgressions of paint are combined with the precision of the hand. The paint material transforms into land, earth, and molten matter as it flows, coagulates, and fissures throughout and beyond the limits of the painting surface, channeling aerial views, maps, and satellite imageries. In these paintings, the explosive pours of paint and the intricately painted patterns merging and overlapping bring to the fore the physical and conceptual impermanence of boundaries. This visual dialogue becomes a depiction of the contradictory impulses present in a global context.

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The traditional understanding of drawing as a preliminary process for other disciplines, like painting and sculpture, has long since changed. Today, drawing is a significant creative medium that is no longer limited to conventional modes of production. Given the plethora of new approaches at work today, drawings can simultaneously function as other art forms such as sculpture, painting, photography, video or performance art. Considering the multitude of art practices, defining and categorizing drawing can be a difficult task. How does a drawing maintain its authenticity when there is such a tremendous overlap in technique and material use in contemporary drawing and other art making disciplines? Despite such complexities, the question remains: what gives definition to drawing and sustains it as a vital and relevant practice?

I believe that there is a sense of openness in the act of drawing—in spite of its medium of execution—that lends itself to be a dynamic space for experimentation. This openness, paired with the immediacy of mark making, makes possible a form of visual thinking that is unique to the process of drawing. Born from a mark, drawing is a revealing act. Even a highly realized piece can expose its process of creation. By tracing the subtlest gestures and undulations of a drawing, one can discover the thought process that created it. A drawing narrates its own history without inhibition and gives permission to release vulnerabilities. Drawing, in this way, is a form of inner excavation, a necessity for self-discovery.



21

Ethereal Transgression
Acrylic and watercolor on Mylar
64 x 39"
2015



As I Close My Eyes
Acrylic and watercolor on Mylar
54 x 32"
2014



And then, the image broke apart
Acrylic on Mylar
21 x 26"
2016

SANGRAM MAJUMDAR

Rooted in perception and working from lived and constructed spaces, my work explores how sense is derived from the visible world. I find equal inspiration in aesthetic parallels between Italian and Indian artworks, the relative nature of color and the haptic enterprises of painting and drawing in relation to other modes of art making. My work proposes to re-engage a participatory connection between the viewer and the subject, opening the door for narrative, memories and direct sensory encounters.

Drawing has always been a touchstone in my studio practice. At times, I draw to document experiences that feel fleeting in my immediate environment. Often monochrome and made with limited tools and materials, these drawings are about looking deeply and carefully at something or someplace. On other occasions, drawing exists before and during my painting process and is a way to figure out what to do next. I draw on digital printouts of my paintings to work out new ideas or paintings in progress. I try to put down something simply and efficiently, relying on a shorthand using markers, pastels, charcoal or really anything laying around. In both cases, I draw to make sense of what I see around me or what is just coming into focus.



IG-3
Acrylic crayon on digital print
11 x 8.5"
2015



window in a forest
Charcoal and graphite on paper
30 x 22"
2017



Untitled
Charcoal and pastel on
digital print
11" x 8.5"
2015

CARA OBER

The contemporary practice of sampling has enabled an entire generation of artists to borrow freely across cultures and time periods, creating unique hybrids that range from harmonious to jarring. My visual work has always included mash-ups of decorative structures, culled from vintage wallpaper, textiles, ancient artifacts and home décor. In my series *Old Time Religion*, I wanted to specifically address the political slogan “Taking America back” from a religious perspective. I wanted to acknowledge that in our oldest religions, women have been celebrated and central. Rendered in detail with India ink and brush, the drawings have an almost print-like quality, while also the looseness of ink wash. Expressive when viewed close up, these ancient goddesses are paired with pop song lyrics by female songwriters in a sentimental script to draw a comparison of their power with that of current sex symbols.



No Regrets, Coyote
From the *Old Time Religion Series*
India Ink on Rives BFK paper
9x12"
2016



I'll be your Emmylou

Emmylou
From the *Old Time Religion Series*
India Ink on Rives BFK paper
9x12"
2016



*You're covered in roses
You're covered in ruin*

Roses and Ruin
From the *Old Time Religion Series*
India Ink on Rives BFK paper
9x12"
2016

MARY REISENWITZ

OBJECTIVES:

FOCUS OBSERVER'S ATTENTION TOWARDS LIMITATIONS OF DIMENSIONAL PERCEPTION

At least two distinct, curvilinear fields overlap to generate form as a composite of optical phenomenon. The layers of this system interface in a manner that dissolves certain divisions between figure and ground, and form is perceived as a unified, textured surface. Awareness of the barriers between sight and perception can be uncomfortable. Still, understanding how to manipulate this barrier has contributed to the elevation of consciousness.

LIMIT DATA LOSS/DESTRUCTION ASSOCIATED WITH THE COMPRESSION OF 3-DIMENSIONAL REALITY ONTO A 2-DIMENSIONAL SURFACE

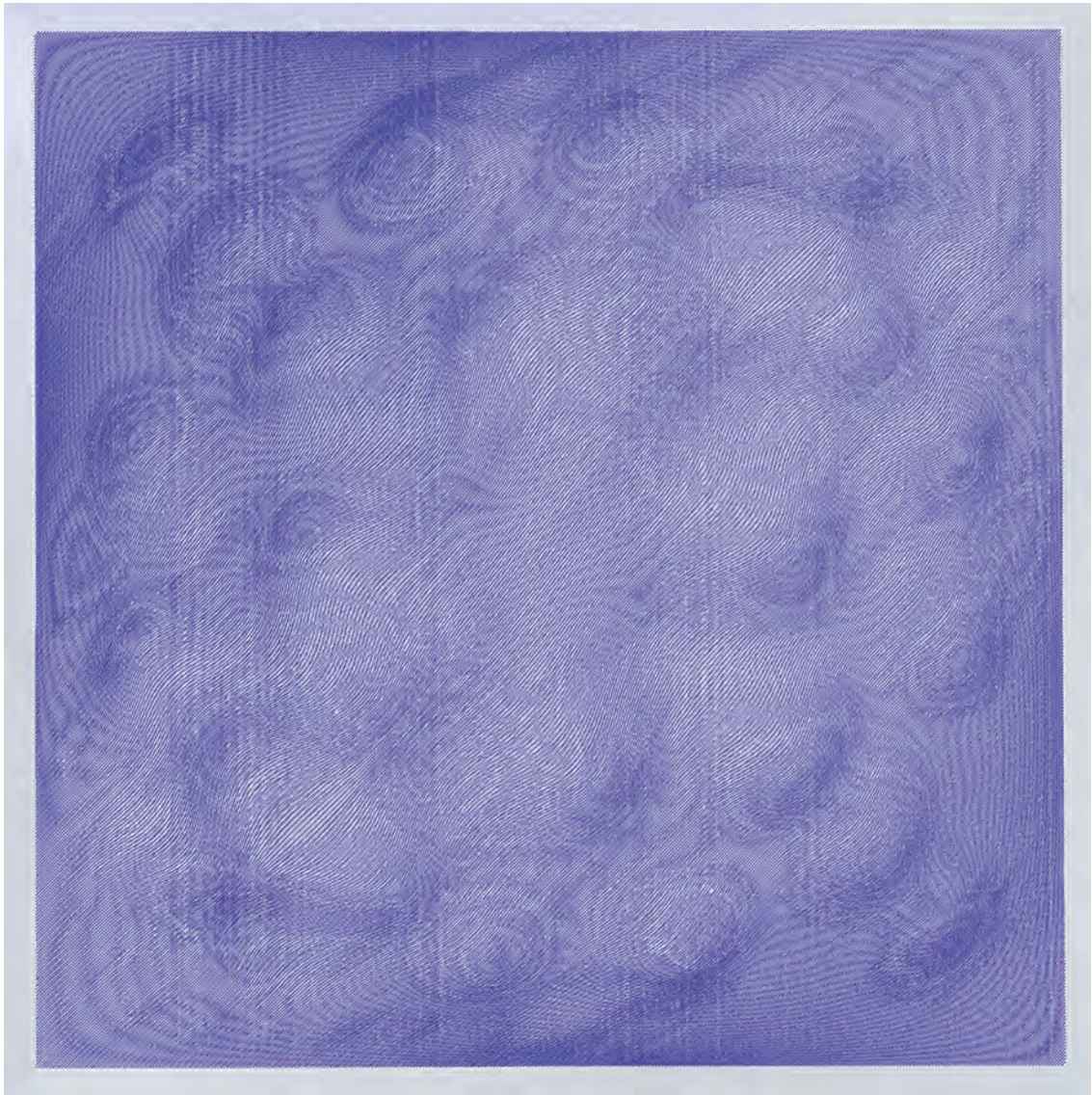
Intuitive manipulation of the system presents this optical phenomena exclusively. It does not attempt to replicate other aspects of reality. This alternative involves compromising sensory and emotional data in order to conform to the parameters of a given substrate. Patterns of external association are worth noting in how they relate to systems in nature but should be removed from impulses of manipulation.

INVESTIGATE/EXERCISE HARMONIZATION OF HUMAN AND MACHINE ESSENCE INPUT

Extended physical contact with a material embeds a measure of the manipulator's identity into this object as handicraft. Patterns of modification, or mark making, emerge within the parameters of human fine motor control. Consequently, transmissions of character frequently reflect one or more conditions of human nature. We recognize the accumulation of matter as art by sensing this "essence" in otherwise inanimate objects.

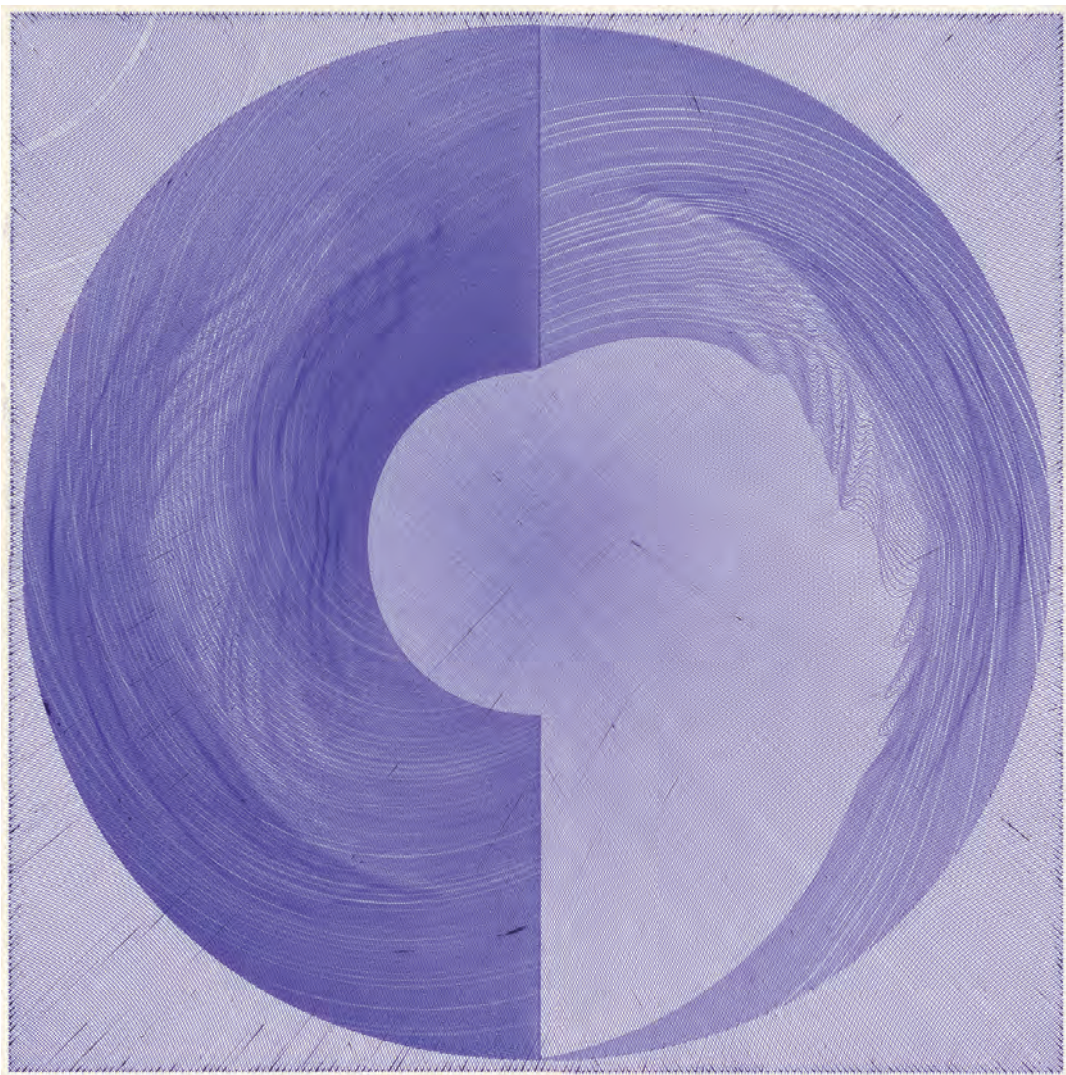
This project initiates a search for indicator(s) of this essence as a reflection of the machines associated with executing its systematic optical objectives. The primary machine displays a number of cuts on its plotting surface as a result of excessive bed pressure at undetermined intervals in the past. These defects result in distinct linear variations across the drawing surface. Extended trials intend to determine whether or how these qualities involve intended or chaotic forces.

The level of "humanness" observable through this project is limited relative to the reduction of human physical contact. However, current systems of decision-making are determined by intuitive rather than algorithmic means, so results still display certain organic qualities. Transmissions of the project administrator's identity are inconsequential to core considerations. Rather, this project intends to measure the balance between human and machine impulses.

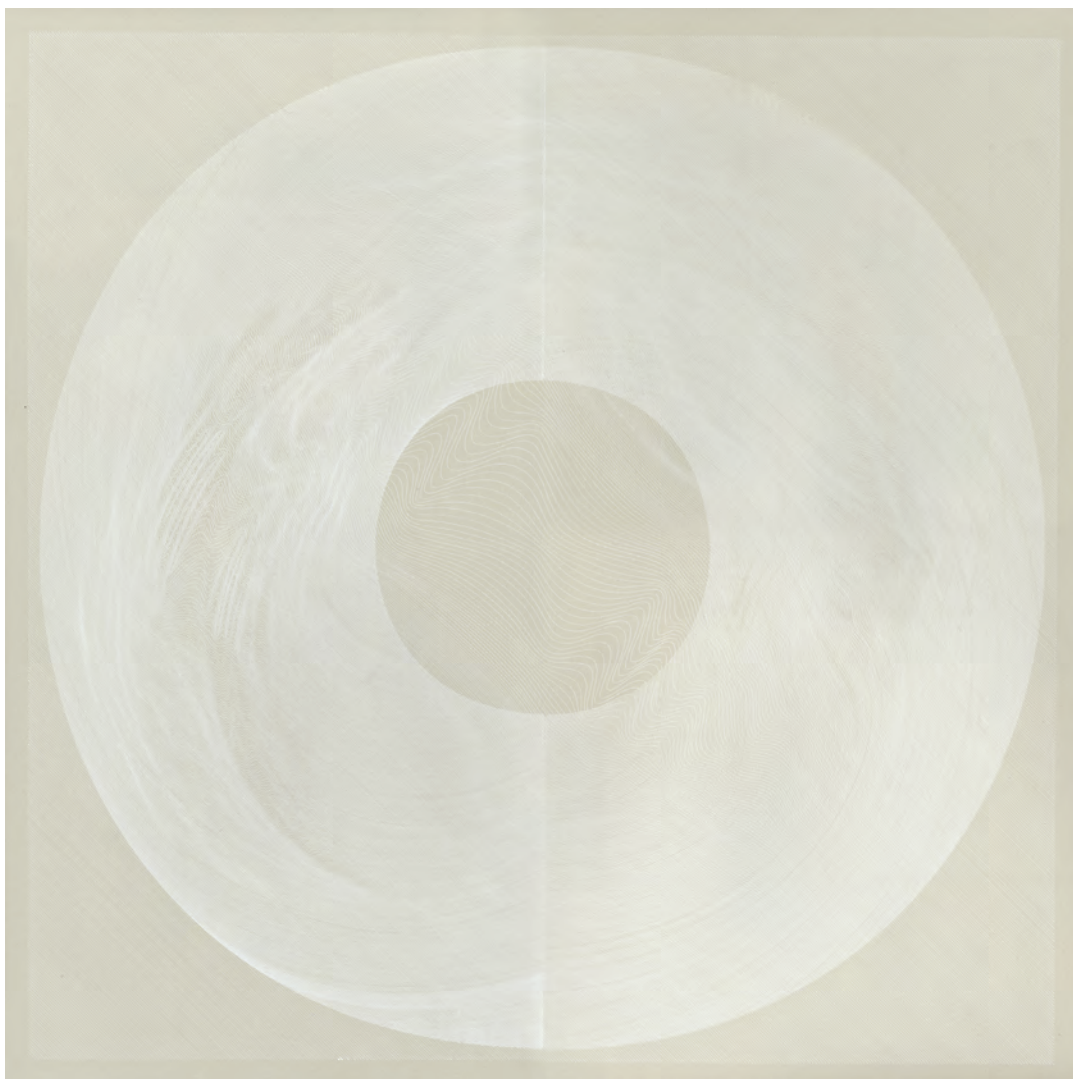


33

PLTR-93-1
Ink on rice paper
2- x 20"
2015



PLTR-63-1
Ink on Rives BFK paper
22 x 22"
2015



35

PLTR-63-2
Ink on Rives BFK paper
22 x 22"
2015

VICKI SHER

I work intuitively, making what I want to see. I start each new surface, paper or canvas with color or line, and proceed in dialogue with the material. Often it seems the drawing knows what it wants to be. My recent work distills everyday objects and figures into geometric shapes. A semicircle is a bowl, a moon, a mountain, a breast, etc. Shapes float, stack up, interact and act as stand-ins for everyday activity. The work stems, as a logical progression, from earlier interests in still life, domestic life and the poetry of the quotidian, but it is also a sudden and dramatic departure. These drawings are unapologetically concerned with beauty and decoration, balance, movement and pleasure. Reducing imagery to shapes creates a new language. The endless possibility of these colorful building blocks has introduced more play into my studio practice. So while a quiet, deadpan sensibility still thrives, there is a new voice, singing, in vibrant color and giving emphasis to joy and beauty.

Working on translucent drafting film allows me to layer the image, creating depth, and with that added space, more room for an open-ended result. The material supports a long held interest in describing multi-layered experiences even within a pared-down composition, to hint at something without over-directing the narrative. I believe that underneath the busyness of daily activity lies a quieter hum of human experience, the emotional realm: remote, inaudible and changeable. Drawing, with wordless intensity, is the perfect tool to describe this parallel universe.

Drawing has a specific power. It is more direct than painting as it eliminates many issues that have to do with managing mediums: mixing color, building a surface, etc. and goes straight to the question: "what do you want to make?" Drawing, in its deliberateness, is more honestly representative of something essential to art making: the self. At the same time, it is an activity that is mysterious and unfathomable. Sitting down to make a drawing can feel like a trip to the unknowable and uncontrollable. This duality, between purposeful intention and wild abandon, on which all artists, consciously or not, take a position, plays out dramatically in drawing where both sides of the paradox are most pronounced.

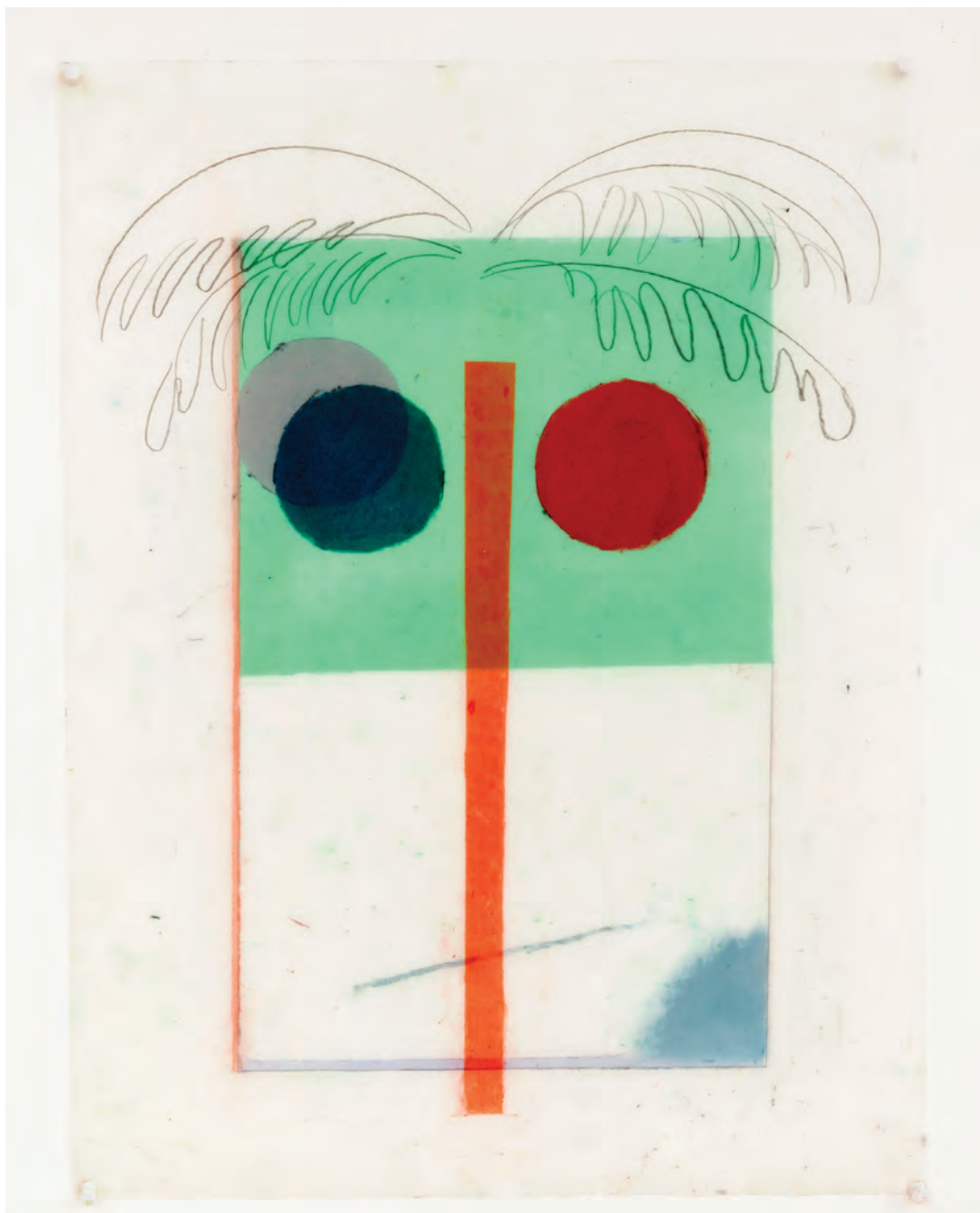


37

Peaches
Oil pastel and pencil
on drafting film
24 x 18"
2017



Mamma Mia 2
Oil pastel and pencil
on drafting film
30 x 22"
2017



39

Face Palm
Oil pastel and pencil
on drafting film
24 x 18"
2017

MOLLY SPRINGFIELD

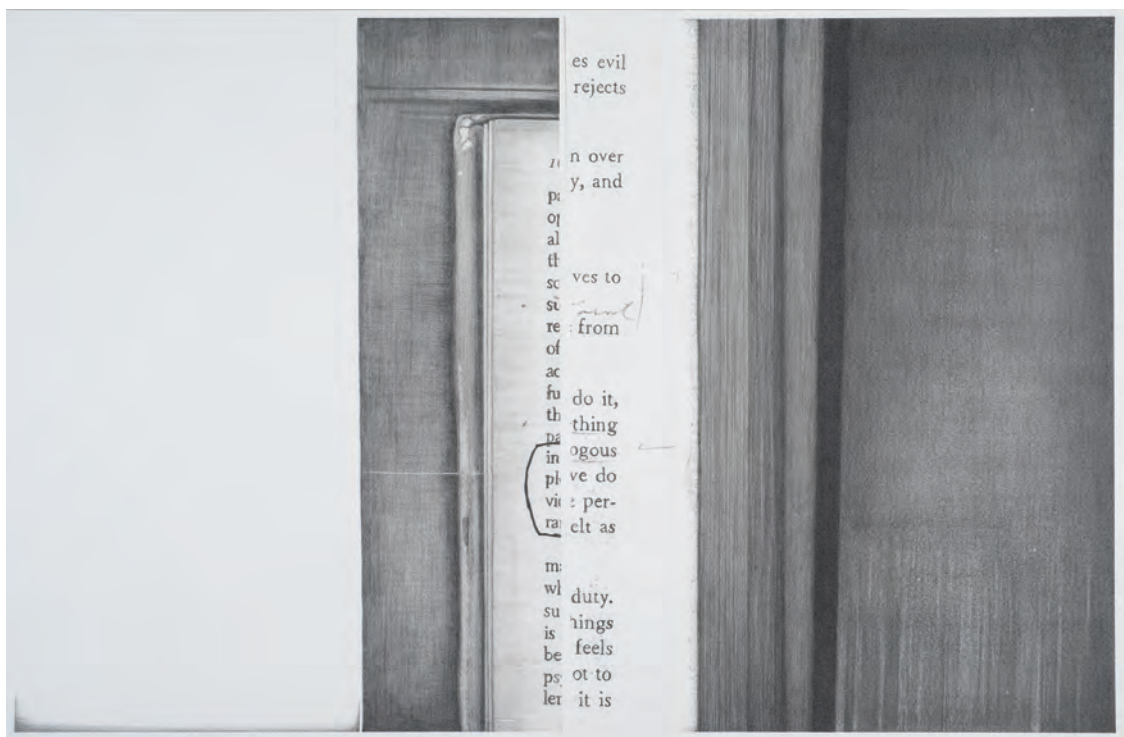
I make observational graphite drawings that use printed texts as their source material. I often use drawing to consider drawing's relationship to other media, especially photography and writing. I'm interested in the history of information and representation and the way that key moments fundamentally transform the way we see and experience the world.

My projects include drawings of photocopies of books on the history of conceptual art; a "translation" of Proust's *In Search of Lost Time* in the form of graphite-on-paper drawings; and investigations into the proto-history of the Internet, Google's patents for book-scanning technology, the invention of calotype photography in the 1830s and the history of how drawing is taught.

Drawing, like writing, is one of the world's oldest information technologies. And, like writing, drawing has an immediacy that doesn't necessarily exist in other media—something that reveals a very direct brain-to-hand connection. The source material for the drawings in *Drawing in / Drawing out* comes from my ongoing project *The Marginalia Archive*—a functioning archive of contemporary examples of marginalia (readers' handwritten annotations left in books), which I began soliciting and collecting in 2007.

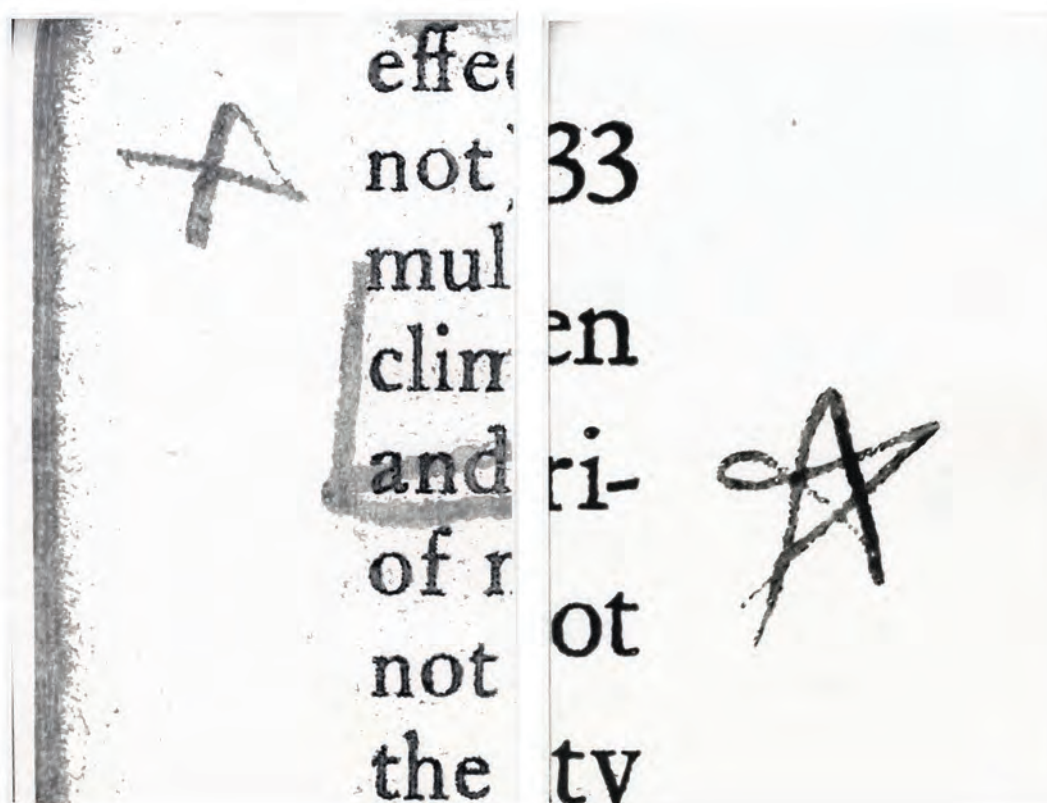
The archive, on view in this exhibition, explores the ways that marginalia reveals the relationship readers have with texts. The archive includes a large selection of found marginalia from books in Washington, D.C.'s Public Library. Unlike the contributions submitted by participants who fill out forms explaining what the marginalia means to them—the who, when and why of the underlining and commentary made by the anonymous library patrons remains a mystery. However, both the found and contributed marginalia is evidence of the reader's engagement with and relationship to an author's work.

I take this evidence and use it as source material for graphite drawings. I think of my most recent drawings as pieces of writing that are experienced visually—they often form new words and phrases between panels, functioning on one level as found, abstract poetry. Through the process of photocopying and re-photocopying, I enlarge text and image. I then recreate the added visual noise and texture created during the photocopying process by hand. This adds an additional layer of annotation (marginalia on the marginalia) but also underscores the endurance and breakdown of the materiality of language in contemporary, digital culture.

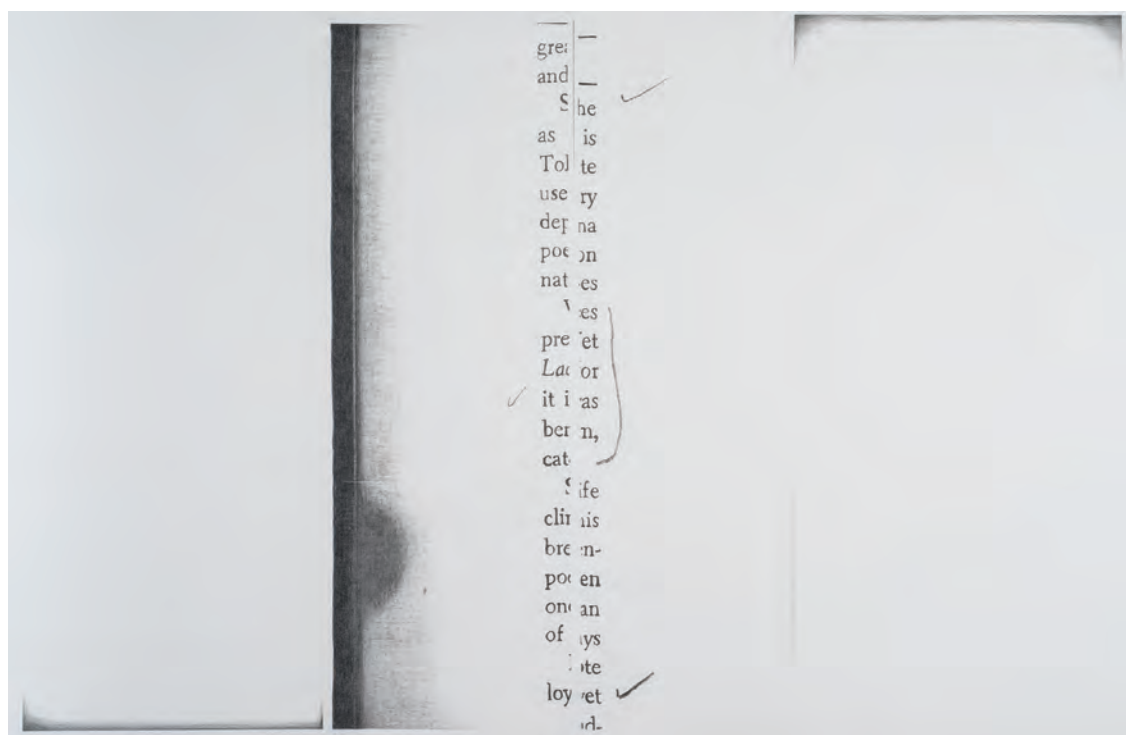


41

es evil
 Graphite on paper
 16.5 x 25.5"
 2016



not 33
 Graphite on paper
 17 x 23"
 2015



43

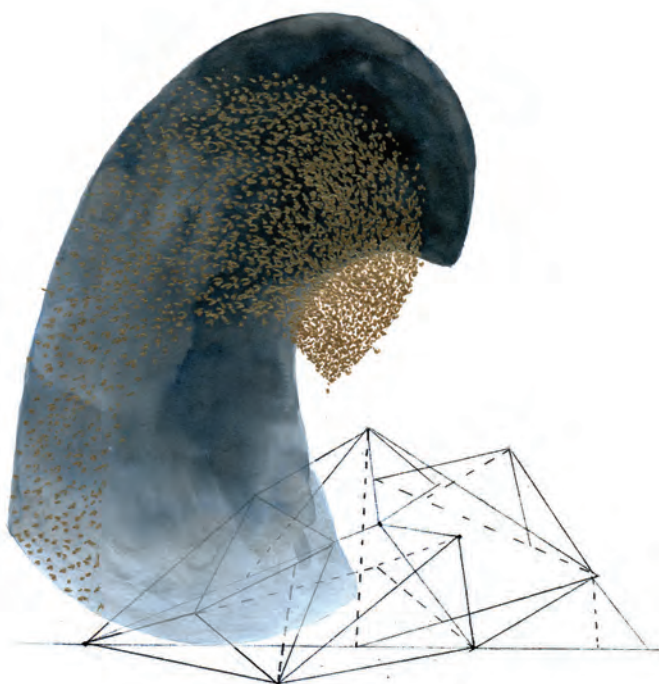
it i as
 Graphite on paper
 16.5 x 25.5"
 2016

PAMELA PHATSIMO SUNSTRUM

My work is based in drawing and includes works on paper as well as drawing installations, animation and performance. At the heart of my practice is a search for connections between ancient mythology and advanced theories in science. Tracing these connections begins to reveal that, whereas science once defined itself by its departure from all things mythological/fantastical/speculative, the deeper our contemporary science proceeds, the closer it seems to return to a common cosmological mythological understanding of the universe. The characters, landscapes and objects in my work operate as carriers of a set of narrative and philosophical musings I sometimes call "mythologies of the future." I often think of the characters in my work as time-travelling, mythological, alternate selves traversing landscapes that are simultaneously futuristic and prehistoric.

Drawing became a foundational part of my practice quite early on. It came out of a need to develop some form of structure to my studio practice. One of the first studio rituals was to give myself a few minutes to write: I would write lists, I would write out ideas – or I would write about not having any ideas. Writing was an act of putting pen and pencil to paper and letting thoughts come out. It was a tool I used to get over that fear I felt every time I would step into the studio. At the time I had regular studio visits from artist and art writer David Brody who suggested I incorporate a daily drawing practice into this studio ritual. It was a simple but immensely transformative suggestion.

I think of the drawings in this exhibition as "schemata." For me, they operate much like the diagrammatic images found in textbooks on geology or physics in that they are like notations on observations about physical phenomena, narrative moments and imagined networks linking space, place, time and history. The drawn line readily lends itself to a scientific aesthetic. I am interested in applying this science to my investigations of mythology.



45

*What the eye sees is a dream of sight
what it wakes to
is a dream of sight*

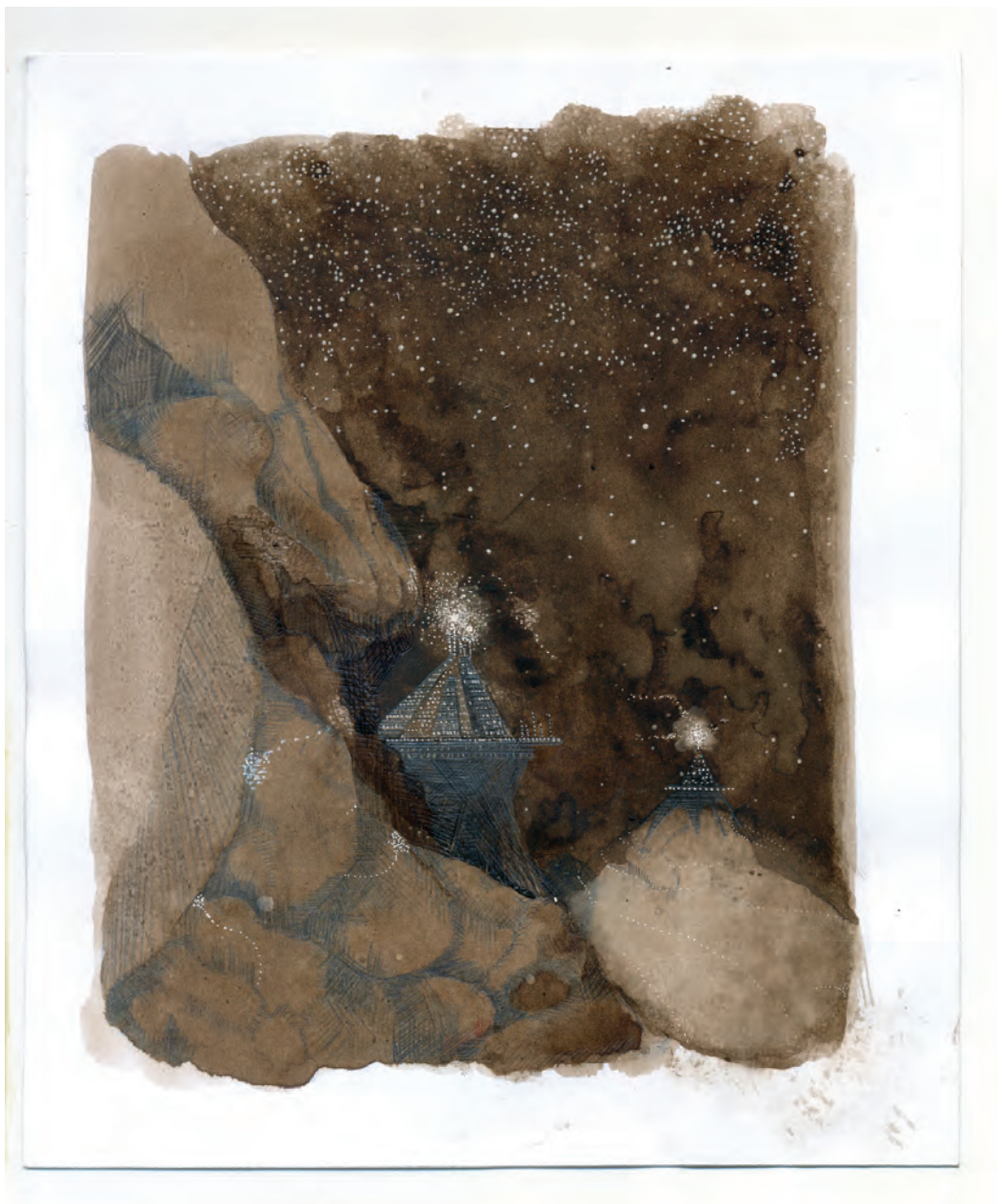
Watercolor, ink and pencil on paper
11.25 x 8.25"

2013

*Title taken from the poem "To the Hand"
by W.S. Merwin



*Why It Gets Dark and Then
Light Again*
Watercolor, ink and pencil
on paper
8.25 x 8.25"
2013



47

We Find the Reverb
Walnut ink and pencil on paper
8.5 x 7"
2013

RENÉ TREVIÑO

History is subjective; there are many blurred lines and so much distortion. Context and point of view are very important. One person's hero is another person's villain. It all depends on who tells the story. As a gay Mexican-American, I have always felt excluded and under-represented by history. By using a historical context as a backdrop for my work, I can reweave the "lessons" of the past. My work is an attempt to make our already complicated history even more complicated. The more layers I present, the closer I can get to something that might resemble truth.

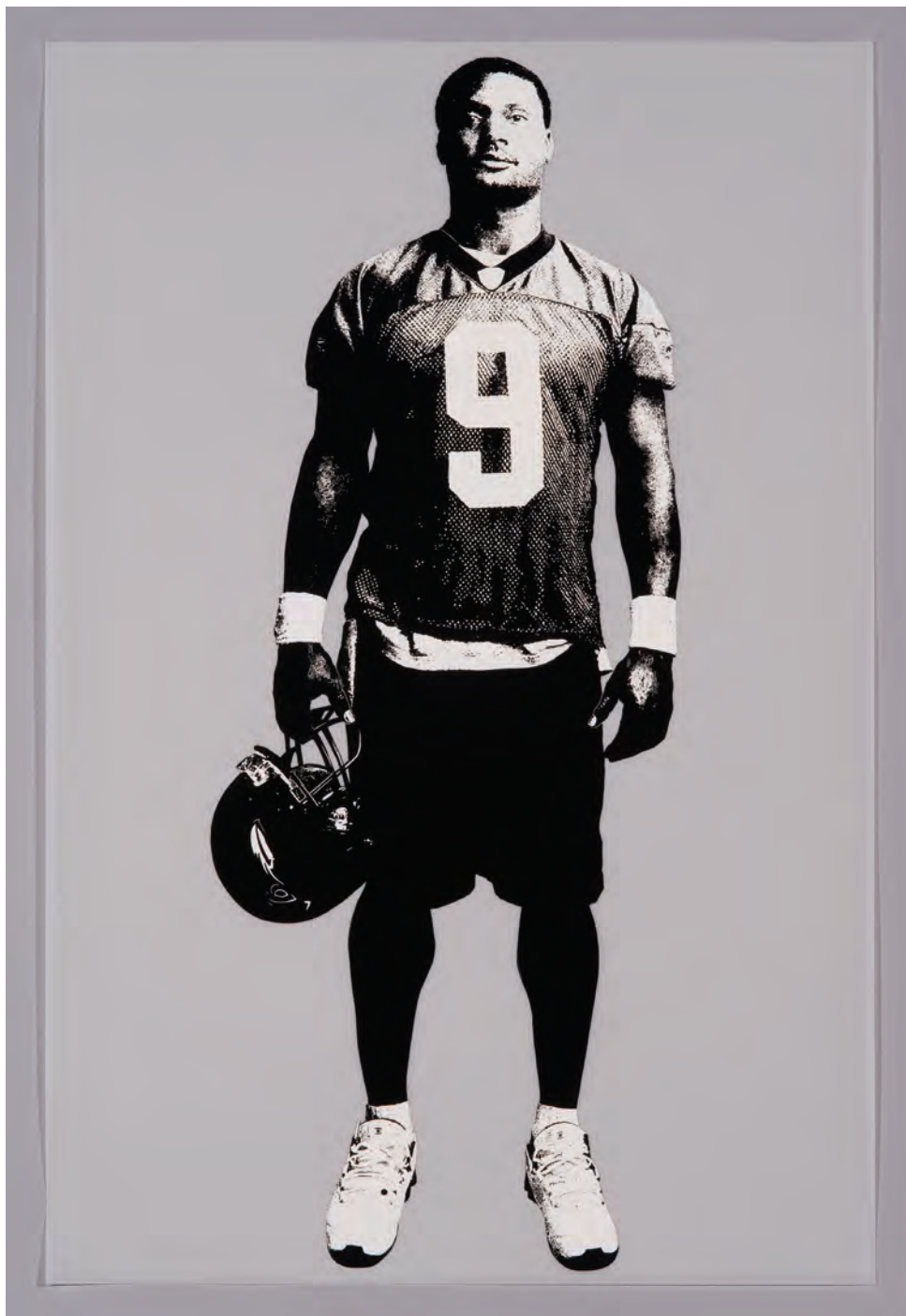
Throughout my work are themes of identity; I am interested in challenging traditional ideas of race and sexual orientation. I feel compelled to make thoughtful and beautiful work that confronts societal assumptions and gives new insight into our human experience. My artwork addresses a personal quest for heroism and bravery as well as a need to define my place in the world.

My process for creating the work is labor intensive; my drawings are very precise and graphic and have often been mistaken for silk-screens or digital prints. In fact, they are meticulously drawn or hand-painted, and upon careful inspection, viewers can see all of the tiny marks, gestures and brushstrokes. Drawing is a first line of communication, and it is still, even in our digital age, the best way to convey complex ideas. Although the definition of drawing is constantly expanding, it is fundamental to any art practice.



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Battle Cry, King Edward VII
acrylic on Mylar
36 x 24"
2010



Battle Cry, Steve McNair
Acrylic on Mylar
36 x 24"
2010



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Battle Cry, Mephistopheles
Acrylic on mylar
36 x 24"
2010

ARTIST BIOGRAPHIES

MATT BOLLINGER

Matt Bollinger received his B.F.A. from the Kansas City Art Institute in painting and creative writing and his M.F.A. from the Rhode Island School of Design in painting. He has been exhibited in solo shows in New York, Paris and elsewhere. In 2016, Bollinger was included in museum exhibitions at the Nerman Museum and Musée d'art moderne et contemporain, Saint-Étienne Métropole. Residencies include the Seven Below Arts Initiative in Burlington, Vermont, the Fine Arts Work Center in Provincetown, Massachusetts, and the Sharpe-Walentas Studio Program in Brooklyn, New York. In 2016, he received a New York Foundation for the Arts grant in painting. He is represented by Zürcher Gallery and lives and works in New York state. He is an Assistant Professor of Practice in the School of Art+Design at Purchase College.

AMANDA BURNHAM

Amanda Burnham was born in Toledo, Ohio in 1979. She earned her B.A. from Harvard University and an M.F.A. from Yale University. She makes drawings and installations based on her explorations and encounters of urban environments. Her work has been widely exhibited, including at the Berman Museum of Art, Delaware Center for Contemporary Art, Aldrich Museum of Contemporary Art, Toledo Museum of Art, American University Art Museum, Urban Institute of Contemporary Art and Cranbrook Institute of Art. She received a Rubys Grant from the Greater Baltimore Cultural Alliance, three Individual Artist Awards from the Maryland State Arts Council and a Mayor's Art Award through the Creative Baltimore Fund. In 2016, she was featured in New American Paintings' Southern issue. She was a resident fellow at the Embassy of Foreign Artists, Geneva, Switzerland and an artist-in-residence at the Swatch Art Peace Hotel, Shanghai, China. Burnham lives and works in Baltimore, Maryland, where she is currently an Associate Professor at Towson University.

CINDY CHENG

Cindy Cheng works in Baltimore, Maryland. Rooted in the practice of drawing, she explores the relationship between drawings and objects through complex constructions. Cheng likes thinking about how structures may act as an incubator for history and reflections on the physical and abstract self. She enjoys puzzles. She has been a resident at the Vermont Studio Center and at Anderson Ranch. In 2017, she won the Sondheim Artscape Prize and took second place in the Trawick Prize. She has participated in solo and group shows at Ditch Projects, Eugene, Oregon, St. Charles Projects, Baltimore, Maryland, 'Sindikit Project'-a collaboration with Cheeny-Celebrado Royer. Baltimore, Maryland, Mount Saint Mary's University, Emmitsburg, Maryland and Flashpoint D.C. Cindy received her B.A. from Mount Holyoke College, a Post-Baccalaureate Certificate from Maryland Institute College of Art (MICA) in 2008 and earned an M.F.A. from MICA's Mount Royal School of Art in 2011. Cheng teaches in the Drawing Department at MICA.

LISA IGLESIAS

Lisa Iglesias was born and raised in Queens, New York and received her B.A. from Binghamton University in 2001 and her M.F.A. from the University of Florida in 2006. She has been an artist-in-residence at Altos de Chavón, Dominican Republic, the Nelimarkka Museum, Finland, the Fine Arts Work Center, Provincetown, Massachusetts and Bemis Center for Contemporary Arts, Omaha, Nebraska, among others. Iglesias has exhibited nationally and internationally at various spaces, including El Museo del Barrio, the Queens Museum of Art and the Orlando Museum of Art. She works both individually as well as collaboratively with her sister Janelle, under the name Las Hermanas Iglesias. Lisa is currently an Assistant Professor at the University of Florida and divides her time between Gainesville and New York City.

HEDIEH JAVANSHIR ILCHI

Hedieh Javanshir Ilchi was born in Tehran, Iran and currently works in the Washington, D.C. area. Ilchi received a B.F.A. from the Corcoran College of Art + Design and an M.F.A. in studio art from American University. She has received many awards, including the Mid Atlantic Arts Foundation Creative Fellowship, Bethesda Painting Award, Carol Bird Ravenal Travel Award and the Robyn Rafferty Mathias Student Research Grant from American University. Ilchi has participated in numerous solo and group exhibitions nationally. Her work has been reviewed in a number of publications, including *The Washington Post*, *Hyperallergic* and *Art Papers*. Ilchi has been an artist-in-residence at the Vermont Studio Center, Arlington Arts Center, Jentel Foundation, the Kimmel Harding Nelson Center for the Arts, Playa Summer Lake Fellowship, and the Virginia Center for the Creative Arts. She is currently a resident artist at the Arlington Arts Center and is represented by Hemphill Fine Arts Gallery in Washington, D.C.

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SANGRAM MAJUMDAR

Born in Kolkata, India, Sangram Majumdar has a B.F.A. from the Rhode Island School of Design and an M.F.A. from Indiana University. He has had solo exhibitions at Barbara Davis Gallery, Asia Society Texas Center and Steven Harvey Fine Art Projects. His work has been in group exhibitions at Freight & Volume Gallery, Geary Contemporary and James Cohan Gallery. He is a recipient of a Purchase Award from the 2010 Invitational Exhibition of Visual Arts at the American Academy of Arts and Letters, the 2009-10 Marie Walsh Sharpe Studio Space Program Grant and a Trustees Award for Excellence in Teaching at Maryland Institute College of Art (MICA). He has been in residence at the MacDowell Colony and Yaddo. Majumdar lives and works in Brooklyn, New York and is a Professor of Painting at MICA.

CARA OBER

Cara Ober is a Baltimore-based innovator, cultural organizer, artist and producer of digital and print media. Her visual art exploits a range of opposites to produce metaphorical and poetic outcomes, combining unrelated images and text to form layers of (mis)understanding by reinterpreting popular imagery through drawing, painting and printmaking. Ober earned an M.F.A. in painting from the Maryland Institute College of Art in 2005 and a B.A., Phi Beta Kappa, in fine arts in 1996 from American University.

MARY REISENWITZ

Mary Reisenwitz is an artist and educator born in Chester County, Pennsylvania, now living and working in Baltimore, Maryland. She has managed spaces for learning and making at the Digital Harbor Foundation and Maryland Institute College of Art. She has also collaborated in engineering, game design and sensory therapy. While Reisenwitz specializes in Computer Numerical Control, or CNC drafting and fabrication, she primarily seeks to expand perception and play.

VICKI SHER

Vicki Sher has been making art and exhibiting throughout the United States for over two decades. Sher received her B.F.A. from Cornell University, Ithaca, New York and her M.F.A. from the University of Iowa. Her work has been exhibited at public institutions, including the Moore College of Art, Philadelphia, Pennsylvania and TSU Gallery, Kirksville, Missouri. She is the recipient of a MacDowell Colony Fellowship and a Virginia Center for the Creative Arts Fellowship. She has participated in numerous art fairs, including VOLTA Basel, NADA, SCOPE and PULSE Miami. Sher is represented by frosch&portmann gallery in New York City, Red Arrow Gallery in Nashville, Tennessee and George Gallery in Charleston, South Carolina. She lives and works in Brooklyn, New York.

MOLLY SPRINGFIELD

Molly Springfield's drawings and text-based installations have been exhibited widely, including solo exhibitions, in New York, Chicago, San Francisco, Washington, D.C. and Cologne, Germany, as well as significant museum exhibitions including *Drawing Time*, *Reading Time* at The Drawing Center and *Graphite* at the Indianapolis Museum of Art. Reviews of Springfield's work have appeared in *Artforum*, *Art Papers*, *Modern Painters*, *The New York Times*, *Village Voice* and *Washington Post*. Her work is also featured in the anthologies *The Thing The Book: A Monument to the Book as Object* and *It Is Almost That: A Collection of Image+Text Work by Women Artists & Writers*. Springfield's work is in the permanent collections of the Whitney Museum of American Art and the Metropolitan Museum of Art. She received her M.F.A. from the University of California, Berkeley in 2004, was a participant at Skowhegan in 2006 and a MacDowell Fellow in 2016.

PAMELA PHATSIMO SUNSTRUM

Pamela Phatsimo Sunstrum was born in 1980 in Mochudi, Botswana. She has at times called various parts of Africa, Southeast Asia, Canada and the United States home. She received an M.F.A. from the Mount Royal School of Interdisciplinary Art at the Maryland Institute College of Art in 2007. She has participated in residencies at the Iwalewaha African Art Archive in Bayreuth, Germany (2014), Le Fond National des Arts Contemporain in Carquefou, France (2013), the Vermont Studio Center (2010) and the Skowhegan School for Painting and Sculpture (2007). Recent exhibitions and performances include Gallery Momo in Johannesburg and Cape Town (2017), Tiwani Contemporary in London (2016), the Brussels Art Film Festival (2016), the Visual Arts Network of South Africa in Johannesburg (2015), Goodman Gallery in Johannesburg (2015), Michaelis Gallery at the University of Cape Town (2015), the Harvey B. Gantt Center (2015), The Kitchen (2009), the Museum of Contemporary African Diasporan Artists in New York (2011) and the 2012 Havana Biennial.

RENÉ TREVIÑO

René Treviño was born in Kingsville, Texas. He received his B.F.A. from the School of Visual Arts in 2003 and his M.F.A. from the Maryland Institute College of Art in 2005. He has shown at the Wadsworth Athenaeum, the Baltimore Museum of Art, White Box, the Delaware Center for Contemporary Art, Pentimenti Gallery and was included in the 2007 WPA/Corcoran OPTIONS Biennial in Washington, D.C. He was awarded a 2009 Baltimore Creative Fund Individual Artist Grant, the 2009 Trawick Prize and a 2016 Rubys Artists Project Grant. Additionally, he has been an artist-in-residence at the Fine Arts Work Center, AIR Serenbe, Creative Alliance and The Studios of Key West. His work has been featured in *Art Papers*, *New American Painters*, *Baltimore Sun*, *Philadelphia Enquirer*, *Washington Post* and the *Dallas Observer*. Treviño currently resides in Baltimore, Maryland and teaches at Towson University and Maryland Institute College of Art and is represented by the Erin Cluley Gallery in Dallas, Texas.

