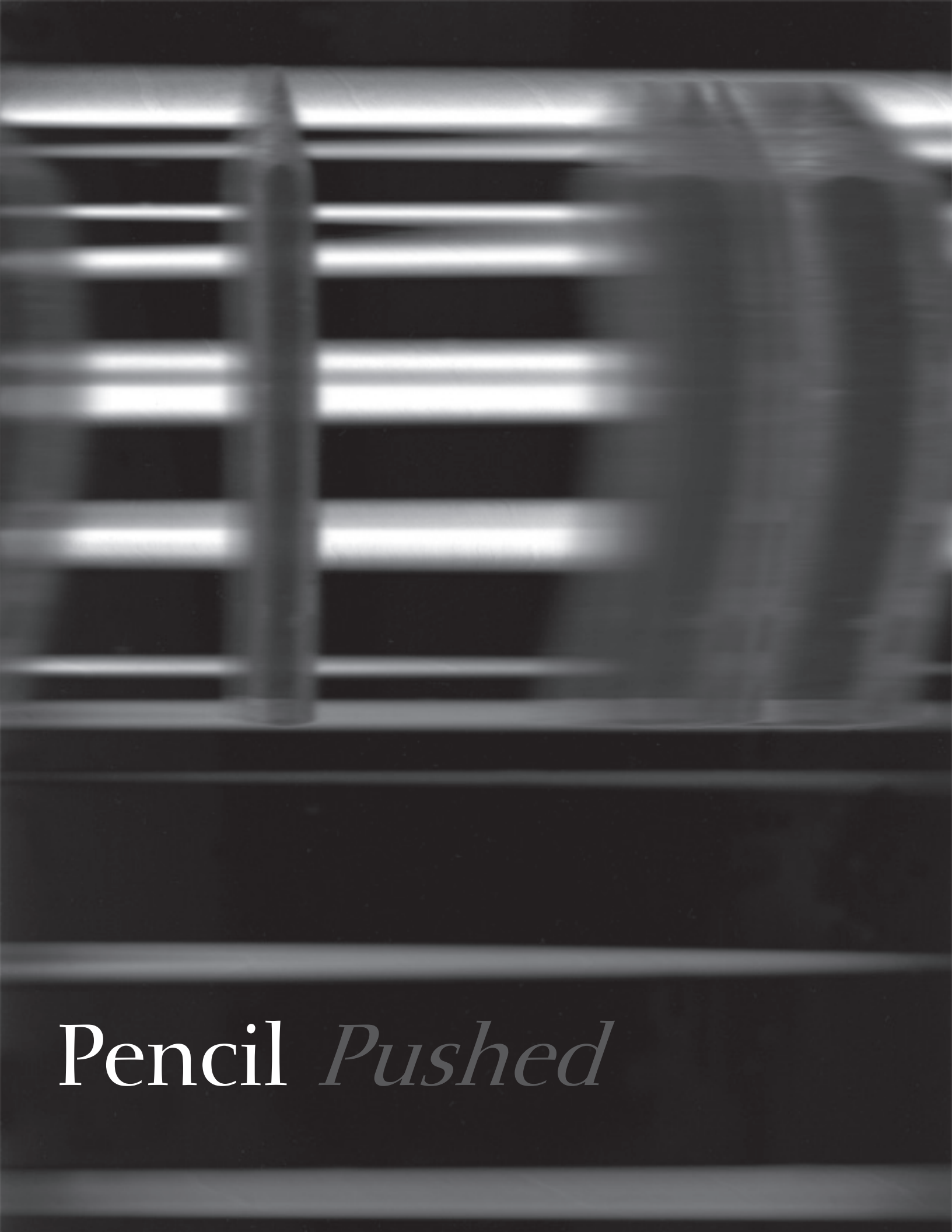


Pencil *Pushed*

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Pencil Pushed: Exploring Process and Boundaries in Drawing
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All images courtesy of the artist unless otherwise noted.
Page 25, 26: *Maux de Tete, Dandy Saltimbanque*, and *Charlotte Corday's Gown* by Mary Reid Kelley all images courtesy of Fredericks & Freiser
Page 28, 29: *Cathedras* and *Eventing* (detail) both images courtesy of Christopher Gallo
Page 49: *Baluchistan* by Beatrice Riese courtesy of Yale University Gallery of Art
Page 61: *Mooring* by Stephen Talasnik courtesy of the Metropolitan Museum of Art
Page 62: *Stream: a folded drawing* by Stephen Talasnik courtesy of Jerry L. Thompson
All images included in exhibition with the exclusion of the following:
Page 49: *Baluchistan* by Beatrice Riese
Page 52: *KeepIn/KeepOut* by Hilda Shen
Page 60: *Tangling* by Stephen Talasnik
Page 61: *Mooring* by Stephen Talasnik
Page 62: *Steam: a folded drawing* by Stephen Talasnik

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Pencil *Pushed*

Exploring Process and Boundaries in Drawing

Creighton Michael, *Curator*
Sam Yates, *Director, Ewing Gallery of Art and Architecture*

September 17 - October 28, 2012

Ewing Gallery of Art and Architecture
The University of Tennessee, Knoxville

September 19 - October 27, 2012

UT Downtown Gallery
The University of Tennessee, Knoxville

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From the *Director*

Let whoever may have attained to so much as to have the power of drawing know that he holds a great treasure. Michaelangelo Buonarroti

For this exhibition, curator Creighton Michael selected works by fifteen artists that strongly demonstrate the power of drawing. While different in subject matter and in media, the works in Pencil *Pushed* share the same attribute described by Michelangelo over 500 years ago. Since then, drawing has continuously evolved; what began as a strictly two-dimensional process using graphite, ink, and/or charcoal now also includes three-dimensional and time-based media utilizing various materials and technologies. Drawing has also developed from a secondary method of creating into a valid and primary mode of visual expression. Drawings once served as a strictly preliminary practice and were often shut away in private sketchbooks, portfolios, or studios. Pencil *Pushed* demonstrates the contemporary breadth of drawing by encompassing artists and works that exemplify both of these evolutionary shifts.

Creighton Michael's own drawings and creative work have been shown internationally. Michael earned a BFA in painting from The University of Tennessee, Knoxville in 1971, an MA in art history from Vanderbilt University in 1976, and an MFA from Washington University in 1978. Throughout his career, he has focused on drawing, its process, and its importance as a primary artistic medium. He is currently a Visiting Assistant Professor of Art at Hunter College in New York where he regularly takes his students to museums and galleries to study both historical and contemporary drawings. He has a broad knowledge and appreciation for art history and is fluent in the current and ever-progressing attitudes about drawing. An ideal curator for Pencil *Pushed*, Michael is an astute networker and has a history of working with artists, gallerists, and other curators. I am grateful that he undertook this challenging and laborious duty. The educational and aesthetic rewards will be many for students, faculty, and community members who visit Pencil *Pushed* or read the catalogue. To add insightful commentary to this strong collection of images, Michael enlisted Deputy Editor at *ARTnews* Magazine, Barbara MacAdam, to write an essay exploring the fundamental role of drawing in thinking about art and perception.

I would also like to thank the Ewing Gallery staff and student workers who have invested many hours to secure the success of both Pencil *Pushed* and its catalogue. Sarah McFalls, Sarah Campbell, Marissa Landis, Eric Cagley, and Yan Zhang have each contributed significantly.

Once more, this exhibition would not have been possible without the vision and dedication of its curator Creighton Michael. I am indebted to him, the artists, and their agents who have generously shared this work with The University of Tennessee, Knoxville, and the community it serves.

Sam Yates
Director and Curator
Ewing Gallery of Art and Architecture

From the *Curator*

Drawing is primary, not preliminary came as revelation to my students when I proposed it almost two decades ago at the Rhode Island School of Design. Since then the idea has set the tone for every drawing class I have taught and now is the underlying premise of this exhibition. The fifteen artists in Pencil *Pushed* were chosen because mark-making is their primary vehicle of expression. Challenging the traditional role of drawing, these artists have refined their unique processes while expanding the parameters of this discipline. For the purposes on this show, the word pencil represents drawing and its activities. As technological innovation of the 16th Century, the invention of the pencil increased opportunities for drawing as a conveyance of thought and observation, thus ultimately determining its direction and importance. Similarly many of the artists in this show have discovered and employed new marking tools adding to drawing's vocabulary. Others have pushed within established boundaries to achieve extraordinary results simply with marks on paper. Combined the artists provide a drawing exhibition that the viewer will experience in two, three, and four dimensions.

By having each artist represented with a number of pieces created over different periods in their careers and in some instances, using varying materials and media, the viewer can see and come to understand each individual work in the context of its own history. Additionally the viewer witnesses the development and possible evolution of an idea that may have generated the initial work. With this knowledge the observer can understand the individual works as they relate to the others in the exhibition.

The variety of interactions among the works of art form a multilevel network engaging visitors to establish connections between pieces normally not shown or discussed in the same context. In this way, the exhibition examines numerous aspects of the drawing process. Peter Mollenkof, Bill Richards, Darcy Brennan Poor, and Stephen Talasnik aptly define what humble materials like pencil or charcoal can accomplish, while ink is the dominant medium in drawings by William Pittman Andrews, Caroline Burton, Elisa D'Arrigo, Mary Reid Kelley, Beatrice Reise, and Hilda Shen. Crossing dimensions, works by Burton, D'Arrigo, Shen, and Talasnik share with Sharon Louden and Drew Shiflett, not only an interest in physical drawing, but also a focus on drawing's basic unit. In general, it is the hand that forms the mark and completes the drawing, but Mary Reid Kelley, Darcy Brennan Poor, Hilda Shen, and Sam Vernon use their bodies as drafting instruments to create specific works on view in Pencil *Pushed*. Returning to the hand, the mark again finds importance in the work of Beatrice Riese as she considers drawing to be a marking system with similarities to writing. Shifting from script to storytelling, Mary Reid Kelley, Jennifer Macdonald, and Sam Vernon produce narratives housed in historical constructs to better facilitate their messages. It is the suggestion of a narrative that one observes in the works by Sharon Louden. Time, the path on which stories ride, is the inherent structure for the drawings of William Anastasi and William Pittman Andrews, both of whom document the passage of time as well as past activity. Though pictorially different, Anastasi's and Andrews's drawings with their insistence on repetition and pattern, find common ground with those of Richards, Riese, Shiflett, Talasnik, and Vernon. In fact, it is William Anastasi's range of drawing activities from the 1960's that embodies the thematic structure of this exhibition.

These are but a few of the many threads relating these artists and their works to one another. This show presents an opportunity for the viewers to come up with their own associations and in so doing become part of the drawing process itself.

Creighton Michael

On and Off Line, Barbara MacAdam

You can dance a line (witness videos of Trisha Brown's performances); sculpt a line (as conceptual filmmaker and sculptor Anthony McCall does with light); draw a line (of course), and think a line. You can also build on a line. The analogies continue.

Drawing, of course, is fundamental to most art-making — not to mention most creative practices. It is writing, thinking, planning, and representing at the very least. The practice has remained in many ways consistent throughout history, with variations on graphite, charcoal, and ink still in fashion. But so much in the 20th and 21st centuries has changed that drawing's definition and reach have expanded to embrace new media, new materials, new technology, and new creative genres. Although, in the end, its goals and content may remain much the same — just new ways of telling and doing.

In the Pencil *Pushed* show, there are compulsive, expressive pencil drawings by William Anastasi; video with drawings masquerading as sets for a performance based on text by Mary Reid Kelley; stitched paper and fabric sculptural drawings by Elisa D'Arrigo; body-drawn impressions in sleep pieces by Darcy Brennan Poor; and the drawings on Mylar and animated videos by Jennifer Macdonald, whose imagery is inspired by Duchamp, Dante, and classic films with their strobe-light effects. Sculpting is currently Stephen Talasnik's primary genre, but he sometimes draws like Paul Klee, in a delicate, expressionistic way, and at the same time creates skeletons of solid sculptural structures.

From obsessive drawing to doodling, from automatic mark-making to writing, many of these works might seem to be generated by similar impulses. Abstract mostly but sometimes representational to the point of being abstract, as in Bill Richards's painstaking representations of foliage, vines, and scrub. The artist one-ups nature in his detailed replications, which belie his shaping of the compositions through strategically placed vines and black-and-white shading. The black-and-white pieces seem to conjure color but don't contain it. We're reminded that, however natural Richards's subject, it is, above all, art. Working exclusively with graphite Richards conveys literalness and strangeness at the same time. "The longer you look at an object," Lucian Freud observed, "the more abstract it becomes, and, ironically, the more real."

Sam Vernon adds her black-and-white Edward Gorey–esque figures to the compulsively drawn mix. She regularly works with Xeroxes, which she maintains intensifies the contrast. She describes how she makes a drawing, puts it through a copier, then draws on the copy, and repeats the whole process. "My drawings are never really 'complete,'" she has said. They contain the "ghosts" of the earlier renditions — call them pentimenti — and sometimes collages those images, pulling us with her into a dream state. The works harbor narrative and history.

The show travels further from mark-making in the work of Peter Mollenkof, who creates the illusion of figure and volume in colored abstractions that are almosts — almost spread legs, almost torsos, almost tree trunks, almost, almost . . . it's for us to figure out. They are less interior and self-contained in the way, say Anastasi's drawings are or even in the way Hilda Shen's fingerprint meditations on her own heritage, life, art, and memory are.

William Pittman Andrews shows the density of time on the one hand, titling his repetitive drawings after the time spent making them and, on the other hand, composing connect-the-dot-style networks that appear to be random configurations. They denote time as if connecting thoughts with pauses and punctuation.

Anastasi, Drew Shiflett, the late Beatrice Riese, and Andrews stand at one end of the spectrum with a range of works on paper that conjure, variously geometry and textiles (Shiflett and Riese), automatic drawing, time, and process (Anastasi and Andrews). As Paul Klee observed in his diary in 1902, "Small reiterated acts will yield more in the end than poetic frenzy without form or arrangement." Klee also

resides in the fabric of Riese's drawings, in the geometry, compositional experiments, and coloring.

Another presiding spirit among the mark-makers is John Cage, whose visible and invisible hand is felt throughout. It is particularly evident in the immediacy of unmediated communication in Anastasi's work, exemplified by his "blind" Subway drawings, done with his eyes closed and with automatic repetitive markings. Anastasi may or may not be letting the unconscious perform, but accident, and rhythm, and a strong sense of magnetism prevail, pulling together markings on the left and right.

Talasnik draws in whatever medium he works. His early interest in architecture led him to drawing, on which he concentrated until he shifted to sculpture in around 2000 by having his drawings fabricated. His compositions could be viewed as the skeletons of his sculpture — and, by the same token, his sculptures seen as the fleshing out of his drawings.

Also drawing in sculpture is Elisa D'Arrigo, whose favored medium is stitching with thread through paper or cloth. Working largely with found materials, she almost diaristically documents her life, stitching whatever is available whenever and wherever time allows. These intermedial drawings constitute pieced-together and layered thoughts and memories embedded in collaged elements, including cloth and paint and marble dust. It is as if they were holding together the fabric of her life — one stitch at a time.

Shiflett also blurs the boundaries between these genres, with abstract objects that reflect on themselves, their process, and their materials. Her Easel sculpture, consisting of a series of scroll-like forms composed of paper, fabric, glue, cardboard, polyester stuffing, wood, wire, and Styrofoam, looks like fabric, like rolled rugs, like ancient scrolls, but in the end it is itself — that is, something else.

While Caroline Burton adds three-dimensionality and uexpected volume to weblike drawings, she also extends her practice right into an ambiguous sculptural realm where using the slightly rough material hydrocal — a form of cement — and wire (the connection with her drawings), she builds unfamiliar looking objects, underscored by a grid, and renders the ordinary and domestic — like a drain, a rabbit, a pillow — foreign and the unknown almost familiar. This work is so illusionistic that it has the communicative value of both a two- and three-dimensional work. Burton takes the drawn line into sculpture, but it's the drawing that gives the structure.

Sharon Louden, too, leads her lines into sculpture, with tubing extending out and onto the floor, but she takes it a further step — bringing it all into animated video, creating a potential storyline. Her abstract animation indeed looks like dancing in space, keeping the idea of art, dance, and thought in motion.

As drawing reaches into new — or newish — media, we do witness changes and amplification. Video adds a form of mediation, creating a distance between the viewer and what is described or inscribed — we're conscious of an additional medium to be plumbed. This is evident in the animated films of Reid Kelley and Louden. Their videos are filled with narrative and narrative potential. Louden's "drawings," for example, turn into dancing abstractions — sometimes what she calls "anthropomorphic individuals" defined by line and gesture. Macdonald's drawn "sculptures" on Mylar also become active and three dimensional on video. And Reid Kelley plays on all fronts, drawing on commedia del arte (history) with her satiric narrative, costume design, stage setting, literature, satire, music, and fantasy, all through rather low-tech straightforward sleight of hand. She runs her "lines" across all the boundaries.

The ironic line running through much of this work is the spirit of the sentimental and domestic, with references to architecture and furniture and home. The forms describe the construction of nostalgia, which is communicated here literally through

domestic objects rendered as used and exhausted in Darcy Brennan Poor's huge painstakingly drawn renditions and sleep impressions. Poor's work extends her process into sculpture — she works with plaster and charcoal and graphite on paper. For her "Sleep Prints" she places sheets of paper under the bedsheets and lets her body etch in its impression as she sleeps and moves. In so doing, she turns the drawing into sculpture, and then performance.

Shen's work, like Poor's in some respects, also involves the body quite literally. Shen has also tracked her sleep movements on paper, but in this show the emphasis is on her hands — her fingerprints, nails, and palms using the applied patterns as very direct communication. She offers a remarkable record of the human body performing in concert with the practice of printmaking, focusing on touch. And like Poor, she engages in erasure as a way of tackling the surface of works and probing time and artistic life beneath.

Drawing on paper is extremely personal. The marks themselves are telling, betraying emotion and personality. In the end, big or small, geometric, conceptual, or narrative, drawings lie at the heart of art. They may best be compared to chamber music, with their intimacy and inward perspective. In other words, they are generally introspective in nature.

This show is not about what's new, since we can even look back at artists like Rebecca Horn doing innovative videos in the 1970s that reflect very literally on the potential of drawing to write about itself. In one video, she affixes a drawing apparatus to her head with many pencils attached and proceeds to move her head from side to side creating an automatic portrait. A portrait of the artist as art.

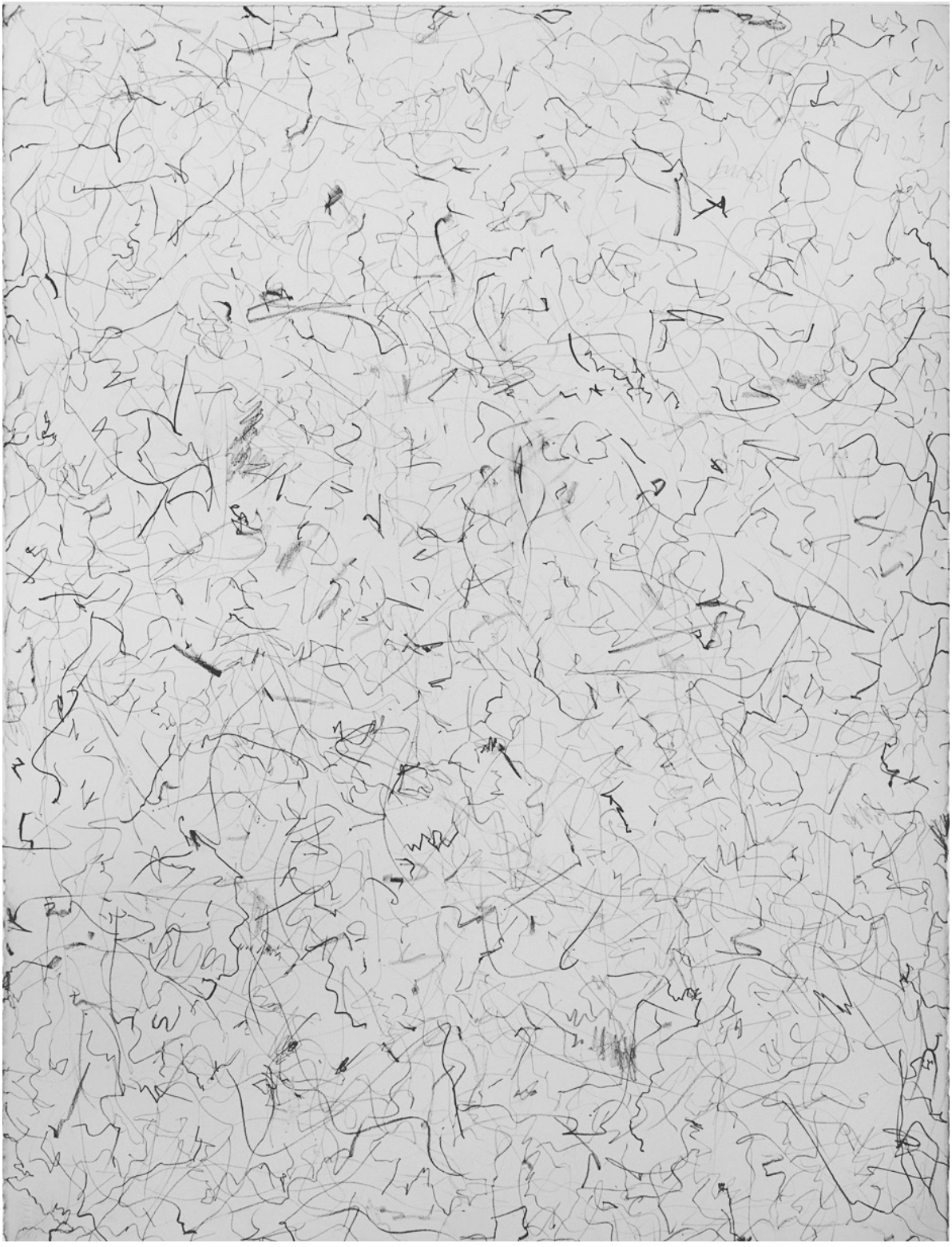
All of these works demonstrate how drawing tracks time, takes time, and represents time. It can incorporate the body or/and the mind or/and the subconscious. It can perform as in a mantra reiterating rhythms through the hand. It can communicate chance and impermanence. It can pose as many things it is not — like textiles and sculpture and architecture. Art historian and curator Anna Lovatt writing on Cy Twombly, notes how his works "recall the 'Scene of Writing' described by Jacques Derrida: a palimpsest of traces on which every mark is always already a transcription, the archive of its own event. And yet these lines are not quite yet writing. Unlike the painterly mark, the drawn line relies on this process of abrasion for its existence." Neverthless in this exhibition, "abrasion" takes many forms, literal and implied.

Barbara MacAdam
Deputy Editor of *ARTnews* Magazine

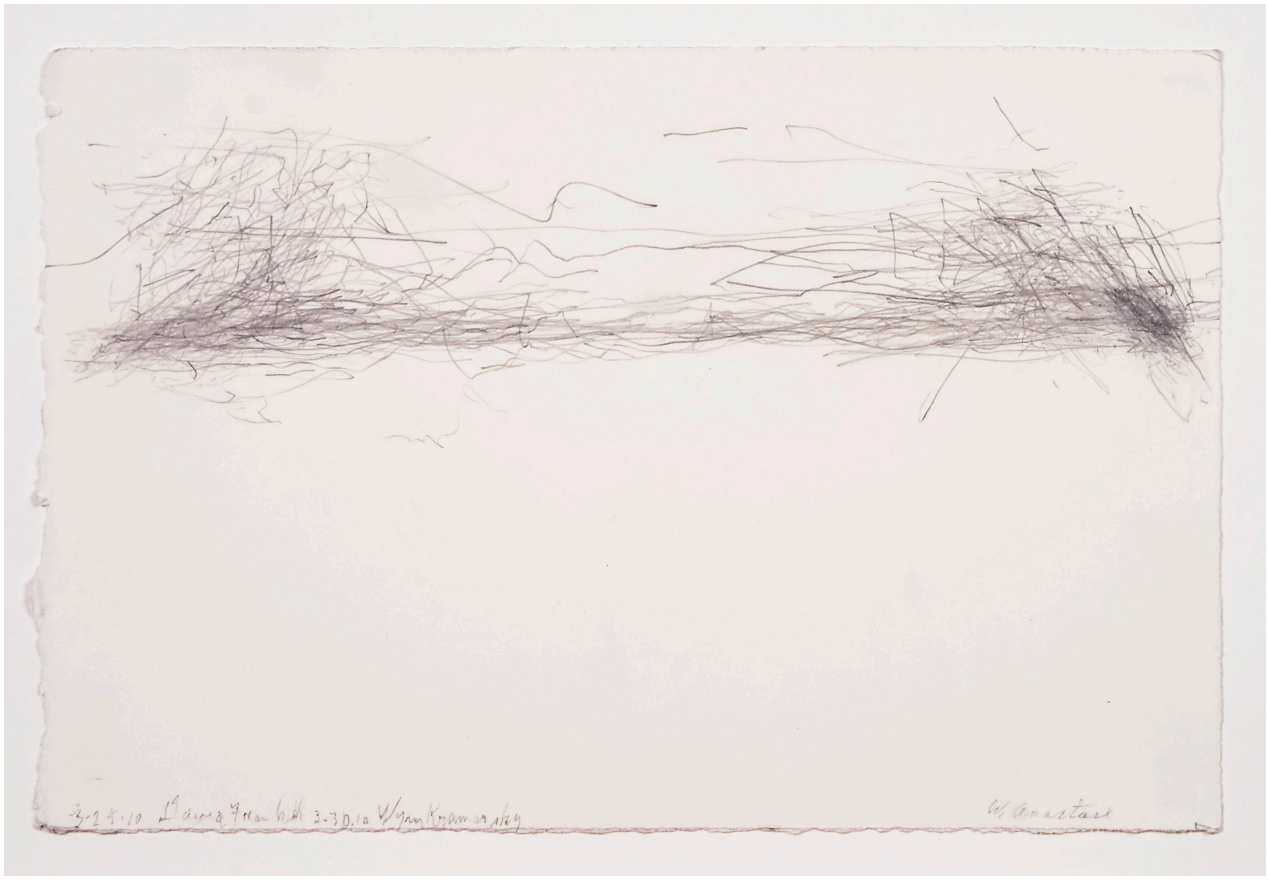
Featured *Artists*

William *Anastasi*

The genesis of the Subway Drawing was the Walking Drawing done holding a pad more or less horizontally in one hand with a drawing instrument more or less vertically in the other. The earlier efforts at running drawings were set aside for life-and-limb reasons obvious now in my eightieth year, but needing a clear and painfully repeated demonstration in my over-energetic twenties. I love walking and I love running — they cause something in the mental neighborhood different from what accompanies standing, sitting, or reclining. And since the subway drawings are made with eyes shut or diverted while the environment moves, they were a predictable variation. Pocket drawings were grandfather to all of these but were only started seriously after I moved from Philadelphia to New York and could attend, with no charge, the daily afternoon films at the Museum of Modern Art. No doubt the fact of the Museum surroundings rather than those of the neighborhood Bijoux helped this endeavor off the ground. The common difference separating these activities from that of my other drawing exercises is that in these my aesthetic-prejudice-of-the-moment is irrelevant. The Still Drawings are clearly in contrast to the others – they're made while only my hand is in motion. A second difference is that they're retrograde — I do consult my taste before abandonment, but the bulk of the drawing is done blind.



Still Drawing, 2012, pencil on paper, 30 x 22 inches



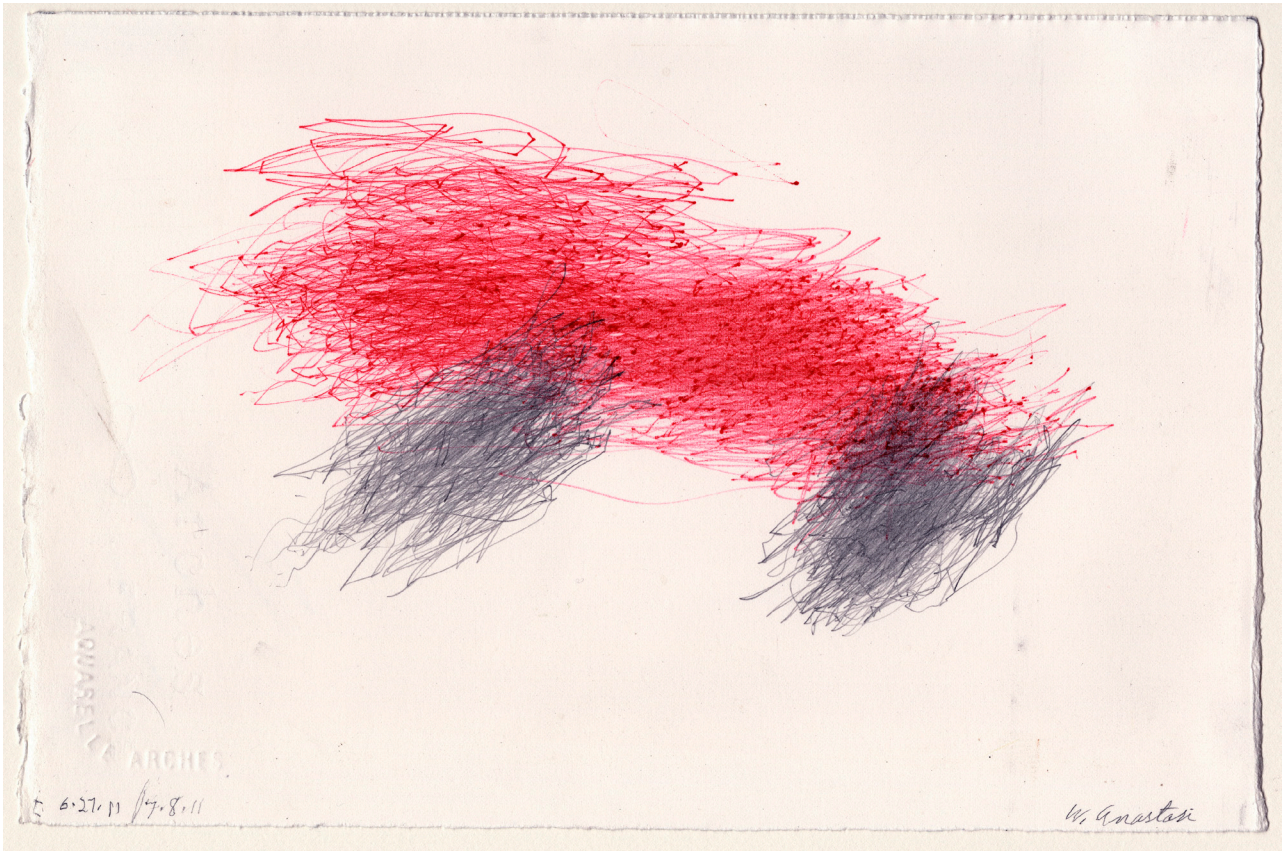
Untitled (Subway Drawing), 2010, pencil on paper, 7.5 x 11.125 inches, Private Collection, USA



Untitled (Subway Drawing), 2010, pencil on paper, 7.625 x 11.25 inches, Private Collection, USA



Without Title [6-20-11 Eagles' Mere], 2011, ink on paper, 7.5 x 11.125 inches



Without Title [Walking Drawing: 6-27-11/7-8-11], 2011, red ink and pencil on paper, 7.5 x 11.5 inches

William Pittman *Andrews*

My work is process-oriented, recursive, and directly informed by materials which remark on the primacy of drawing. Ink, graphite, paint, paper, and other elemental substances describe an experience characterized by impermanence and marked by the constant exchange of loss and gain. These drawings are not visual metaphors but result from the constant activity of drawing.

At the same time they may be symbolic they are not symbols — like every other activity in life, they contain elements of discovery, affirmation, loss, and reaffirmation. They begin by being more about the act of drawing than the image itself.

November is a series of 30 drawings created in November 2011. This installation grew out of a habitual studio practice of meditatively drawing for about an hour before working on other projects.

Each piece in the installation of *November* contains about four hours of activity, and is a physical manifestation of about 120 hours worth of drawing. The accumulation embodies a frisson of awareness regarding the passage of time.

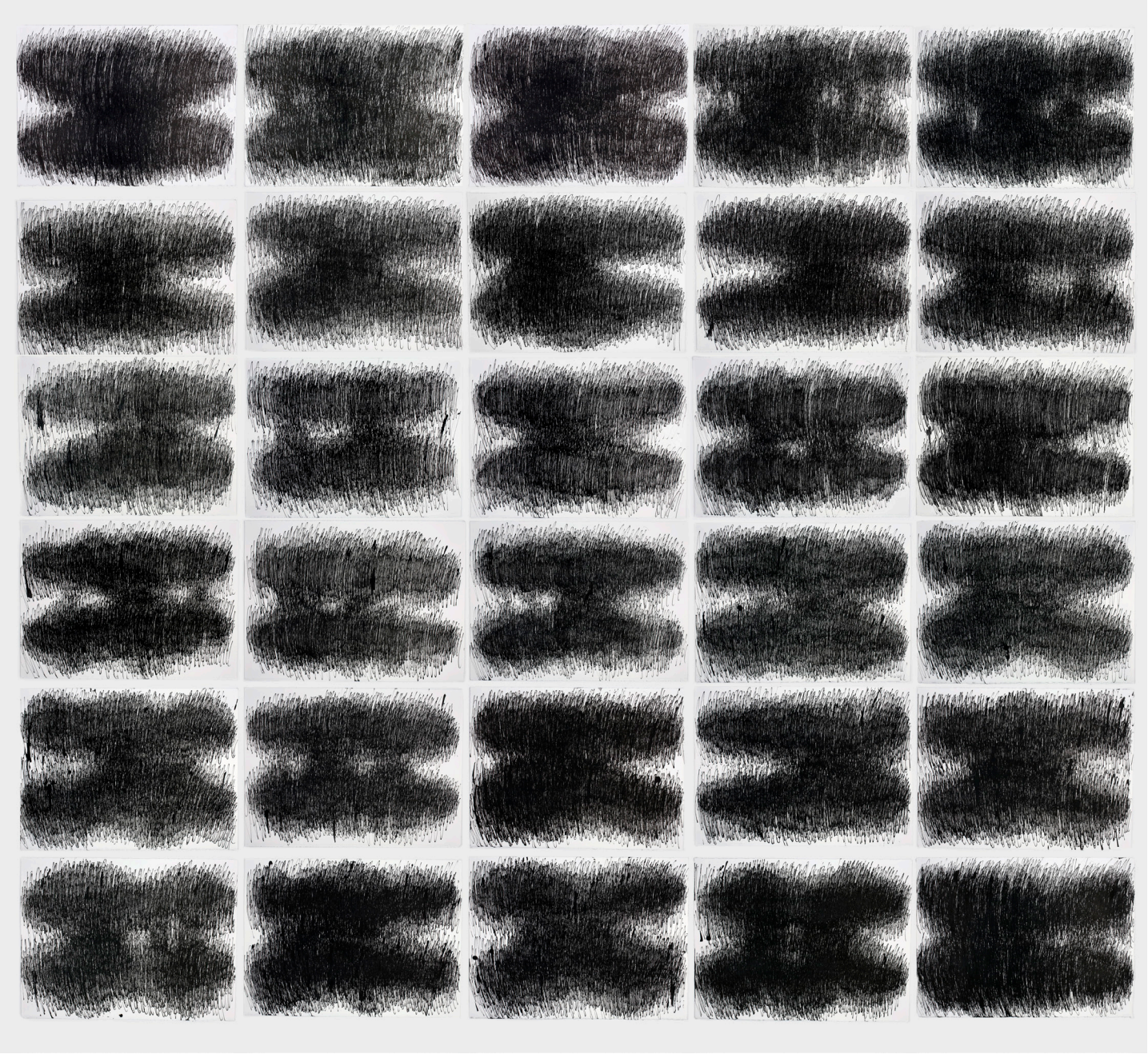
Insomnia drawings are made during the liminal state between consciousness and sleep. Unable to sleep, I sit at the table with pen, ink, and paper. As I become drowsy, my head falls and the pen rushes across the paper resulting in a mark. This abrupt action generates awareness and I fill the ink pen and rest it on the paper again. These drawings are evidence of repeatedly crossing the threshold of a boundary.

Golden Shore drawings represent a constant push and pull of the picture plane between a two-dimensional surface and its three-dimensional representation. The use of gold leaf and graphite speaks of an alchemical desire to turn one substance into another. When drawings from this series are viewed sequentially, the horizon line shifts up and down, imparting the feeling of being on a boat at sea.

About an Hour drawings are meditative exercises that unwind a specific amount of time onto paper. Seemingly detached and disengaged, they are in reality containers for every sensate experience occurring during that time.

Constellation drawings are inspired by contemplating the night sky. They are described by the material used to create them as the length of each line is defined by the duration of each stroke, which is determined by the viscosity of the ink. Longer lines are the result of more viscous ink; less viscous ink creates shorter connections between the points.

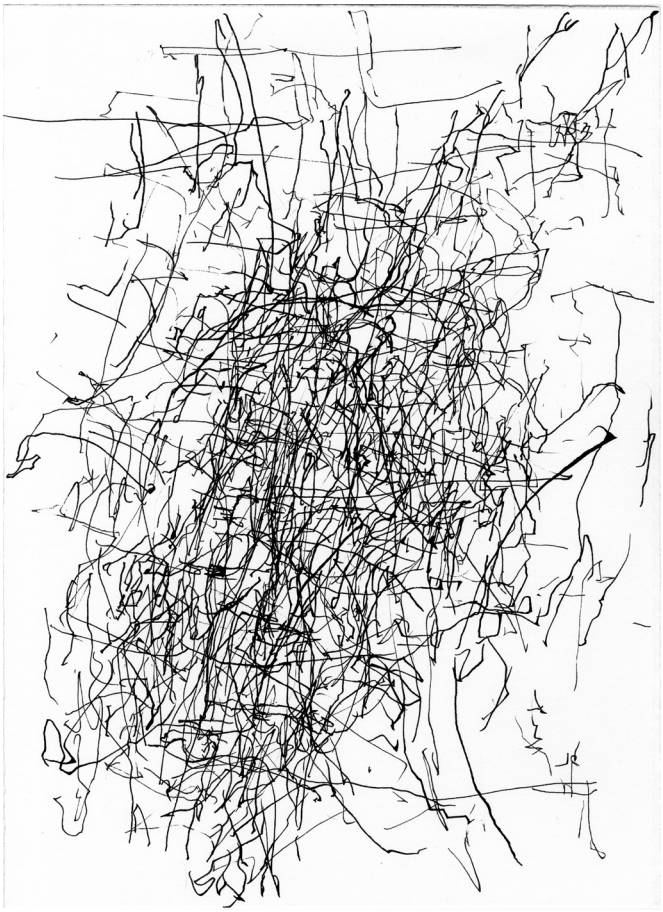
I believe a material reveals its true nature the longer you work with it and has certain inclinations which sometimes take other material forms before reaching a satisfied state. In my work I seek to blend aspects of drawing and painting, surface and image, individual and universal, fleeting and eternal. The process reminds me to pay closer attention to the experience of my own becoming.



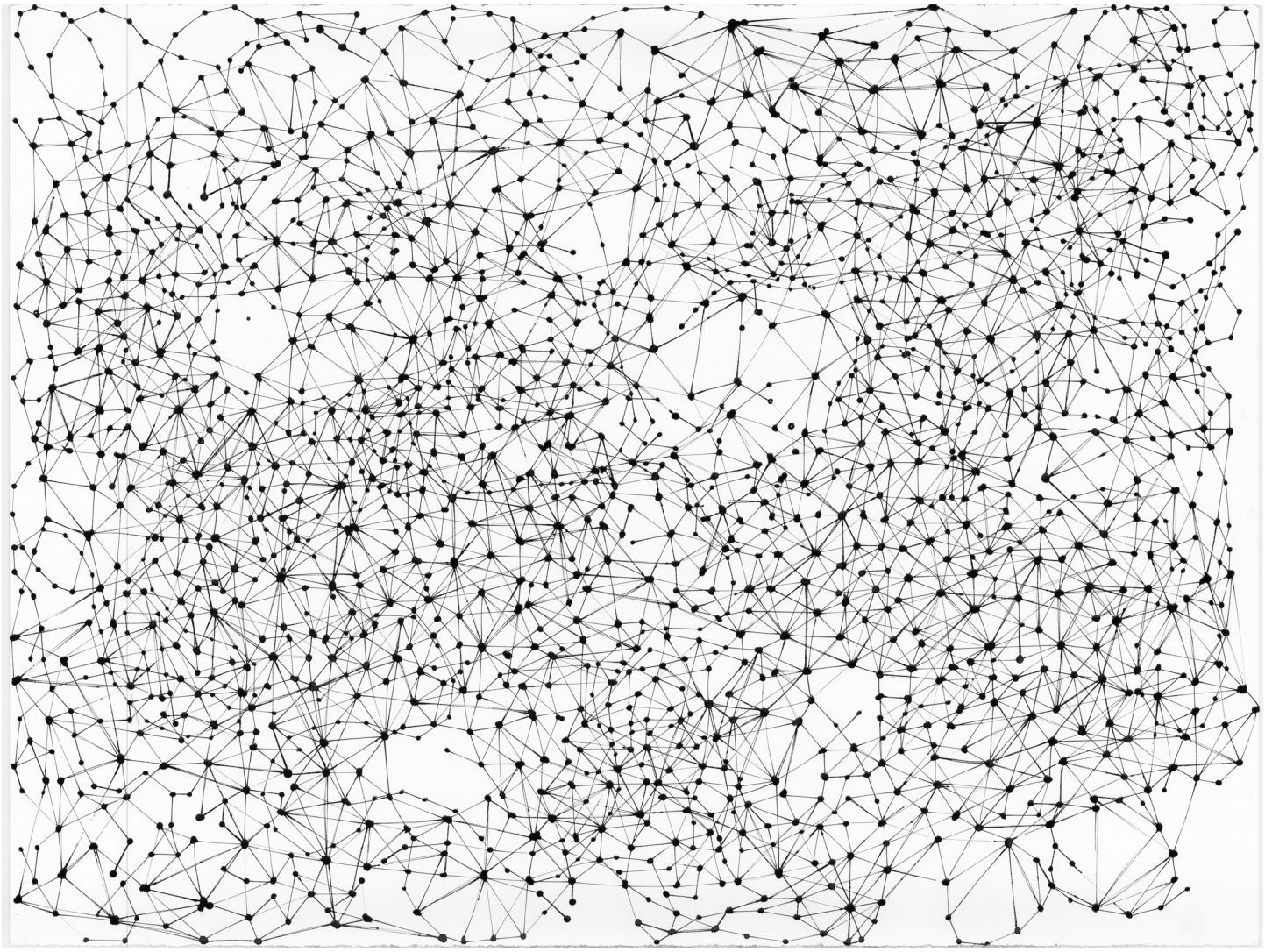
November, 2010, India ink on Stonehenge, 30 drawings 11 x 15 inches each, dimensions variable



Moth Drawing, 2011, India ink on Stonehenge, 15 x 11 inches



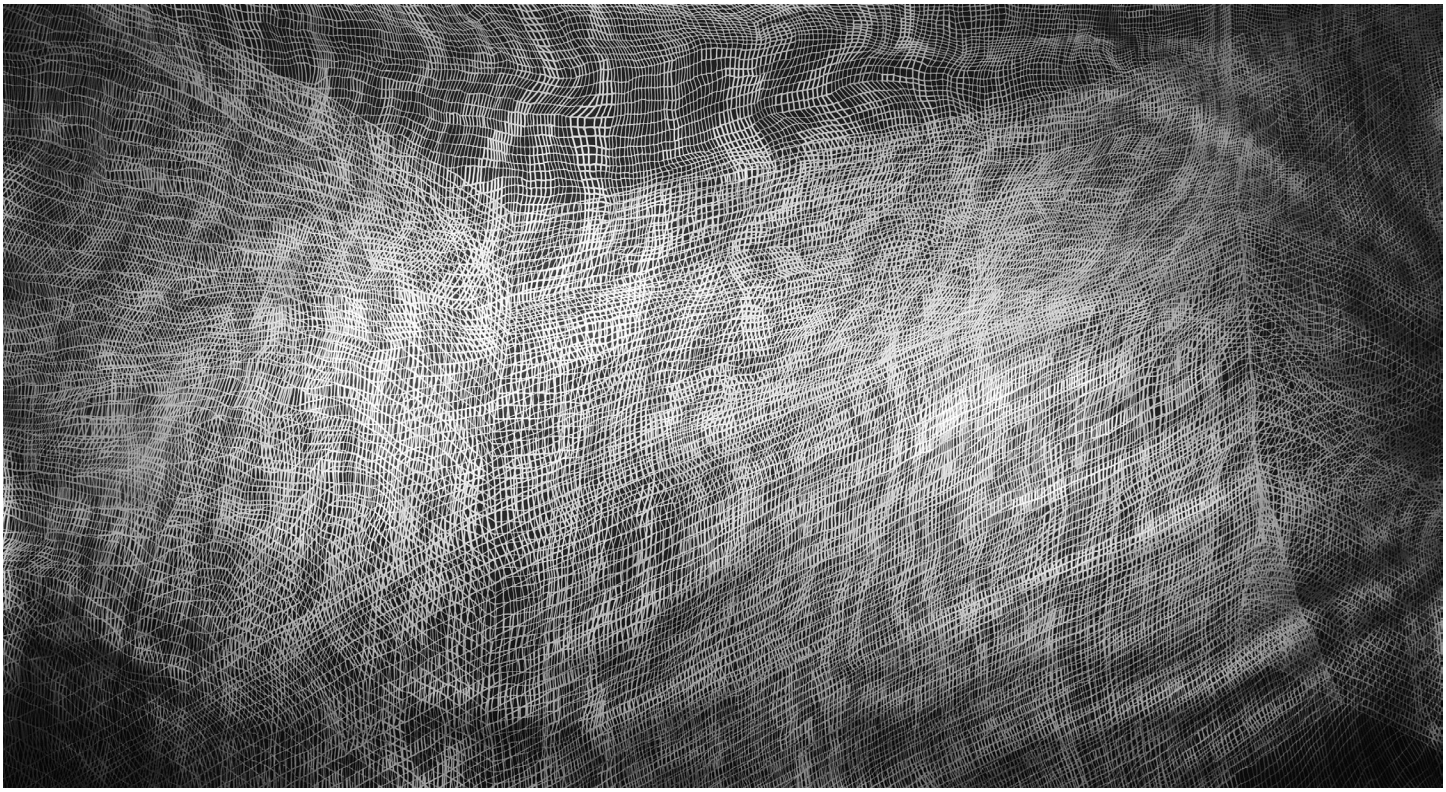
Insomnia Drawing, 2011, India ink on Stonehenge, 15 x 11 inches



Castalia, 2008, ballpoint pen ink and gesso on Stonehenge, 22 x 30 inches

Caroline *Burton*

The process of organizing the unfamiliar is central to my work, which encompasses sculpture, drawing, and painting. My method, a conceptually intuitive one, has led to executions across several themes. Linking them all is the context of a transformational process. Additionally, visual connection exists through the use of grid, which appears in nearly every piece, whether subtle or overt. Psychologically, the grid creates order and makes what is not presentable presentable. Drawings are central to my process and interact as external elements, which pose questions — and offer responses. They inform the three-dimensional object as well as interrogate the object once it is complete. In the vertical plane, there is perspectival remove, which forces the three-dimensional objects to inhabit a continually shifting, unfamiliar terrain. A dialogue takes place, and transformation occurs from the viewpoint of the outsider. Moods are dramatized, and messages achieve clarity as the relationships shift. Becoming lifelike, all forms behave as one, even though they remain entirely separate.



Untitled (20), 2012, silver ink and acrylic on paper, 45 x 80 inches



Untitled (hollow series 5), 2006, ink on paper, 11 x 15 inches



Untitled (what remains 1), 2011, ink on paper, 30 x 22 inches



Untitled (f 22), 2005, hydrocal and wire, 17 x 14 x 5 inches

Elisa *D'Arrigo*

For the past 25 years I have produced work in various media, such as cloth, thread, clay, handmade paper, wax, wire, acrylic paint, and bronze. Although largely abstract, this work contains a range of allusions to the body, nature, and personal memory. In many recent works, a specific memory underlies each piece, and partially determines its particular character and color. These are memories of things that I have observed and then held in my mind's eye, sometimes for decades: they are the subtext of the work.

Attempting to conjure a mental image into a physical object is an elusive process due to the fugitive, constantly shifting nature of memory. Memories are only points of departure. It is the physical process of making the work that takes over, and has a life of its own. A work in progress could evolve for months, (even years); expanding, contracting, even recombining with cast off parts of itself.

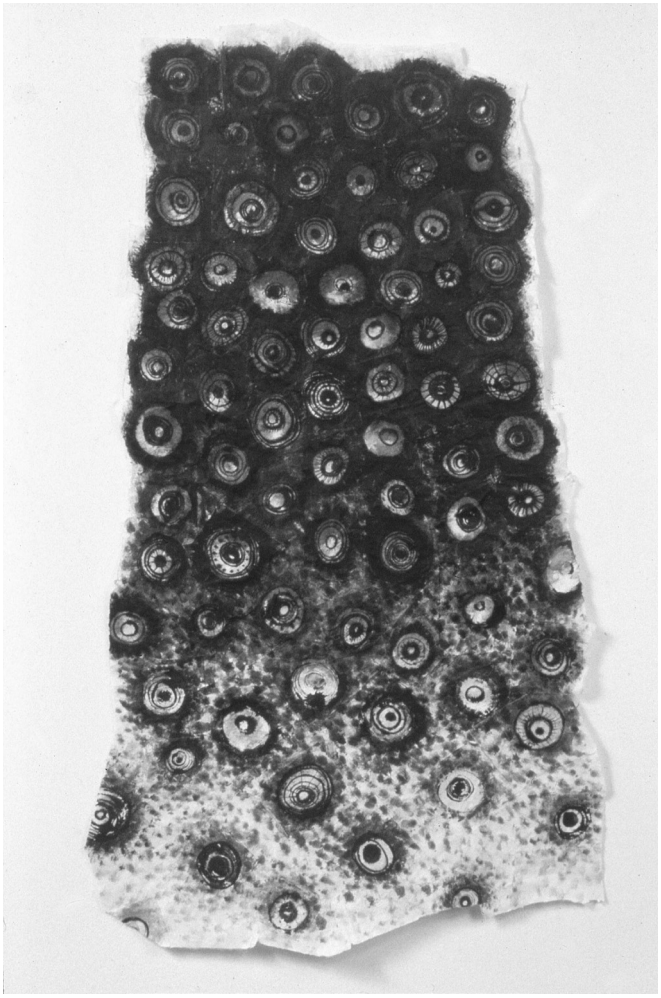
My objective is to stay in the moment, mindful of accident and chance, responding to what unfolds. The actual working with materials, and how that results in particulars of form and configuration, is what ultimately determines each piece.

Since the mid-1990s my work has been constructed by hand sewing together many, sometimes hundreds of either flat rectangular units or hollow vessel-like elements to create larger configurations. These components are formed from layers of cloth (or cloth and paper) that have been laminated and stiffened with acrylic paints and mediums. The tension and puckering created by sewing the individual components results in structures that billow as if animated from within. These undulations are a chance product of the sewing process. My responses to such unplanned effects plot the trajectory of each piece. There is no understructure. These pieces are held together with thread alone. Seams define contours, and stitches create lines, marks, and surface.

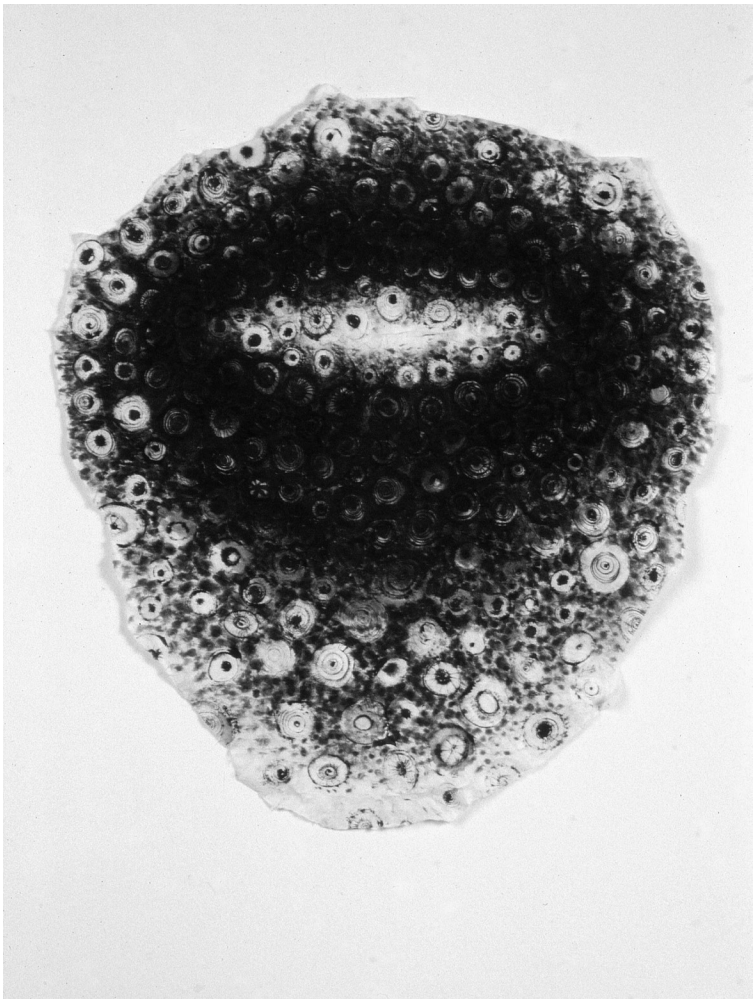
Much is layered in this work. Early on I worked intensively in ceramics, a medium where form, color, and surface are inseparable. As a child, I was exposed to elaborate embroideries made by various female relatives. Seeing these textiles prompted a desire to draw with thread, thereby creating form and line by amassing stitches. I was captivated by how a single gesture (a stitch), when repeated, can become something complex, elusive, and rich with expressive nuance. This led me to a life-long interest in all things created by accretion, from Byzantine mosaics to votive accumulations to multi-cellular organisms. This interest has been like a companion, and has affected my work and sensibility over the years in various ways.



Blue Glimpse, 2007, paper, cloth, acrylic paint, thread, marble dust, 50 x 24 x 3 inches



Chiaroscuro (10), 1997, ink on collaged Japanese paper, 34 x 18 inches



Chiaroscuro (21), 1997, ink on collaged Japanese paper, 25 x 22 inches



Recollection...terracotta (2), 2008, cloth, thread, acrylic paint, 15 x 14 x 3 inches

Mary *Reid Kelley*

The process to make the films is a long one, involving both solitary work (in the research, writing, and design stages) and highly collaborative work (in the filming, prop construction, and post-production phases).

I keep a running list of wordplays and jokes that I invent, no matter how minor or nonsensical. I also keep lists of words pertinent to the subject at hand and try to think of plays specifically for those words. I write the middle first, and then the ends and beginnings, which are always the most difficult and have to be rewritten 3-4 times. My most useful tool by far is a thesaurus, followed by William Espy's rhyme dictionary.

The metrical scheme usually derives from a poetical model, for *You Make Me Iliad* it was Pope's *Iliad*, for *Sisyphus*, it was an anapestic (triplicate) meter much like Lewis Carroll's *The Hunting of the Snark* or Poe's *Ulalume*.

I usually do not sketch or do any studies until I have a finished draft, by which time the characters are nearly complete, visually and textually, in my mind.

I dyed lab jackets and re-cut them to approximate the costumes of doctors and dandies in *Sisyphus*. The Saltimbanques were based on Daumier's many drawings of them (including the detail of carrying the chair on the head). For Sisyphus's gown, I worked with Pam Keenan at EMPAC*, who has made many costumes for the stage. I found an 1840s pattern that matched the basic shape I wanted, and Pam constructed it. We did several fittings. Non-wealthy women would have altered existing clothing to accommodate pregnancy; they wouldn't have had clothes especially for it. I wanted the stitched gusset to be cartoonishly visible. Pat and I (Pat Kelley, my husband and primary artistic collaborator) make most of the props together.

We shot *Sisyphus* over 7 days at EMPAC (compare to *Iliad*, which was shot over 3 days in our apartment and my parent's basement). Pat did all the shooting, and EMPAC gave him excellent technical support. I made a very rough storyboard, but Pat and I went through each shot together and tweaked the idea, lighting, angles, etc.

Performers included myself, my two sisters Alice and Juliet, and Alice's husband, Micah. They also performed in *Iliad*, so everyone knew the routine (the eyes are the most difficult part). It was incredibly fun, every day. In order to use the costumes effectively, everyone had to be able to fit into everything, which we (barely) did.

Pat and I edit the film together. He manages all the media assets and edits all the sound. He constructs the sets and backdrops digitally, in this instance basing them largely upon Charles Marville's photos of Paris from the 1850s and 60s. He also created the hanging-banner animations and other animated sequences. Pat surfaces these virtual sets entirely with my drawings and paintings, including effects like stripes, dots, and gradients, as well as posters, advertisements, and signs. In designing the virtual lighting for the sets, Pat and I were constantly trying to play with 'real' light and 'drawn' light.

Mary Reid Kelley, December 8, 2011

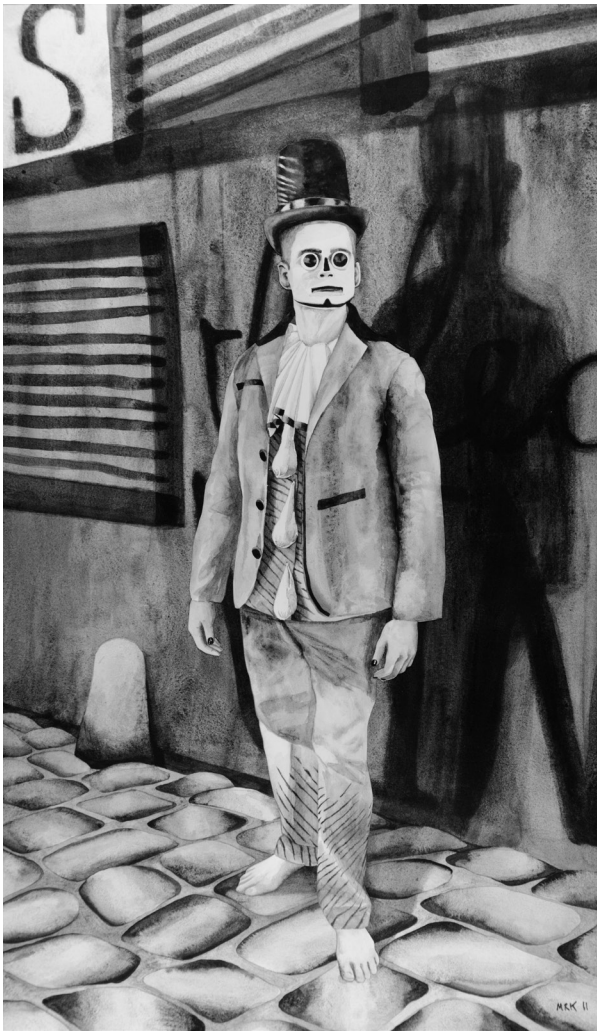
*Curtis R. Priem Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute, Troy, New York



Still from *You Make Me Iliad,* 2010, 7:22 minute run time, high definition video



Maux de Tete, 2011, collage, watercolor, and acrylic on paper, 14 x 10.75 inches



Dandy Saltimbanque, 2011, collage, watercolor, and acrylic on paper, 20.5 x 12 inches, Private Collection, New York



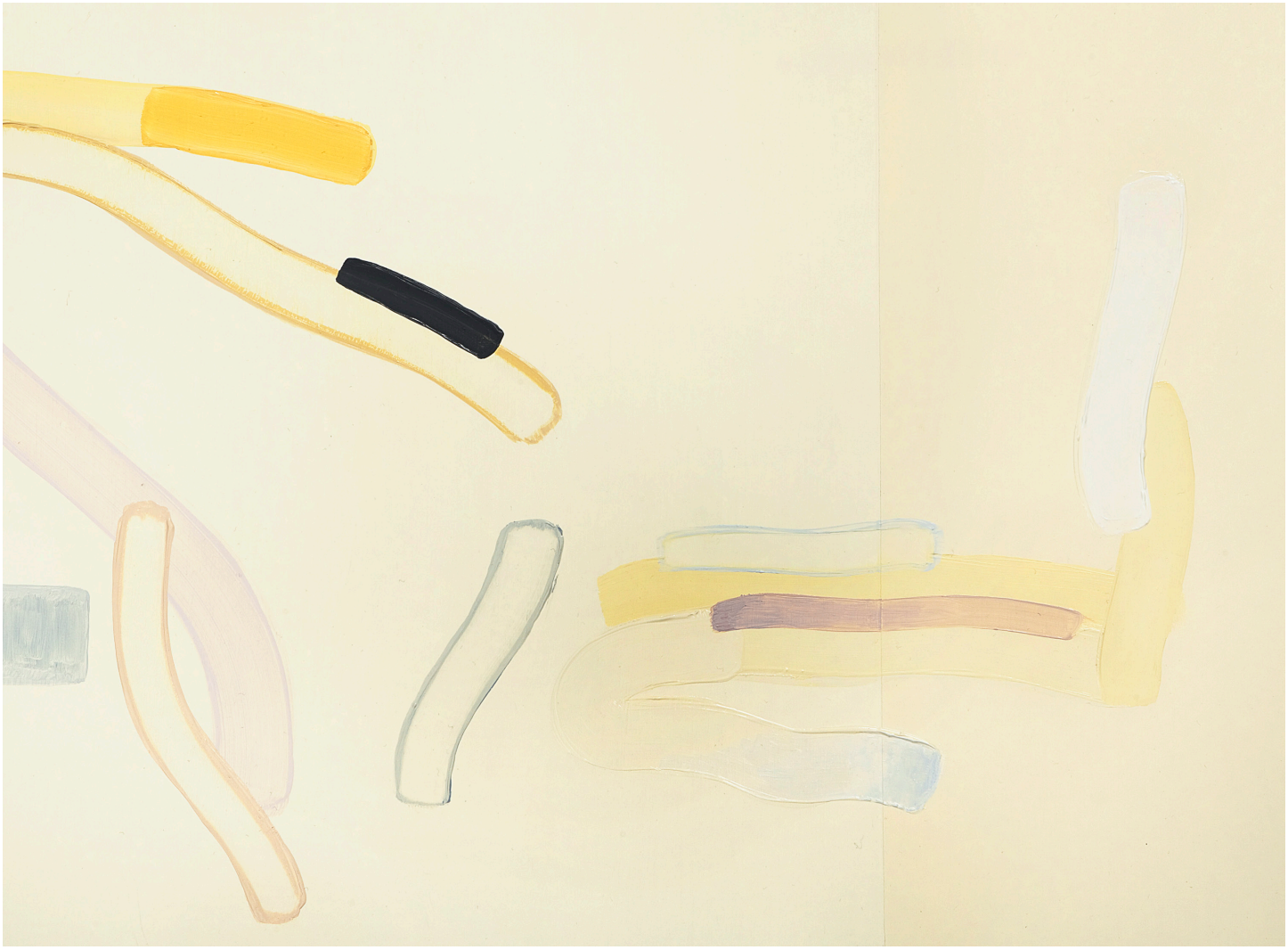
Charlotte Corday's Gown, 2011, cloth, 51 x 9 x 4.5 inches

Sharon *Louden*

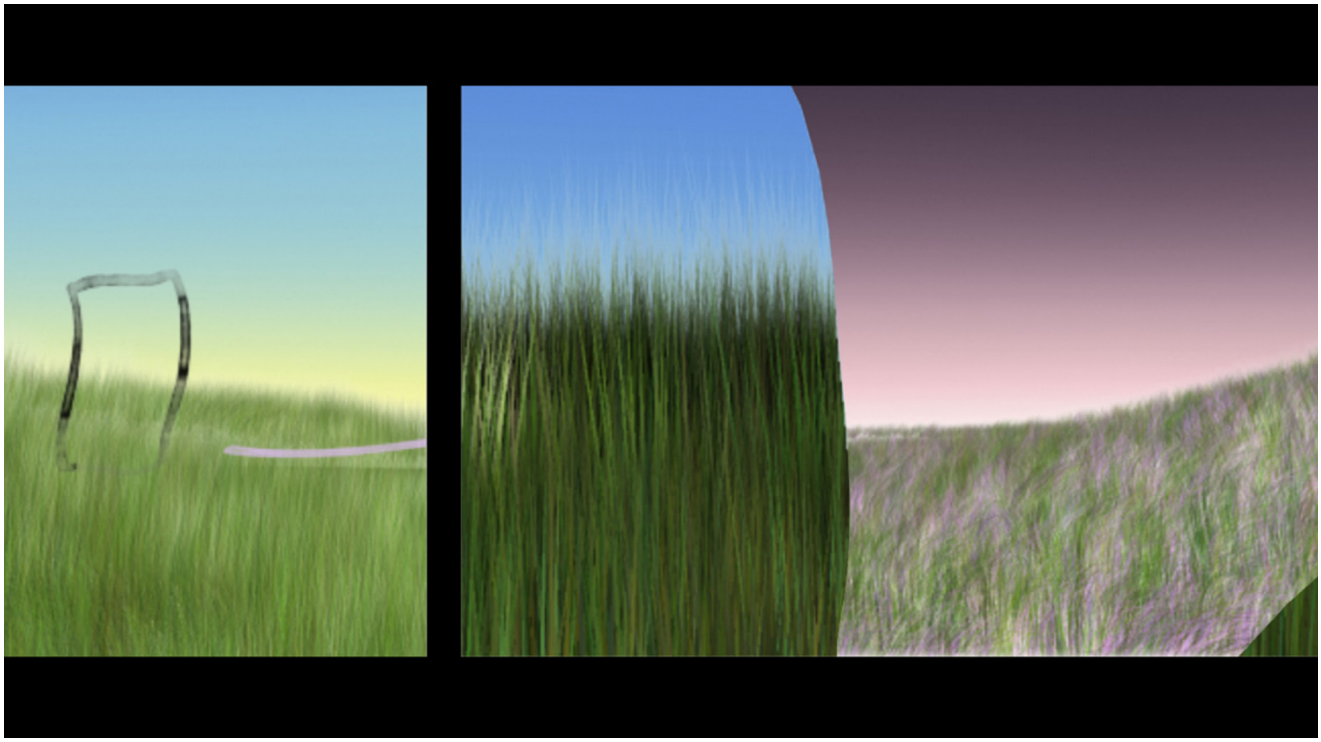
My visual vocabulary is one of movement and gesture that I explore through many different media including painting, drawing, animation, and installation. The foundation of my work is rooted in drawing where my gestures transform into what I believe are anthropomorphic beings. Although abstract and formal, these characters have human-like aspects within their minimal state; they are made simply but are full of whimsy and playfulness, elegance, and a child-like beauty. Through the specific, awkward placement of these forms, it is my intention that these gestures evoke movement in space. It is important for me to create the illusion of three-dimensional characters that, through their subtlety and beauty, elicit a powerful presence in their own world.



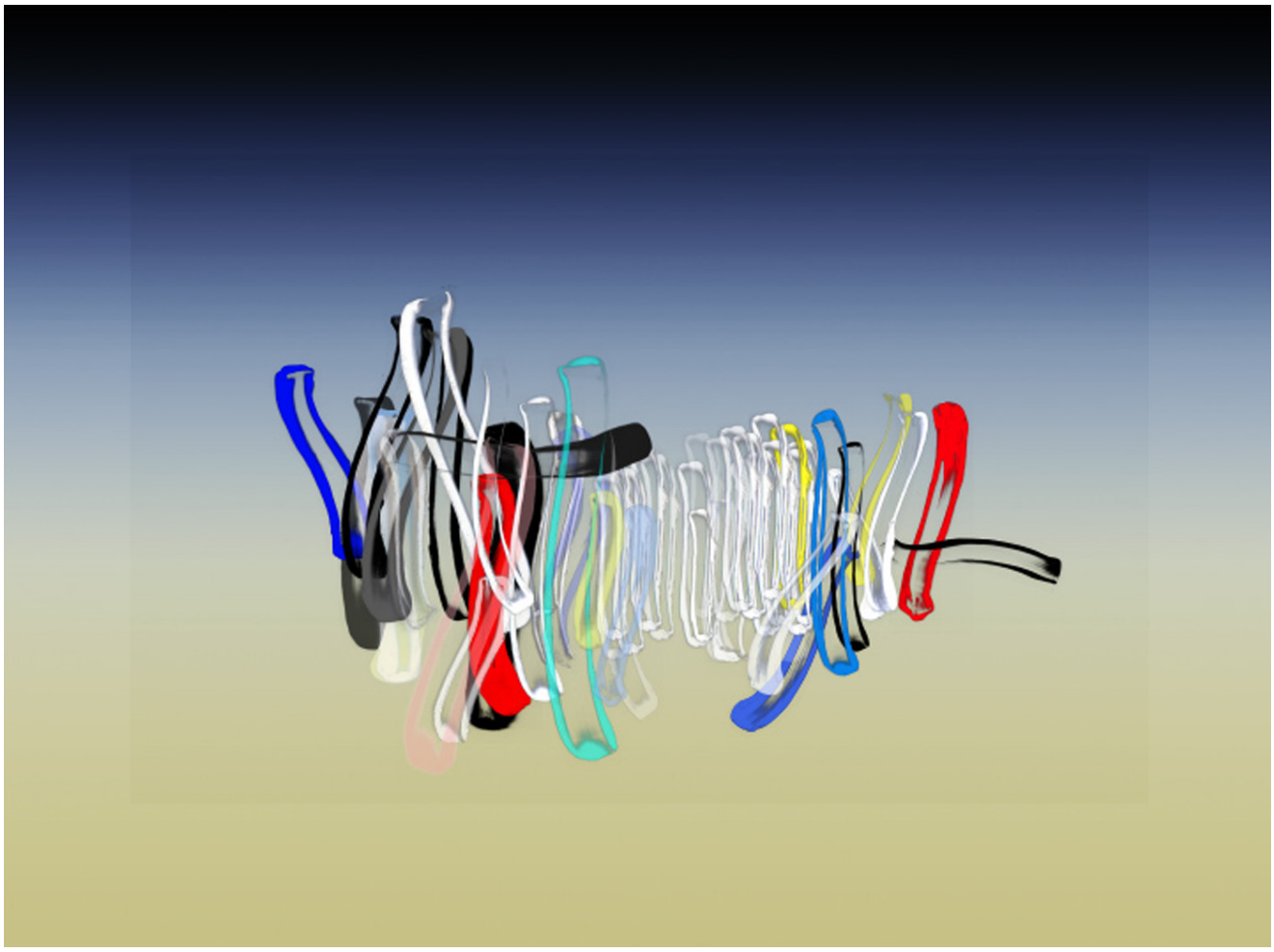
Cathedras, 2010, rubber tubing, glue, metal chair, total area dimensions: 25.5 x 45 x 80 inches, dimensions of chair only: 25.5 x 12 x 10 inches



Eventing (detail), 2011, oil and acrylic on stretched paper on panel, 20 x 28 x 1.5 inches



Still from *Carrier,* 2011, 2:30 minute run time, digital animation



Still from *Hedge,* 2007, 2:13 minute run time, digital animation

Jennifer *Macdonald*

In my drawings, paintings, and animations I use several visual languages. One language is similar to historical Abstract Expressionist painting, in that the formal decisions and actions are not predetermined, but rather accumulated through a process of discovery. Using chance and spontaneity as opportunities to create something unforeseen, I balance this process by editing and layering to prevent chaos from spinning out of control.

Another language I use is an abstract one in the more literal sense, of imagery having been abstracted from a source, by mimicking or rendering pre-existing images, or trying to describe an abstract concept, such as agency, antagonism, or desire. The repetition involved in copying and trying disparate methods to engage with abstract ideas conceptually interests me, especially in conjunction with the deliberately "unthinking" aspects of expressionist mark making. By combining these different modes of abstraction I create a visual vocabulary and enact a form of "logic" for each piece.

My subject matter is enmeshed with the formal materiality and process of making the work. Using painting, sculpture, narrative, and/or drawing, each piece is created from various materials and embodies ideas which are emotionally resonant for me. Predominant is the theme of optimism, in its true sense of complexity: all of the most negative and destructive forces still fall within the sphere of life and so must be embraced, according to my logic. Therefore the crudest, the most disgusting, and the saddest things are equally at home with beauty, delicacy and refinement; irreverence, humor, horror, and earnestness. I try to absorb and subdue this wide range of content and sensibilities in my work.



Still from *Romantic Brood,* 2006-2007, 26 second run time, hand-drawn animation



Still from *Expiry, Blackmail,* 2008, 2:43 minute run time, stop-motion animation



Still from *Expiry, Blackmail,* 2008, 2:43 minute run time, stop-motion animation



Still from *Untitled,* 2011-2012, hand-painted acrylic on mylar, 8.5 x 11 inches

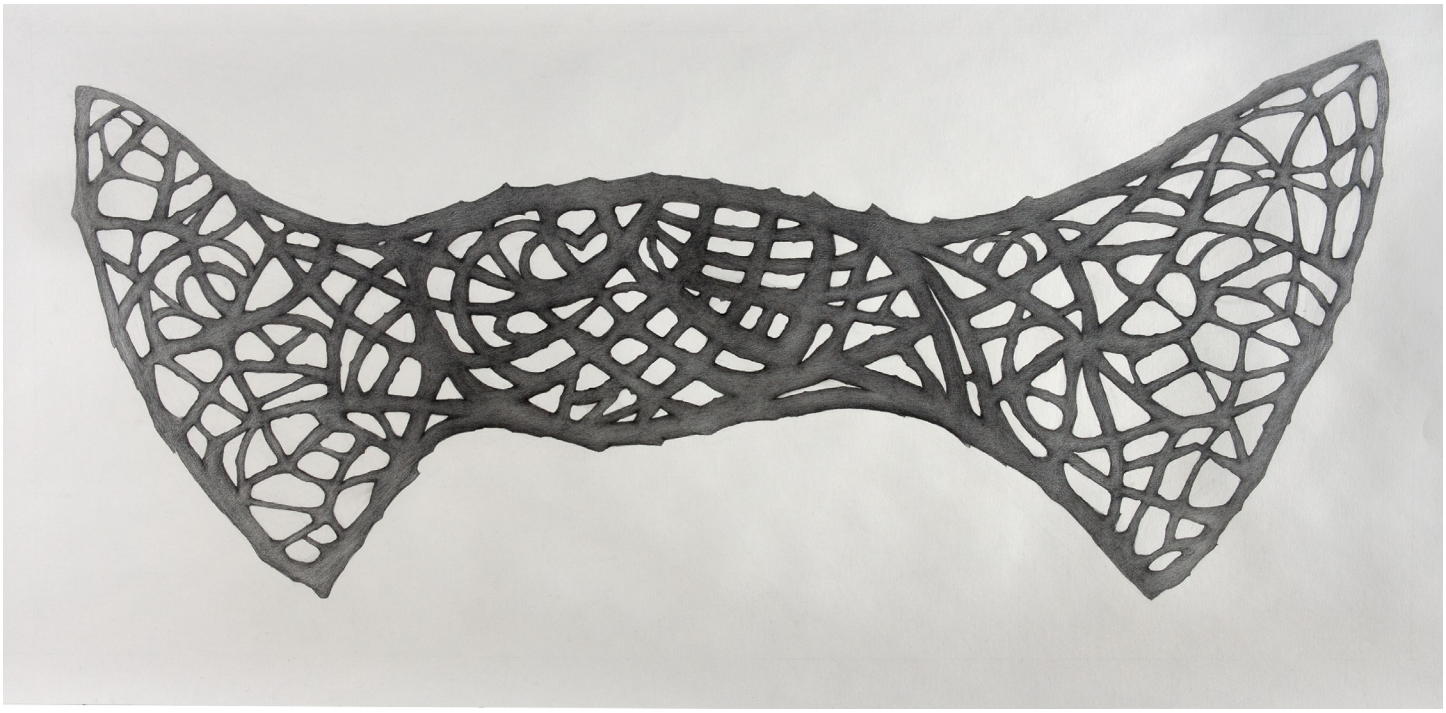


Stills from *Untitled,* 2011-2012, hand-painted acrylic on mylar, 8.5 x 11 inches each

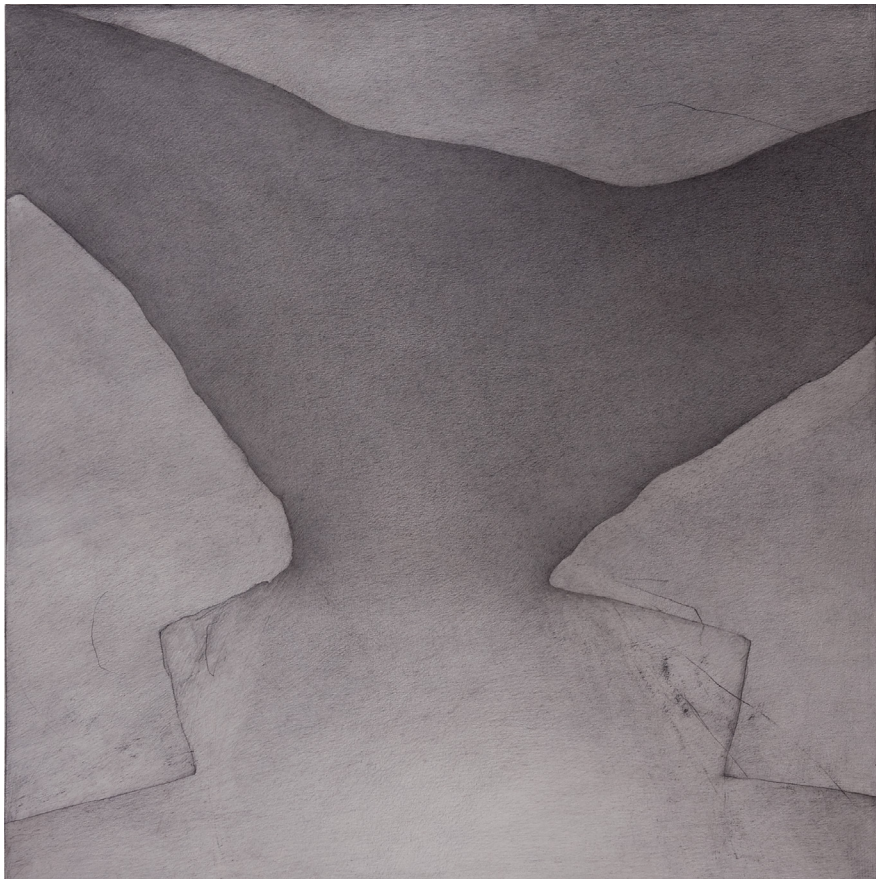
Peter *Mollenkof*

Above all, I want my work to always have presence that is almost unavoidable and that conveys something of the beauty and mystery of the natural world. I love to draw and I love the drawing medium for its intimacy, directness, and rich subtlety. I strive to make work that combines elements of obvious fantasy with a kind of reality that is at once felt and elusive. Each piece is begun with random mark-making and usually without any particular end in sight. I strongly resonate with the idea that it is not the true artist who creates the symbols or images that he or she uses, but rather the imagery that emerges and imposes itself on the artist.

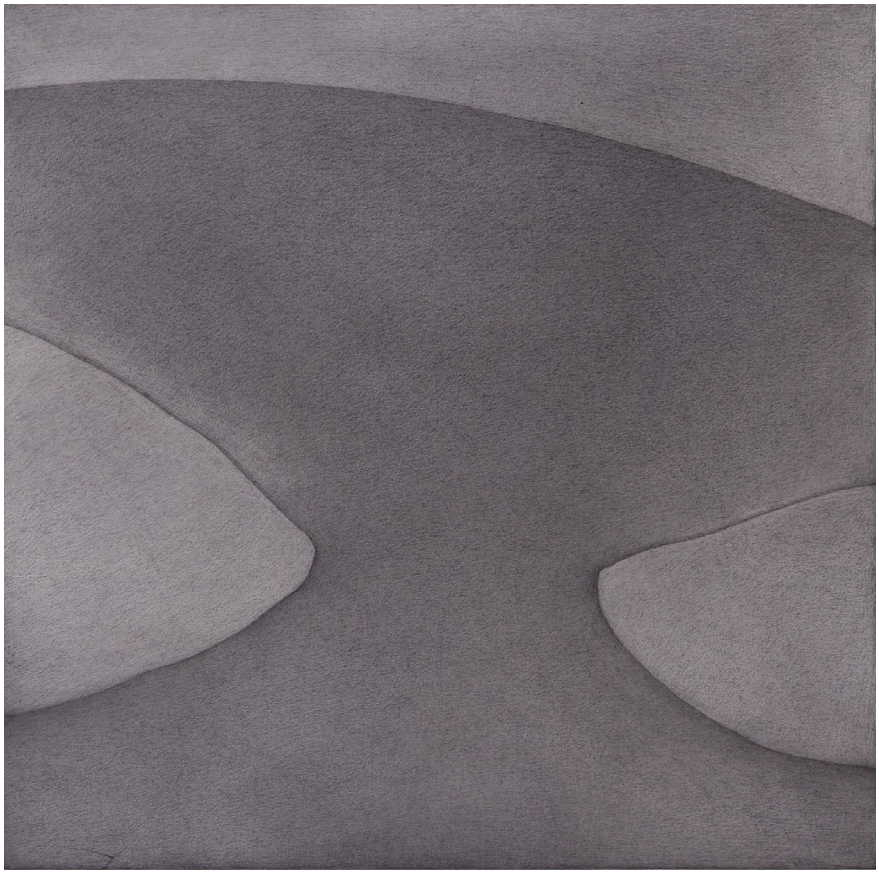
Making art that is true to my personal vision is a central concern and in all my work I always hope for the unexpected and unrealized to surprise me whenever I am involved with it. The elements that evolve are, to be sure, composites of interpreted memory, imagination, and experience and I think they are most successful when I manage to consistently reject the familiar and obvious in favor of the unfamiliar and hidden.



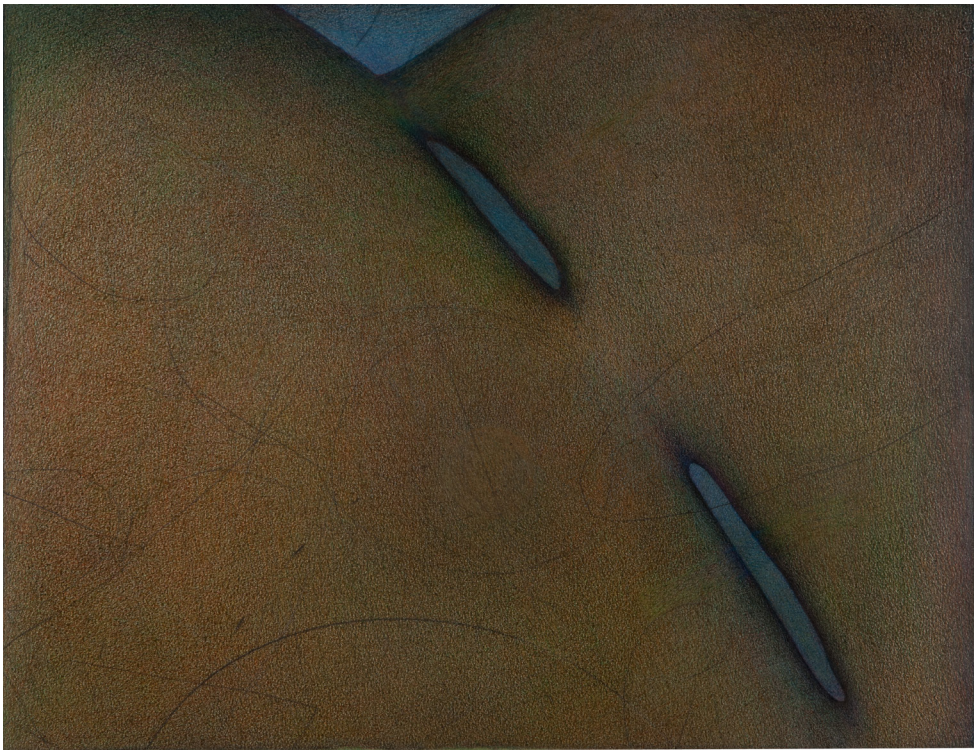
Hedge, 2012, graphite on paper, 20 x 40 inches



Natural History I, 2011, graphite on paper, 21 x 21 inches



Natural History II, 2011, graphite on paper, 21 x 21 inches



Conversion II, 2009, colored pencil on paper, 17 x 23 inches



Blue Figure, 2010, colored pencil on paper, 22 x 27 inches

Darcy Brennan *Poor*

My art practice focuses primarily on works on paper. Through drawings and intaglio prints, I investigate movement, margins, domesticity, and the materiality of the body and its mass. Recently the paper becomes a container for the body's activity and, in some instances, the body itself. The subjects vary from an erased bedside table, to a scraped chair, to durational sleep prints. Each work relates to the fleeting and mysterious nature of the imprinted body and the self-conscious. The act of excavating, scraping, and sanding images out of the paper ruptures the surface and blurs the boundaries between flatness and depth. This exploration marks the body's presence and disappearance. These works exist within intimate and shifting spaces that question what remains in the body's absence. They explore corporeal expressions and claw at defining what is familiar and strange, fixed and changeable.



Chair, 2011, ink, charcoal, and graphite on paper, 57 x 52 inches



Sleep Print (1), 2011, intaglio etching,
Artist's proof, 96 x 29 inches



Sleep Print (5), 2011, intaglio etching,
Artist's proof, 96 x 29 inches



Bathtub, 2008, charcoal, plaster, and ink on paper, 38 x 50 inches



Pull-out, 2012, charcoal, ink, and acrylic on paper, 42 x 38 inches

Bill *Richards*

Richards works exclusively in graphite on four ply cold pressed paper, his medium of choice since 1969. Eschewing color in favor of the wide range of silvery tones in graphite — from light to dark grays — his drawings are akin to the most complex, finely woven tapestries. Interested in overall composition and abstraction, with his central focus the intimist's view of nature and landscape, he creates visual fields of leaves, vines, and branches, which he sometimes juxtaposes with a flower.

The artist spends many months working on his larger drawings (approximately 17 x 21"), developing the images, and working in small sections from left to right across the paper. While the process is meditative and demanding of patience and focus, his technique yields a personal touch, an overall velvet smooth surface with a soft "feel," while each form, each bit of nature, is highly realized.

The artist takes photographs, which he uses as the source for his drawings. He often combines several images in creating a drawing. Richards does not project or copy a slide or photograph. He adds, subtracts, invents, based on his familiarity with the subject and the particular demands of each drawing.

The artist explains his process:

"More specifically," the artist notes, "I look at my 35mm slides using a 16-power jeweler's loupe and then draw from memory what I just looked at, allowing the images to provoke new ideas as I draw. This process continues until the drawing is completed. Final alterations are made at this point,using a 'bridge' to keep my hand from ever touching the paper. The slides were taken in a nature preserve in up-state New York. The process is different with the flower forms which were based on color prints taken along the Hudson River bike path."

One never sees the horizon in the interweaving of Richards's leaves, vines, and branches, etc., but looks into a close view of nature that appears filled with color, though conceived in shades of gray. From afar, the drawings are abstract and sparkling; as one approaches, the diversity of natural forms come into clear focus.

Never swaying from his voice, or responding to the tides of fashion, Richards's drawings have a clarity, poetry, and evocative nature of few contemporary drawings.



Milkweed and Branches, 2010, graphite on paper, 18.25 x 22.75 inches



Hudson River Park #1, 2005, graphite on paper, 19 x 17 inches



Secret Garden, Central Park #3, 2004, graphite on paper, 19 x 17 inches



Hudson River Park #9, 2009, graphite on paper, 16.5 x 19.75 inches



Flowers and Branches, 2009, graphite on paper, 17.75 x 21.5 inches

Beatrice *Riese*

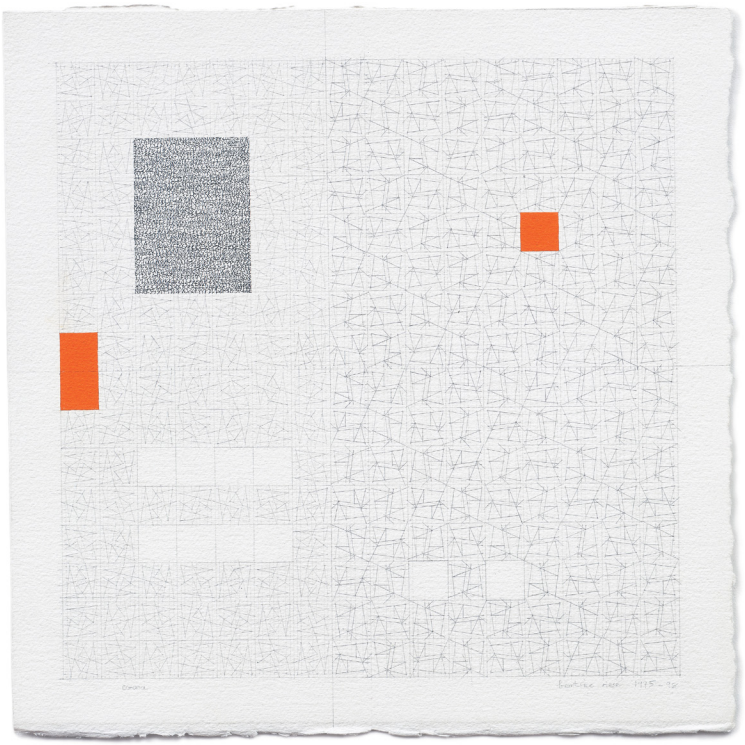
A complex art is subtended by a sense of discovery. This is because time is required to unfold complexity while leisure, which allots time, brings with it the surprise of a benevolent, nurturing agency within time itself. In a culture where the apprehension of time generally induces panic, the luxury of contemplative time is an acquired taste. Beatrice Reise's marvelous paintings and drawings are inducements to contemplation, which retain a trace of clownish panic as a flavorful tease. I think of the unbroken threads of sonic logic mounting into ecstatic utterance in Bach's canons and fugues. The moment the listener's mind gives up following each thread into pattern is the moment it is flooded with an awareness of a whole that transcends logic and which is experienced as a kind of immersion in harmonic energy.

Excerpt from *Part to Whole: Beatrice Riese's Energy Fields*

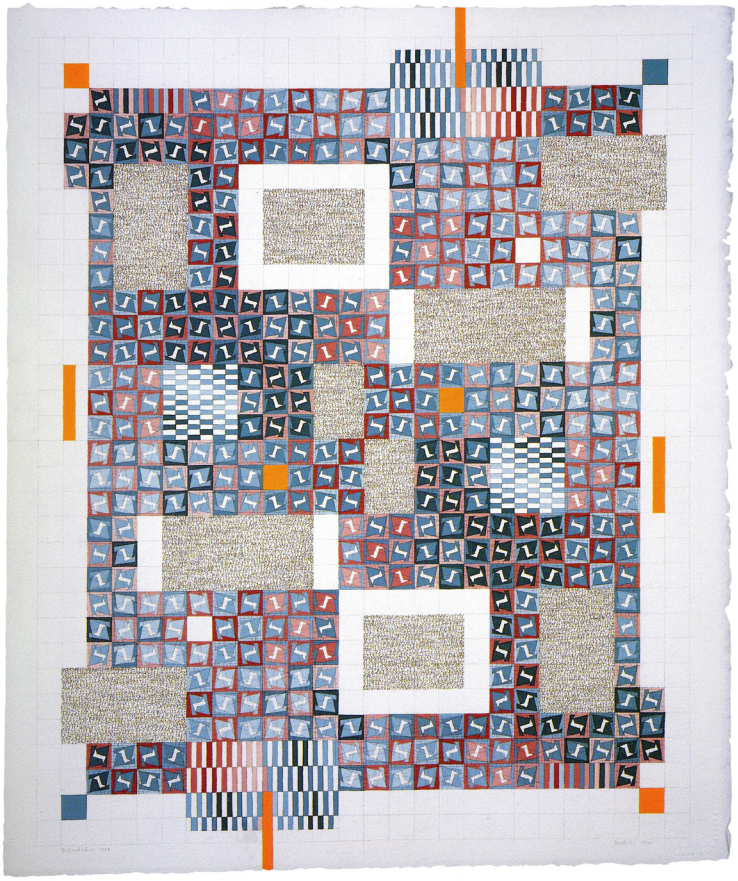
Stephen Westfall, 1996



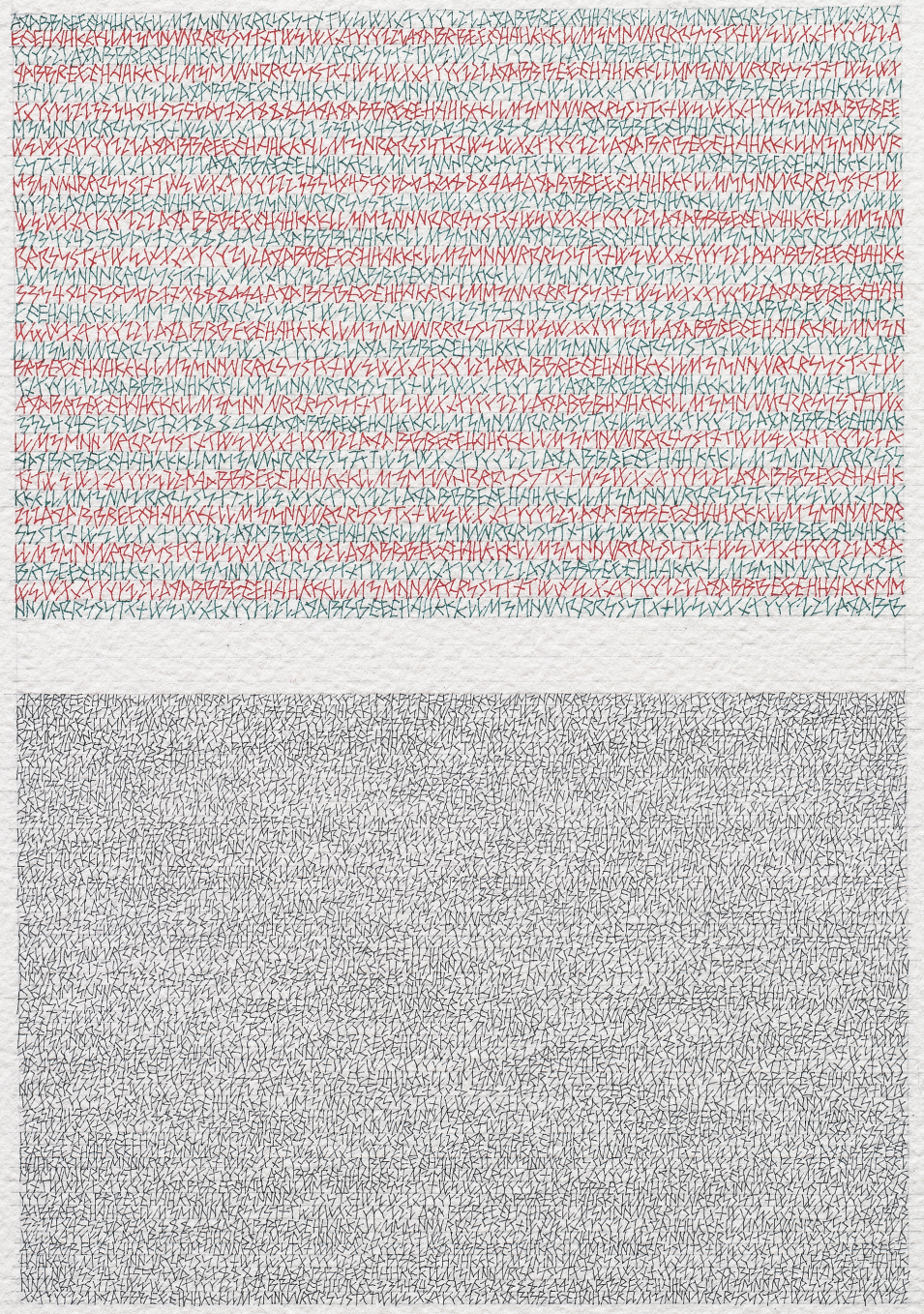
Ultimatum, 2003, ink on paper, 15.75 x 23.25 inches



Corona, 1995-98, pencil, gouache, and ink on paper, 15 x 15 inches



Baluchistan, 1998, gouache on paper, 27 x 23 inches, Collection of Yale University Art Gallery, New Haven, Connecticut



Untitled, 2000, ink on paper, 11.25 x 8.75 inches

Hilda *Shen*

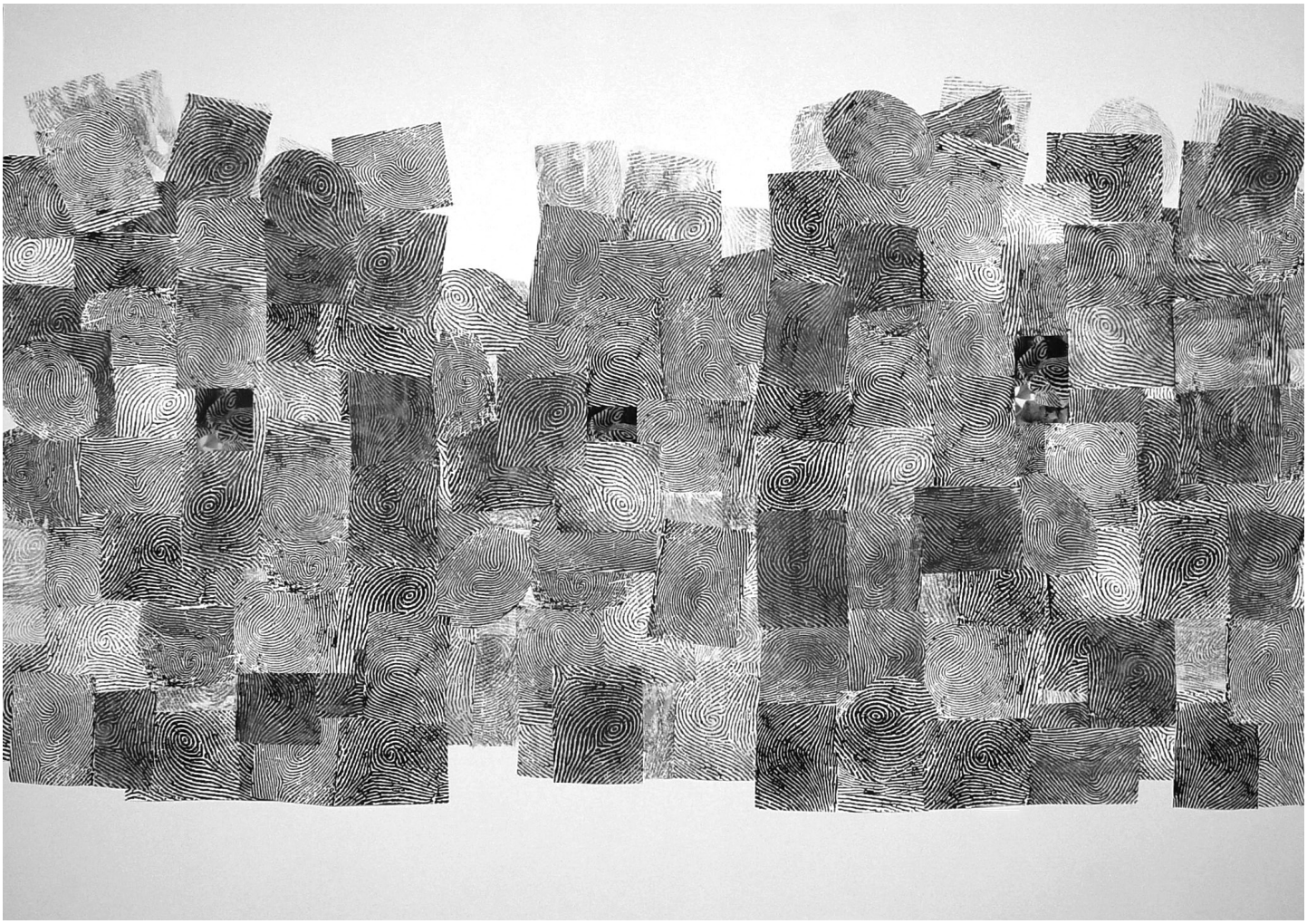
Whether Hilda Shen's work centers around Manhattan's urban skies, geological vastness, the idiosyncrasies of Chinese scholar rocks, or the waters of Maine, Shen's imagery flows between monumental and sensual landscapes, between the enormity of the human footprint, and the desire to feel simply at ease with our perceived and hidden surroundings.

Shen works with simple materials, such as paper, glue, ink, Xeroxes, and even rubber stamps. She layers these materials with careful attention and historical sensitivity: from her wall installations to sculptures, paintings, and prints, Shen creates both dynamic and contemplative pieces and reflects her desire to explore how layers of human touch and intention have been interleaved into the natural world.

Shen shifts the content of her work towards her New York City habitat and the idea of landscape as a point of self-reflection in *Sky Climb* and the more recent piece, *SkySquare*. Meticulously built-up surfaces, constructed of torn, heavy paper often seeped through with ink and then encased and hardened in beeswax, suggest either light imprints of human touch or bruises deeply embedded.

Most recently, Shen has adapted her artistic values to printmaking. Following a fellowship with the Robert Blackburn Printmaking Workshop in 2008, she began experimenting with imparting her physical presence into monotypes. Each print is consumed by what seem to be tick marks of a well-sharpened pencil, swirls of ink, and swabs of erasure. Instead, the ink is moved and removed by Shen's own palms, fingers, fingernails, and elbows as she uses them to apply patterns and pressure, create tonality and evoke intimacy.

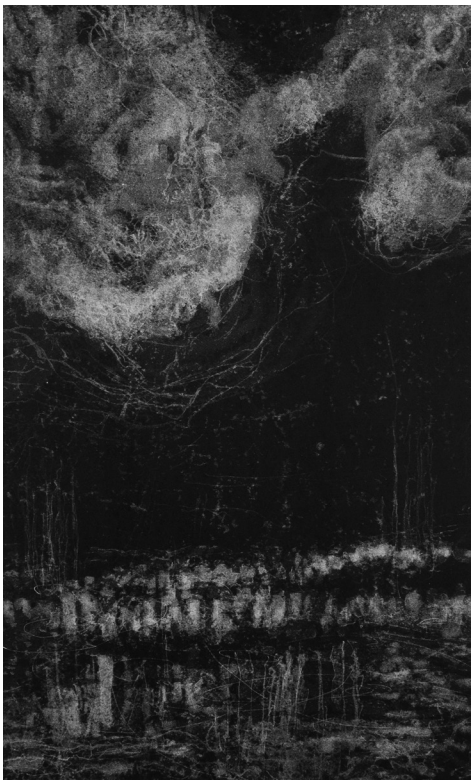
Shen continues to make work that delves into the understanding of how she experiences moving through nature, space, and time — how memories are accrued and how history is perceived — and by extension, seeks to make visible what is only intermittently detectable.



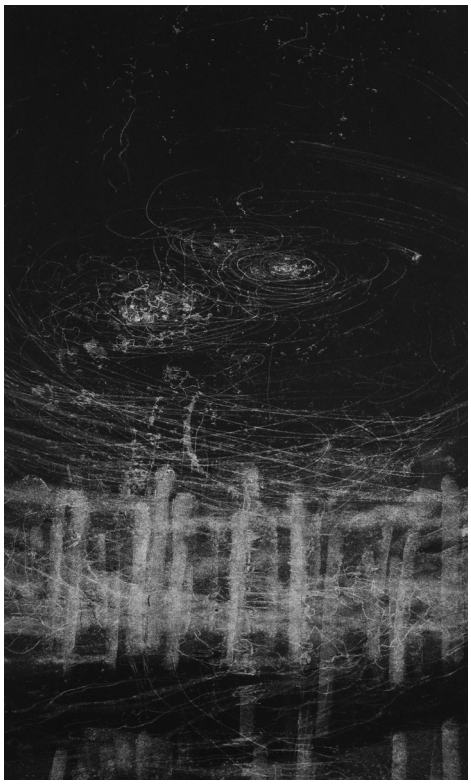
KeepIn/KeepOut, 2010, paper, ink, wax, 8 x 10 feet



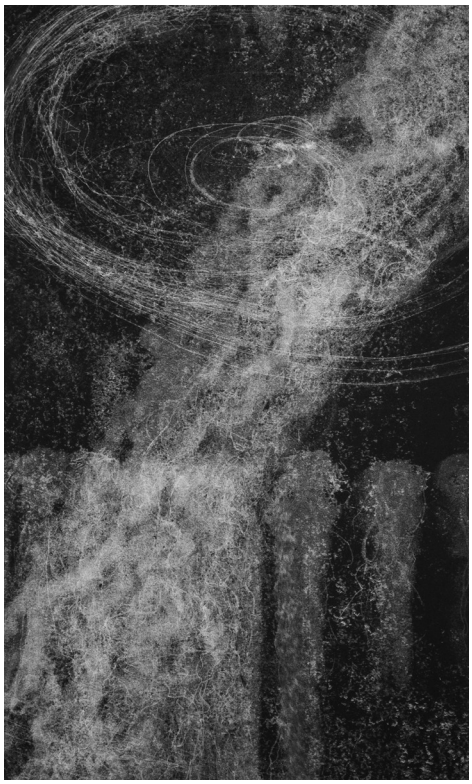
UpAgainstAgain II, 2011, digital/hand monotype, 14 x 30 inches



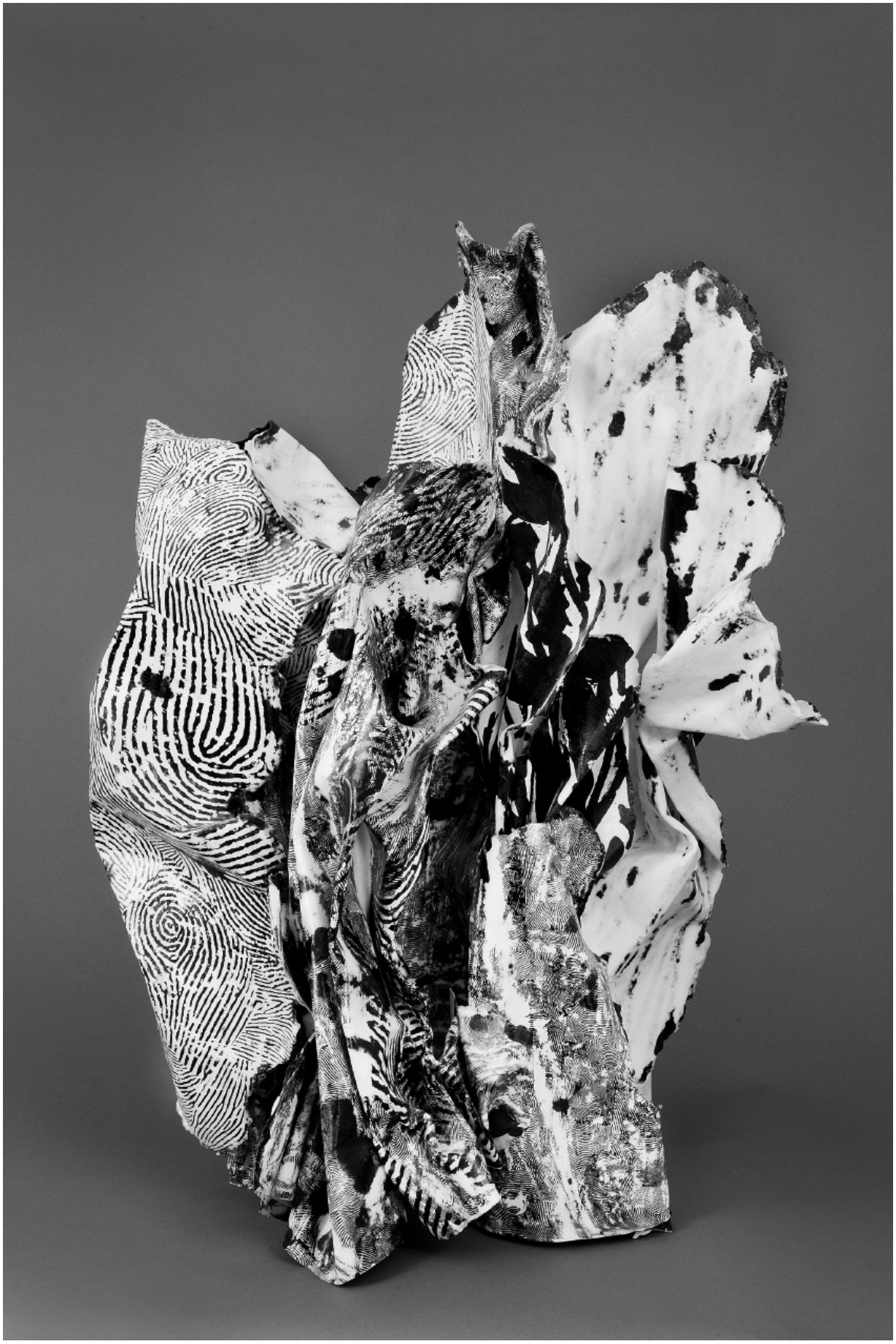
Illumined I, 2010, monotype - paper, ink, 25.25 x 15.25 inches



Illumined II, 2010, monotype - paper, ink, 25.25 x 15.25 inches



Illumined III, 2010, monotype - paper, ink, 25.25 x 15.25 inches



RockStrata, 2003, paper, ink, wax, 25 x 14 x 18 inches

Drew *Shiflett*

My sculptures are abstract in nature but reference landscape, architecture, and textiles. Mixed materials, such as handmade paper, cheesecloth, styrofoam, and polyester stuffing are used to create textured, translucent surfaces. The sculptures are the result of a cumulative process of layering and building linear and planar forms.

Thin strips of cut paper layered with strips of sheer fabric produce a woven effect throughout each piece. There is a focus on line, light, and texture, as well as form, transition, and perception.



Untitled #60*,* 2011, watercolor, paper pulp, cheesecloth, handmade paper, 45 x 54 x 2 inches



Untitled #53*,* 2008, watercolor, ink, graphite, Conté crayon, handmade paper, 25.5 x 47.5 x .5 inches



Strata Weave, 2006, handmade paper, paper, glue, fabric, Styrofoam, polyester stuffing, 36 x 60 x 5 inches



Scroll Relief, 2003, handmade paper, paper, fabric, glue, polyester stuffing, Styrofoam,
36 x 54 x 11 inches

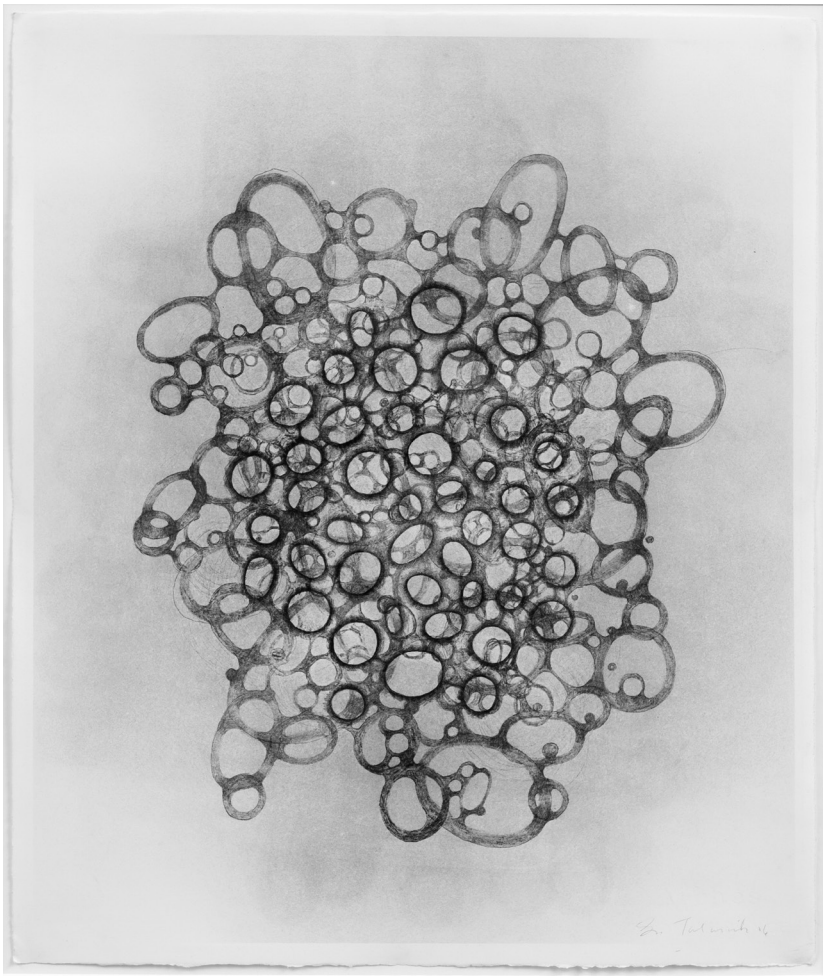
Stephen *Talasnik*

Long-time draftsman and recent sculptor Stephen Talasnik understands the relationship between drawing and sculpture as close, two sides of a single coin: "The beauty of drawing to sculpture is that form adds a dimension that eludes two-dimensional visualization. Conversely, drawing is an abstract visual means to probe the infinite possibilities of form." As he comments (in an interview), drawing becomes a mode of thought, while sculpture provides the evidence of form: "Drawing is a fundamental tool for invention. It is the thought process, while sculpture is the material realization. Sculpture is finite, and drawing is infinite." Talasnik, who has been making drawings of imagined and visionary structures since the early 1980s, began constructing sculptures in 2001. His three-dimensional work, built with thin pieces of basswood that are glued together, follows the general articulations of his drawings, which look to infinite possibilities of form — design elements that sculpture cannot follow. The imaginative implications of his drawings are supported by his constructions. As Talasnik comments, "Prior to my recent involvement in sculpture, my drawings invented the real — I was interested in designing fiction. Now, with the evolution of my sculpture, my drawings are liberated from exactitude and instead explore enigmatic structure."

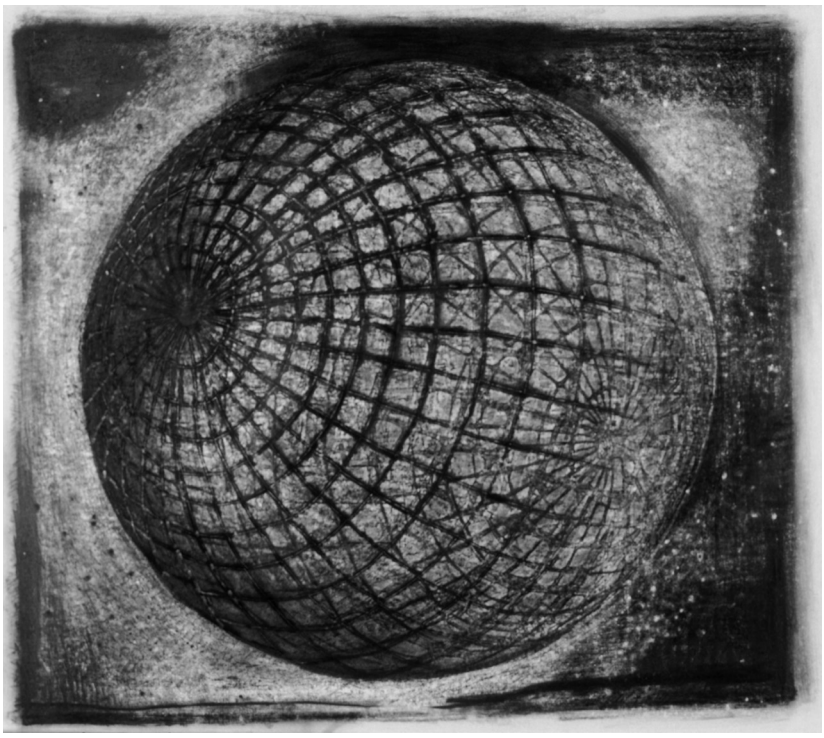
Jonathan Goodman, 2002



Tangling, 2011, pencil, 70 x 54 inches, Private Collection



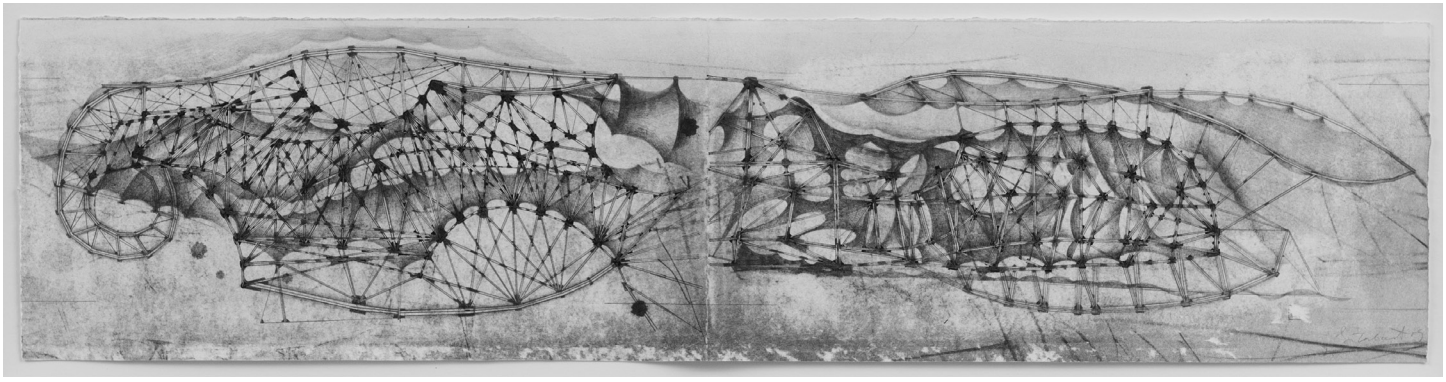
Idea's Invention, 2008, pencil, 23 x 17 inches



Mooring, 1993, pencil, 34 x 38 inches, Collection of the Metropolitan Museum of Art, New York



Stream: a folded drawing, 2010, bamboo and stainless steel fasteners, Storm King Art Center



Folded Structure, 2008, pencil, 8 x 36 inches, Private Collection

Sam *Vernon*

Images derived out of historical fiction. A congregation of bodies dancing, sleeping, and weeping haunt my dreams. Clusters and mounds of images resembling a dark cloud form cheerful celebration of suffering. Female figures struggle and fight the elements in dust, sandstorms, wind, and water. Leaves of willow trees swaying, rivers, forests, fields, and the spirit of a monochromatic, archetypal southern landscape. Ghosts represent unknown ancestors in symbolic form and quilt-like patterns collapse into lines and chaos.

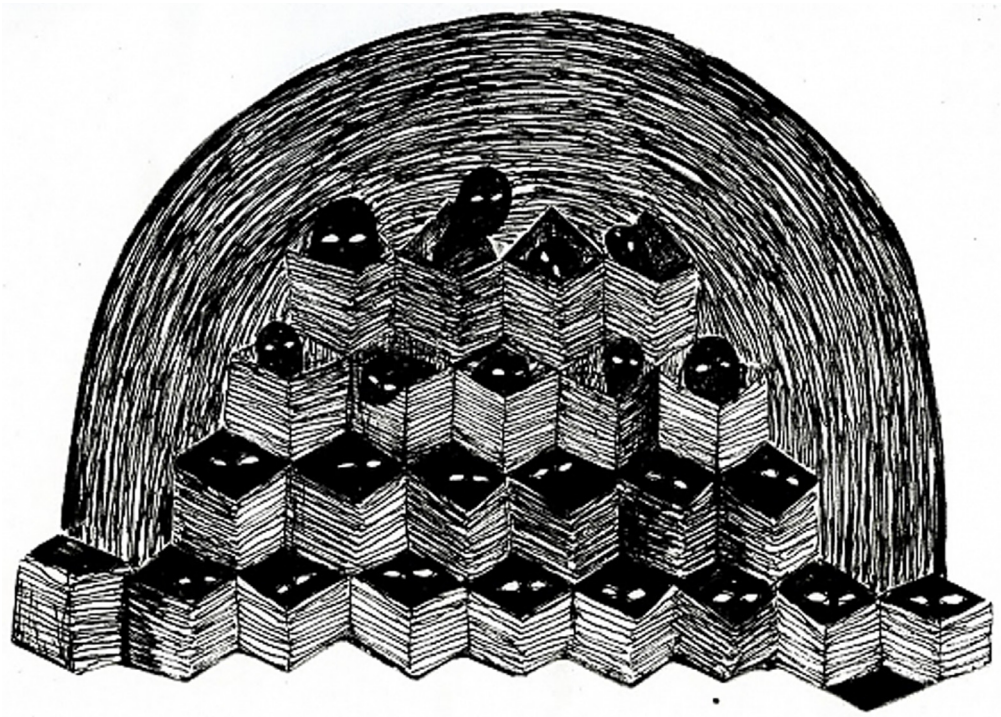
The drawings are transformed through a Xerox process and the multiples are re-configured into new collages. By means of the machine, lines are re-interpreted as the blackest-black against the whitest-white of the page.

Then, I had a dream. A dark throng, a cave-like mass, made out of the drawings: paper architecture. *How Ghosts Sleep*, the installation materialized. Fear, anxiety, and memory translated on flapping sheets. Ghosts congeal and bodies form in dark corners and hang about whispering until the inflection of their voices can be heard among the living.

My creative process is fueled by conceptual relationships with women authors and visual artists I've never met based on my idea of what shared experiences of womanhood, of blackness, and of oppression are on a historical and contemporary level.



laid, 2012, digital print, 44 x 44 inches



ghost rainbow, 2009, pen and ink on paper (Xeroxed multiple times), 30 x 40 inches



grass, 2012, digital print, 44 x 44 inches



ghosts tell me what to do installation (detail) at Wassaic, New York*,* 2011, digital print, 40 x 30 inches

William *Anastasi*

born: *Philadelphia, PA 1933*

SELECTED SOLO EXHIBITIONS

2009 *William Anastasi*, Emilio Mazzoli Gallery, Modena, Italy
2009 *William Anastasi Retrospective,* cur. Inge Merete Kjeldgaard, The Esberg Museum of Modern Art, Esbjerg, Denmark
2008 *Opposites Are Identical*, Peter Blum Gallery (Chelsea), NYC
2007 *William Anastasi*, Raw, The Drawing Center, NYC
2007 *[Seven works from 1963 to 1966]*, The Drawing Center, NYC
2007 *William Anastasi,* Paintings and drawings, Michael Benevento, The Orange Group, Los Angeles, CA

SELECTED GROUP EXHIBITIONS

2011 *Anti-Photography*, cur. Duncan Wooldridge, Focal Point Gallery, Southend Central Library, Essex, UK
2011 *What Is Contemporary Art*, cur. Sanne Kofoed, The Museum of Contemporary Art, Roskilde, Denmark
2011 *Art=Text=Art: Works by Contemporary Artists*, University of Richmond Museums, Richmond, VA

SELECTED PUBLIC COLLECTIONS

Museum of Modern Art, NYC
The Metropolitan Museum of Art, NYC
The Guggenheim Museum, NYC
The Art Institute of Chicago, Chicago, IL
National Gallery of Art, Washington, D.C.
The Philadelphia Museum of Art, Philadelphia, PA
Philadelphia Museum of Jewish Art, Philadelphia, PA
Whitney Museum of American Art, NYC
Museum of Contemporary Art, Los Angeles, CA

SELECTED PRIVATE COLLECTIONS

Mr. and Mrs. Werner Kramarsky, NY
Virginia Dwan, NY
Merce Cunningham Foundation, NY
Estate of John Cage, NY
Edward Albee, NY
Alanna Heiss, NY
Sol Lewitt, Chester, CT
Jasper Johns, Sharon, CT
Dorothy Lichtenstein, NY

William Pittman *Andrews*

born: *Starkville, MS 1970*

EDUCATION

MFA Mississippi State University, Starkville, MS, 2002
BFA Painting and Sculpture, Mississippi State University, Starkville, MS, 1993

SELECTED SOLO EXHIBITIONS

2010 *The Far In from Way Out*, Gallery 130, The University of Mississippi, Oxford, MS
2009 *Walking on the Moon*, Lucile Parker Gallery, William Carey University, Hattiesburg, MS
2008 *Every Night Another Night*, Eula Bass Lewis Gallery, Ellisville, MS
2008 *Something for Everything*, E.E. Bass Cultural Arts Center Gallery, Greenville, MS
2008 *Fortnight*, Fine Arts Gallery, Mississippi University for Women, Columbus, MS
2008 *The Everything Situation*, Lauren Rogers Museum of Art, Laurel, MS

SELECTED GROUP EXHIBITIONS

2011 *Drawing the Line*, Octavia Gallery, New Olreans, LA
2011 *PooL Art Fair: New York,* NYC
2011 *Dangerous and Hard to See*, Arizona State University, Phoenix, AZ
2010 *Space*, Bozarts Gallery, Water Valley, MS
2009 *Lineweight - Exhibit of Contemporary Drawing*, cur. Aaron Fine, Truman State University Art Gallery, Kirksville, MS
2008 *New Perspectives*, Meridian Museum of Art, Meridian, MS

SELECTED PUBLIC COLLECTIONS

E.E. Bass Cultural Arts Center Gallery, Greenville, MS
Mississippi Arts Commission, Jackson, MS
BankFirst Starkville, Starkville, MS
Charles Beseler Company/Agfa Paper Division, East Orange, NJ
Slade School of Fine Art, London, England

Caroline *Burton*

born: *Detroit, MI 1957*

EDUCATION

MFA Mason Gross School of the Arts, Rutgers, NJ
BFA The Cleveland Institute of Art, Cleveland, OH
Recipient of Agnes Gund Memorial Scholarship

SELECTED SOLO EXHIBITIONS

2009 *Enclosed*, PDX Contemporary Art, Window Project, Portland, OR
2004 *Window Works*, cur. David Gibson, RealForm Project Space, Brooklyn, NY
1997 *Caged Memory,* Mason Gross School of the Arts Galleries, New Brunswick, NJ
1997 *Alterations,* Elzay Gallery of Art, Ohio Northern University, Ada, OH
1995 *New Work*, cur. Ahn Behrens, Cooper Gallery, Jersey City, NJ

SELECTED GROUP EXHIBITIONS

2011 *This End UP,* cur. Michelle Loughlin, WOOLPUNKstudios, Jersey City, NJ
2011 *An Uncommon Thread,* curs. Emma Tapley and Paul Caranicus, Front Room Gallery, Brooklyn, NY
2011 *Everything but Paper Prayers,* Barbara Krakow Gallery, Boston, MA
2009 *Everything but Paper Prayers,* Barbara Krakow Gallery, Boston, MA
2009 *New Jersey State Council on the Arts Exhibition,* NJ Center for Visual Arts, Summit, NJ
2008 *Inaugural Exhibition,* cur. Kristen Accola, Accola Contemporary, NYC

SELECTED PUBLIC COLLECTIONS

Connecticut College, CT
Duke University Medical Center, NC
Jersey City Museum, NJ
Montclair Art Museum, NJ
Morris Museum, NJ
Museo de Art Moderno de la Republica Dominicana, Dominican Republic
New Jersey Public Library, NJ

Elisa *D'Arrigo*

born: *Bronx, NY 1953*

EDUCATION

BFA State University of New York at New Paltz

SELECTED SOLO EXHIBITIONS

2011 *Constructed, Folded, Sewn*, cur. Katie Shaw, Flippo Gallery, Randolph Macon College, Ashland, VA
2011 *Elisa D'Arrigo*, cur. Doug Bosch, Bannister Gallery, Rhode Island College, Providence, RI
2009 *Constructed, Folded, Sewn*, Elizabeth Harris Gallery, NYC
2008 *Sewn Constructions*, PanAmerican ArtProjects, Dallas, TX
2007 Elizabeth Harris Gallery, NYC
2003 Elizabeth Harris Gallery, NYC

SELECTED GROUP EXHIBITIONS

2012 *Close Relations And A Few Black Sheep*, cur. Nancy Doll, Weatherspoon Art Museum, Greensboro, NC
2012 *Textility*, curs. Mary Birmingham and Joanne Mattera, Visual Art Center of NJ, Summit, NJ
2011 *Obsessive Worlds*, cur. Sarah Hamilton, Art Museum of Southeast Texas, Beaumont, TX
2011 *Art/Sewn: Tradition, Innovation, Expression*, cur. Ward Mintz, FiveMyles, Brooklyn, NY
2007 *Bits and Pieces: The Collage Instinct*, Lehman College Art Gallery, Bronx, NY
2006 *Some Assembly Required*, cur. Trinkett Clark, Mead Art Museum, Amherst, MA

SELECTED PUBLIC COLLECTIONS

The High Museum of Art, Atlanta, GA
The Samuel Dorsky Museum of Art, New Paltz, NY
The Weatherspoon Art Museum, Greensboro, NC
Mint Museum of Craft and Design, Charlotte, NC
Mead Art Museum, Amherst, MA
The New School for Social Research, NYC

Mary *Reid Kelley*

born: *Greenville, SC 1979*

EDUCATION

MFA Yale University School of Art, 2009
BA St. Olaf College, Minnesota, Magna cum Laude, 2001

SELECTED SOLO EXHIBITIONS

2011 *The Syphilis of Sisyphus,* Fredericks & Freiser, NYC
2011 *You Make Me Iliad*, Pilar Corrias Gallery, London, England
2010 *Sadie the Saddest Sadist*, Susanne Vielmetter Projects, Los Angeles, CA
2009 *Sadie, The Saddest Sadist*, Fredericks & Freiser, NYC
2007 *Bring Superior Forces to Bear*, Rochester Art Center, Rochester, NY
2006 *Paper Union*, Augsburg College Christensen Gallery, Minneapolis, MN

SELECTED GROUP EXHIBITIONS

2011 *Doublespeak*, Salt Lake City Art Center, Salt Lake City, UT
2011 *Images From a Floating World*, Fredericks & Freiser, NYC
2010 *The Dissolve: Eighth International Biennial Exhibition,* Site Santa Fe Biennial, Santa Fe, NM
2010 *Mash-up: Splicing Life*, UConn Contemporary Arts Galleries, Storrs, CT
2010 *Fast Forward 2: The Power of Motion*, ZKM Center for Art and Media, Karlsruhe, Germany
2008 *Will Happiness Find Me?*, Marvelli Gallery, NYC

SELECTED PUBLIC COLLECTIONS

The Goetz Collection, Munich, Germany
The Whitney Museum of American Art, NYC
Yale University Art Gallery, New Haven, CT
The University of Michigan Museum of Art, Ann Arbor, MI

Sharon *Louden*

born: *Philadelphia, PA 1964*

EDUCATION

MFA Yale University School of Art, 1991
BFA School of the Art Institute of Chicago, 1988
Atlanta College of Art, 1982-85

SELECTED SOLO EXHIBITIONS

2013 Beta Pictoris/Maus Contemporary, Birmingham, AL
2013 Morgan Lehman Gallery, NYC
2012 Burnet Art Gallery, Minneapolis, MN
2011 Weisman Art Museum, Minneapolis, MN
2009 Gallery Joe, Philadelphia, PA
2009 Weatherspoon Art Museum, Greensboro, NC

SELECTED GROUP EXHIBITIONS

2012 *Notations: Contemporary Drawing as Idea and Process*, selections from the Werner Kramarsky Collection, Mildred Lane Kemper Art Museum at Washington University, St. Louis, MO
2012 *Rose Colored Glass*, Katherine E. Nash Gallery, Regis Center for Art, University of Minnesota, Minneapolis, MN
2012 *Pulp II: Works on Paper, Works With Paper*, Beta Pictoris Maus Contemporary, Birmingham, AL
2012 *accumulative something*, Patrick Heide Contemporary Art, London, England
2012 *Light Matters*, Pelham Arts Center, Pelham, NY
2012 *I have a secret wish...,* University of Alabama Birmingham Visual Arts Gallery, Birmingham, AL

SELECTED PUBLIC COLLECTIONS

National Gallery of Art, Washington, D.C.
Whitney Museum of American Art, NYC
Yale University Art Gallery, New Haven, CT
Neuberger Museum of Art, Purchase, NY
Museum of Fine Arts, Houston, TX
Weatherspoon Art Museum, Greensboro, NC

SELECTED PRIVATE COLLECTIONS

Werner H. Kramarsky

Jennifer *Macdonald*

born: *Barrington, MA 1971*

EDUCATION

MFA	Painting, Hunter College, New York, NY, 2008
	Skowhegan School of Painting and Sculpture, Skowhegan, ME, 2005
BFA	University of Pennsylvania, Philadelphia, PA, Summa cum Laude, 2001
	Pennsylvania Academy of the Fine Arts, Philadelphia, PA, sculpture, 1998

SELECTED GROUP EXHIBITIONS

2011	*Anomolistic Urge*, cur. Courtney Tramposh, Vaudeville, Brooklyn, NY
2010	*Co-Mix*, cur. Rachel Phillips, BETA Spaces / Page Not Found, Brooklyn, NY
2009	*death jewel video*, cur. E. E. Miller, Anthology Film Archives, NYC
2008	*Hunter MFA Thesis Exhibit*, Hunter Times Square Gallery, NYC
2008	*Renaissance Failure*, cur. Paul Swenbeck, Vox Populi, Philadelphia, PA
2007	*Video Screening*, cur. Patricia Valencia, Glasgow School of Art, Glasgow, UK
2006	*International Global Dislocator*, Roebling Hall, Brooklyn, NY
2006	*Selections Spring 2006: Analog Animation*, cur. Luis Camnitzer, The Drawing Center, NYC

Peter *Mollenkof*

born: *Philadelphia, PA 1949*

EDUCATION

MFA	State University of New York at Buffalo, NY
MFA	Humanities, Arcadia University, Glenside, PA
BFA	Tyler School of Art, Temple University, Philadelphia, PA

SELECTED SOLO EXHIBITIONS

2010	*Collected Works, 1976-2009*, Patricia Tilton Gallery, Gap, PA
2007	The Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA
2006	Lesley Heller Gallery, NYC
2006	E. Gordon Gallery, Cleveland, Ohio
2005	Morrison Gallery, Penn State Harrisburg, Middletown, PA
2005	Barrington Center for the Arts, Gordon College, Wenham, MA
2004	Pfenninger Gallery, Lancaster, PA
2002	Ortlip Gallery, Houghton College, Houghton, NY
1998	Galerie Humanite, Tokyo

SELECTED GROUP EXHIBITIONS

2011	*Academic Innovations*, Pennsylvania Governor's Residence, Harrisburg, PA
2007	Gallery Infantree, Lancaster, PA
2006	*Three Masters*, Pfenninger Gallery, Lancaster, PA
2005	Invitational Exhibition, Pfenninger Gallery, Lancaster, PA
2004	Lancaster Museum of Art, Annual Open Exhibition, Lancaster, PA
2004	*25th Anniversary Selections Exhibition,* The Drawing Center, NYC

Darcy Brennan *Poor*

born: *Boston, MA 1981*

EDUCATION

MFA	Hunter College, NYC, 2011 Concentration: Drawing, Printmaking and Works on paper
	The School of the Museum of Fine Arts, Boston, MA, Post-Baccalaureate certificate, 2007, Concentration: Printmaking and Drawing
BA	Anthropology, Studio Art minor, Skidmore College, Saratoga Springs, NY, 2003
	The School of the Museum of Fine Arts, Boston, MA, International Art Program, 2002 Ballyvaughan, Ireland
	School for International Training, Quito, Ecuador, Culture and Development Program, 2002

SELECTED GROUP EXHIBITIONS

2011	*The Project Collective*, The End Gallery Space, Brooklyn, NY
2011	*Boundless Ambition*, Part Curiosity, Part Vision, Thompson Gallery, Weston, MA
2011	*Hunter College MFA Thesis Exhibition*, Hunter College Time Square Gallery, NYC
2010	*American Iconography*, Adam Baumgold Gallery, NYC
2010	*Uncommon Commencement*, Heather James Fine Art, Palm Desert, CA
2010	*Hunter MFA at Crane Arts*, Crane Arts, Philadelphia, PA

Bill *Richards*

born: *Brooklyn, NY 1944*

EDUCATION

MFA	University of New Mexico, Albuquerque, NM, 1970
MA	University of Iowa, Iowa City, IA, 1968
BFA	Pratt Institute, Brooklyn, NY, 1966

SELECTED SOLO EXHIBITIONS

2011	Nancy Hoffman Gallery, NYC
2003	Nancy Hoffman Gallery, NYC
1995,96	Nancy Hoffman Gallery, NYC
1989	Nancy Hoffman Gallery, NYC
1986	Tomasulo Gallery, Union County College, Cranford, NJ
1985	Nancy Hoffman Gallery, NYC

SELECTED GROUP EXHIBITIONS

2011	*Black and White*, Nancy Hoffman Gallery, NYC
2010	*REAL(ist)*, Selby Gallery, Ringling College of Art and Design, Sarasota, FL
2009	*Summer Group Exhibition*, Nancy Hoffman Gallery, NYC
2008	*Faculty Show*, Pratt Institute, Brooklyn, NY
2006	*Drawing the Line*, Nancy Hoffman Gallery, NY
2006	*Gifts from the Glenn C. Janss Collection*, Boise Art Museum, Boise, ID

SELECTED PUBLIC COLLECTIONS

American Academy and Institute of Arts and Letters, NYC
The Art Institute of Chicago, Chicago, IL
Asheville Art Museum, Asheville, NC
Boise Art Museum, Boise, ID
Chase Manhattan Bank, NYC
Illinois Bell Telephone Company, Chicago, IL
Glenn C. Janss Collection, Sun Valley, ID
National Museum of American Art, Washington, D.C.
Takasawa Institution, Sokei Academy of Fine Arts, Tokyo, Japan
Whitney Museum of American Art, NYC

Beatrice *Riese*

born: *The Hague, Holland 1917*
died: New York City 2004

EDUCATION

Paris Art School, Baccalaureat, Paris, France
Virginia Commonwealth University, Richmond VA, study with Clifford Still
Private Study with Will Barnet (NYC)

SELECTED SOLO EXHIBITIONS

2004	Hillwood Art Museum, C.W. Post Campus, Long Island University, Brookville, NY
2002	A.I.R. Gallery, NYC
2001	Snite Museum of Art, Notre Dame, IN
2001	Martin Art Gallery, Allentown, PA
2001	Asheville Art Museum, Asheville, NC
2000	A.I.R. Gallery, NYC
1998	March Art Gallery, Richmond, VA
1997	A.I.R. Gallery, NYC
1997	Krannert Art Museum, Champaign, IL
1996	Snite Museum of Art, Notre Dame, IN
1996	A.I.R. Gallery, NYC
1995	Pleiades Gallery, NYC

SELECTED PUBLIC COLLECTIONS

Museum of Modern Art, NYC
Whitney Museum of American Art, NYC
Guggenheim Museum, NYC
British Museum, London, England
Mondriaanhuis, Amersfoort, The Netherlands
Brooklyn Musem, Brooklyn, NY
Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Cleveland Museum of Art, Cleveland, OH
Library of Congress, Washington, D.C.
Detriot Institute of Arts, Detriot, MI
Yale University Art Gallery, New Haven, CT
Corcoran Gallery, Washington, D.C.
Baltimore Museum of Art, Baltimore, MD
Fogg Art Museum, Harvard University, Cambridge, MA
Virginia Museum of Fine Arts, Richmond, VA

Hilda *Shen*

born: *Minneapolis, MN 1954*

EDUCATION

MFA	Sculpture, City University of New York, Queens College, NYC, 1988
	The Pennsylvania Academy of the Fine Arts, Philadelphia, PA, Certificate in sculpture, 1984
BA	Music and East Asian Studies, Oberlin College, Oberlin, OH

SELECTED SOLO EXHIBITIONS

1998	*Solo Exhibition*, Longwood Arts Gallery, Bronx, NY
1996	Solo Exhibition, Leonora Vega Gallery, NYC

SELECTED GROUP EXHIBITIONS

2012	*Encaustic Works '12'*, The Gallery at R&F Paints, Kingston, NY
2012	*Pressing Matter,* Parallel Art Space, Brooklyn, NY
2011	*New Prints/2011 Winter,* IPCNY, NYC
2010	*Ace of Spades*, Sugar, Brooklyn, NY
2010	*Black and White,* Storefront Gallery, Brooklyn, NY
2010	*Fellowship Show*, 20/20 Gallery, Robert Blackburn Printmaking Workshop, Staten Island, NY

Drew *Shiflett*

born: *Chicago, IL 1951*

EDUCATION

MFA	Maryland Institute College of Art, Hoffberger School of Painting, 1978
BA	Columbia College Chicago, 1974

SELECTED SOLO EXHIBITIONS

2012	Lesley Heller Workspace, NYC
2011,12	Guild Hall Museum, Spiga Gallery, East Hampton, NY (catalogue)
2010	The Drawing Room, East Hampton, NY
2008,09	Lesley Heller Gallery, NYC
2006	Lesley Heller Gallery, NYC
2004	*Collection Insights: Drew Shiflett*, Islip Art Musuem, East Islip, NY

SELECTED GROUP EXHIBITIONS

2012	*Abdolreza Aminlari works on paper, and a sculpture by Drew Shiflett,* cur. Deborah Brown, Storefront Bushwick, Brooklyn, NY
2011	*Passion & Process*, cur. Susan Heatley, Ross School Gallery, East Hampton, NY
2010	*String Theory*, curs. Deborah Brown and Jason Andrew, Storefront Gallery, Brooklyn, NY
2010	*Works by Stephen Antonakos, Jennifer Bartlett, Caio Fonseca, Bryan Hunt, Laurie Lambrecht, Costantino Nivola, Raja Ram Sharma, Drew Shiflett and Jack Youngerman*, The Drawing Room, East Hampton, NY
2007	*Art As Color*, cur. Carole Jay, Jeanie Tengelsen Gallery, Art League of Long Island, Dix Hills, NY
2005-06	*Plane And Form*, cur. Jeff Rathermel, Minnesota Center for Book Arts, Minneapolis, MN

SELECTED GRANTS AND AWARDS

2009	Artists' Fellowship Award, Printmaking/Drawing/Book Arts, New York Foundation for the Arts
2009	Top Honors Award, 71st Guild Hall Artist Members Exhibition, awarded by juror, Jodi Hauptman, curator: Dept. of Drawings, Museum of Modern Art
1993	Mid Atlantic/NEA Regional Visual Arts Fellowship, Sculpture Mid Atlantic Arts Foundation

Stephen *Talasnik*

born: *Philadelphia, PA 1954*

EDUCATION

MFA	Tyler School of Art, Temple University, Philadelphia, PA, 1978
	Tyler School of Art, Rome, Italy 1977
BFA	Rhode Island School of Design, Providence, RI, 1976

SELECTED SOLO EXHIBITIONS

2012	*Floating World*, Denver Botanic Gardens, Denver, CO, (site specific installation)
2011	*Elusive Landscape; Drawings and Sculpture*, Katonah Museum, NY
2011	*Adrift/Afloat*, Gensler Architects, Rockefeller Center, NYC (site specific installation)
2010	*Stream*, Storm King Art Center, Mountainville, NY (site specific installation)
2010	*Panorama: Monolithe Intime*, Battat Contemporary, Montreal, Canada, (catalogue)
2008	*Panorama: The Mapping of Prediction,* Queens Museum of Art, Flushing Meadows, NY

SELECTED GROUP EXHIBITIONS

2011	*Master Drawings*, Nicolas Schwed, Paris, France
2009	*Invitational Exhibition of Visual Arts*, American Academy of Arts and Letters, NYC
2008	*Contemporary Drawing*, Bailly Galerie, Paris, France
2005	*Space, Gravity, and Architecture in Contemporary Works on Paper*, Kupferstichkabinett, State Museum of Berlin and Ulm Museum, Ulm, Germany
2005	*Drawing Survey; Works from the Collection*, Staatsgalerie Stuttgart, Stuttgart, Germany

SELECTED PUBLIC COLLECTIONS

Metropolitan Museum of Art, NYC
National Gallery of Art, Washington, D.C.
British Museum, London, England
Kupferstichkabinett; State Museum of Berlin, Germany
National Museum of American Art, Smithsonian, Washington, D.C.

Sam *Vernon*

born: *Brooklyn, NY 1987*

EDUCATION

BFA — The Cooper Union for the Advancement of Science and Art, 2009

Suitland High School, School of Visual and Performing Arts, 2005

SELECTED SOLO EXHIBITIONS

2011 — *Think On It — Then Lay It Down For Good*, A.I.R. Gallery, NYC

SELECTED GROUP EXHIBITIONS

2012 — *In the Realm of Folklore*, curs. Ariel Simpson-Johnson and Priya Nadkarni, University of Maine, Farmington, ME

2012 — *Made You Look: Hidden Narratives Unveiled*, cur. Krista Saunders, Spattered Columns, NYC

2012 — *Don't Worry What Happens Happens Mostly Without You*, cur. Kris Nuzzi, Radiator Gallery, Long Island City, NY

2011 — *Limited Engagement*, cur. Krista Saunders, Lesley Heller Workspace, NYC

2011 — *Crown Heights Gold*, cur. Dexter Wimberly, Skylight Gallery, Brooklyn, NY

2011 — *Ode Hotel*, curs. Risa Shoup and Ryan Frank, The Wassaic Project, Wassaic, NY

Creighton *Michael*

born: *Knoxville, TN 1949*

An alumnus of the University of Tennessee, Knoxville, Creighton Michael received an MA in art history from Vanderbilt University and an MFA in painting and multimedia from Washington University in St. Louis. He is a recipient of a Pollack Krasner Foundation grant, a New York Foundation for the Arts fellowship in sculpture and a Golden Foundation for the Arts award in painting. His work is in various public and private collections including the National Gallery of Art, Washington, D.C., Brooklyn Museum, High Museum of Art, Atlanta, Georgia, Denver Art Museum, Mint Museums of Art, Charlotte, North Carolina, the Neuberger Museum of Art, Purchase, New York, The John and Maxine Belger Family Foundation, Kansas City, Missouri, Progressive Corporation, Cleveland Ohio, The McNay Art Museum, San Antonio, Texas and Hafnarborg, Iceland.

Michael has had solo exhibitions at the High Museum of Art; Katonah Museum of Art, Katonah, New York; Vanderbilt University; the Queens Museum of Art at Bulova Corporate Center; Neuberger Museum of Art; University of Richmond Museums, Richmond, Virginia; and The Mint Museums, as well as numerous galleries and art centers in New York City and throughout the United States. Abroad he has had solo exhibitions in Copenhagen, Montreal, and Reykjavík.

He has been on the faculty at Rhode Island School of Design and the Pennsylvania Academy of Art, a visiting lecturer at Princeton University and a visiting artist at numerous colleges and universities including Albright College, Marshall University, Haverford College, Purchase College, and University of Richmond. Michael has conducted studio workshops at Anderson Ranch Art Center, The Arts Center in St. Petersburg, Florida, and Virginia Commonwealth University to mention a few. He has been a Visiting Assistant Professor of Art at Hunter College in New York City since 2005. Michael is a member of American Abstract Artists and the International Sculpture Center, where he was elected to the Board of Directors in 2010.

Barbara *MacAdam*

Barbara A. MacAdam is deputy editor of *ARTnews*, where she has worked since 1987. She has also served as executive editor of Art + Auction in 2005-6, and was an editor at *Review: Latin American Literature and Arts* and *New York* magazine. She has written on design for *ID* magazine, reviewed books on art and literature for the *LA Times Book Review, Newsday,* and *The New York Times Book Review,* among others, and has written for a number of other magazines and newspapers on art, design, and literature. She is a board member of the International Art Critics Association and of the Arts Arena of the University of Paris and has been the curator of numerous exhibitions nationally.

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