

SUSAN GOETHEL CAMPBELL
FIELD GUIDE

B 2

10

11



SUSAN GOETHEL CAMPBELL FIELD GUIDE

001

Curated by Dick Goody

JANUARY 10 - FEBRUARY 22, 2015

Oakland University Art Gallery

○ in memory of David





SUSAN GOETHEL CAMPBELL

FIELD GUIDE

PREFACE ○

Field Guide explores Susan Goethel Campbell's work from 2005 to 2015. It serves as a handbook, revealing the trajectory of Campbell's expansive interests made manifest in her various oeuvres. These bodies of work emerge, populate and overlap one another. In common, they are each fields or organized visual systems. Each field begins as an idea, an agenda to process objects/phenomenon by means of handmade or mechanical procedures and interventions.

Everything starts from a first step. Campbell's initial steps result in an object or schema, a discrete entity, but its discretion is brief and lives only until a subsequent object is born. Once there are two objects, almost certainly there will three, four and then five – and hence a field begins to emerge.

To visit Campbell's studio is to visit several active production lines. Series of works inhabit tables. Latent ones are archived in racks, for she is both an artist and archivist. Above all, this quasi-taxonomic guide satisfies the archivist's need to document and concretize these fields of work.

Campbell's studio practice lies in the realm of printmaking. She began as a print-based artist, but her impressions these days are multifarious and one of a kind. Each imprint is unique, but dependent upon (for its very existence) the fact of its conscription to a field of like-minded works, which comprise a whole. Yet the individual "cells" that define each field possess a personality. These cells do not make the body, but rather they collaborate to build the system.

Wrapped up in this process is the artist's compulsion to knit each work into a larger systematic context. That is to say, her intent, labor and production unites to create formalistic qualities exploring contextual analysis. It is as fastidious as it is ethical, involving questions and concerns about systems, repetitions and coincidences. And yet, one suspects that Campbell does not really believe in coincidence. Her goal is to visually reveal why things happen as they do, turning them into designed correlations. In order to do so she must inevitably construct a field, a proof, a system of exhaustive taxonomy. In short, she is a logician working in an area where the razor of reason has not yet penetrated the realm of manufacture. There exists the essence of poetry in her formalistic stanzas. Her labor and practice, her production and its intrinsic value become the logistical field of her artistic and archivist endeavors.

This *Field Guide* serves as a record of these many endeavors, contextualizing Campbell's prolific activities over the last decade.

Dick Goody, January 2015

005



007



008

detail, *Heatscape, no. 5*, 2012

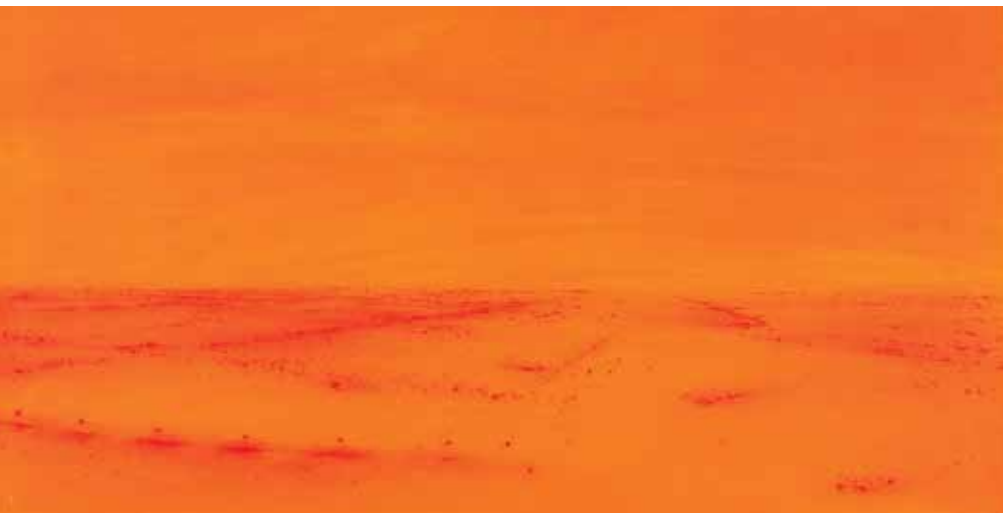
HOW TO BUILD A HELIOCENTRIC AESTHETIC — A BEGINNER'S GUIDE

JOHN J. CORSO

Western art so strongly influences our contemporary views toward nature that environmental philosophers and activists have spent considerable effort to disentangle the landscape tradition from contemporary ecological worldviews. Landscape painting leads us to believe that nature sits before us, ready for instrumental use. It sets up a clear distinction between subject (we humans) and object (natural science). We come to understand nature as already framed and ready for display — a sunset framed by trees and mountain, a hummingbird by flowers and vegetation, a waterfall perfectly squared within the canvas' borders. In all cases, this view of nature is not eco-centric, but egocentric. It speaks more about the way we want to be seen in relation to nature.

Susan Goethel Campbell acknowledges the burden that the western landscape tradition places on her work. An artist that deals with issues of nature and ecology, she nevertheless does not consider her art to be in the same category as the traditional landscape. Campbell is deeply committed to investigating natural systems, but she avoids framing nature in conventional

009



detail, *Heatscape*, no. 1, 2012

010

aesthetic ways that render it understandable and serviceable to human interests. In part, she is aware of the pitfalls of this inheritance. In her imagery, she reorients an exploration of nature and environment away from anthropocentrism toward one less centered on humankind. In doing so, Campbell departs from the tradition that contemporary environmental philosopher Stan Godlovitch calls a centric form of environmentalism.²

Centric environmentalism, as Godlovitch describes it, causes real harm. In what Godlovitch terms its “restricted” sense, anthropocentric stances to the environment essentially frame and privilege humans as the rightful center of natural and biological resources.³ Such stances typify the kind of majestic landscape painting that artists, like Campbell, today challenge, in which rugged terrains replete with abundant natural resources (lumber, game, minerals) lie waiting to be harvested by man. When people see the environment in the way it was portrayed in so many landscape canvases — as undiscovered land abounding in resources and ready for the taking — they often assume a manifest destiny, or divine sanction, to strip ecosystems for human gain. “Each form of centric environmentalism rests on special interests, centers of concern.”⁴ Furthermore, even well-intentioned conservationists persist in a nostalgic fallacy: “Oddly, centric environmentalism dignifies while not actually articulating belief in natural fixity, stasis, by assigning special virtue to conservation, to saving natural things as they are, and restoring them as they once were.”⁵



detail, *Heatscape*, no. 4, 2012

011

Campbell similarly indicts the insufficiency and fixity of the frame in an ongoing series entitled *Dirty Pictures: Portraits of Air*. Wittily promising salacious portraits of the invisible, Campbell dispenses air filters to participants around the globe. Her collaborators position the filters to catch any airborne particulate material. The resulting filters are then framed like family photographs. Aside from some ethereal dirt and dust, which certainly reminds us of the declining quality of post-industrial air, these nearly blank portraits attest to the impossibility — indeed, the absurdity — of concisely framing an ever-moving, elusive environment.

Wary of our tendency to frame the unframable, philosophers have criticized our “anthropocentrism,” advocating views toward nature independent of a human telos. One approach, for instance, proposed by Godlovitch in the 1990s, entails the adoption of “acentric” natural aesthetics in which “the value expressed in a principle cannot reflect the point of view of the recipient because no such point of view exists.”⁶ Godlovitch warns, “To regard Nature as itself, we cannot ‘culturize’ it; we cannot pretend that it looks or behaves like our artworld, not without creating out of it a ‘de-Natured’ artifact.”⁷ He rejects any aesthetic approach to nature that promotes the “attempts to fit nature within a frame.”⁸ Godlovitch offers in its place a “misanthropic” insistence that nature is, “for us, fundamentally inaccessible and ultimately alien.”⁹

Such a stance, however, problematically “de-Natures” homo sapiens as well. It bifurcates the universe into the natural — forever inaccessible — and the human. Godlovitch essentially banishes humans from nature. “This gives us Nature as categorically other than us, a Nature of which we were never part, one our appreciation of which acquaints us with the ultimacy of its independence, its autonomy.”¹⁰ His binary, nevertheless reproduces the anthropomorphizing subject-object divide that he criticizes. In this scenario, humankind is installed as the knowing subject, and its remainder, nature, as the unknowable, mysterious, autonomous object. Campbell, a dedicated reader of the modern French poet Francis Ponge, seems to sidestep this pitfall by incorporating into her work a brilliant metaphor that instantly renders the subject-object divide irrelevant: the sun.

In his enigmatic, multi-part prose poem, “The Sun Placed in the Abyss,” Ponge writes, “What is the Sun? That which dominates all things and, therefore, cannot be dominated ...”¹¹ Literary theorist Allan Stoekl contests that for Ponge, the sun “is more than just one theme or metaphor among many in Ponge’s poetic universe; it is, in fact, the central metaphor around which all others turn.”¹² Rather than considering all of nature unknowable, Ponge imagines our sun as one of many unknowable, blinding centers within nature (“... it is only the millionth wheel of the carriage that waits at our door every night.”)¹³ Whereas Godlovitch, by expelling humans from nature, fundamentally attaches the two, Ponge deals with the anthropomorphic problem differently. Ponge constructs a centrist aesthetic, but one decidedly incomprehensible to the aforementioned. In place of human consciousness as nature’s center of interest, Ponge locates the sun: “THE BRIGHTEST of all objects in the world is — consequently — NOT — *is not* an object; it is a void, the metaphysical abyss ...”¹⁴ The sun — so bright that it tears a hole in metaphysics — is unknowable, not because it is opposed to humanity, but instead because it overwhelms our capacity to see.

Campbell seems to acknowledge the centrality — and dominance — of the sun virtually in every work she creates. It is intensely referenced in her *Heatscapes*. These unique prints from 2012 of “urban heat islands” render the excessive heat cast off by urban environments as deep-red stenciling. While the ghostly heat signatures show the real presence of manmade waste heat, those graphic indicators of heat exist within yellow and orange fields — evidence of the sun’s radiant heat, which engulfs and devastates the more delicate stenciling.

Elsewhere, Campbell offers evidence of the sun through studies of its effects on our atmosphere. In *Winds Aloft*, Campbell visualizes wind speed and direction graphically.¹⁵ She does so by perforating arrow shaft patterns (standard weather symbols) into dark blue grounds.

Wind, naturally, is created by the uneven heating of our atmosphere, and so this visualization offers an index of the sun’s hold over our weather. Campbell further references the sun; close examination of the blue ground reveals a delicate wood grain from the woodblock printing process. Not only does Campbell conjure a poetic image of trees interacting with wind, but she also reminds us, subtly, that the very paper upon which she prints owes its existence to the photosynthesis of sunlight. This reference recurs throughout the pages of Campbell’s many artist books.

So penetrating is the sun’s glare that both Ponge and Campbell acknowledge its presence embedded within the pages of their respective books. Throughout *The Sun Placed in the Abyss*, Ponge imagines the sun shining across its pages, moving from top to bottom as though coursing through the sky. “It is perfectly natural for the Sun to shine initially in the upper lefthand [sic] corner of the first page of this book.”¹⁶ It then “appears on the horizon of the text, incorporating itself,” only to decline “little by little, toward the lower lefthand [sic] corner of the page,” plunging “once again into obscurity and silence ...”¹⁷

The sun courses through Campbell’s own books, too. One recent group of the artist’s books involved appropriating various pages from natural science textbooks (geology, meteorology, and engineering). Rather than locating the sun linguistically, Campbell introduces the sun into these pages figuratively. Over lines of text, Campbell paints patches of white pigment (reflective of the full spectrum of sunlight) to create erasures, aporias and fissures. These whiteouts serve both a figurative and linguistic purpose. By obscuring the original texts, which ostensibly describe natural phenomena in the exacting language of science, Campbell problematizes that discourse. Scientific texts reenact exactly the centric positions that Godlovitch critiques since they posit human consciousness as the organizing principle of that knowledge. In rejecting that language, Campbell follows a strategy that Ponge develops precisely to avoid anthropocentrism. To do so, Ponge (and, in turn, Campbell) becomes a poet of “things.”

As the sun is “the formal and indispensable condition of everything in the world,” and yet it is something that we cannot understand, Stoekl writes, “all we can do is contemplate the sun, not directly (for that is impossible), but in its surrogates, its metaphors: in all other things.”¹⁸ Like Ponge, Campbell thus relies on things — clods of turf grass, compacted dandelion seeds, leaf pressings — to talk about the ineffable center of our existence. All these things bear traces of the sun, but they do not do so with the “old rhetoric” of the sciences. They reflect, instead, a revolution in thought that Stoekl attributes to the heterogeneity of the sun. Why, Stoekl asks, “does Ponge write as he does? The painstaking descriptions of objects, the compacted

paragraphs [...] In other words, how does the totally heterogenous sun exit from its sphere and come to the earth as light? What are the manifestations of this heterogenous light on earth?”¹⁹

Accordingly, one could ask, why does Campbell create as she does? Why craft such meticulous things, such painstaking objects? It is because Campbell's art objects guide us towards an ethics predicated not on our privileged status as humans, but on the servitude to the sun that we share with all things in its orbit. Ponge writes, “As soon as [the sun] appears, objects provide each other with shade. Extend their shadows over each other. [/] Each feels proud, comforted, exalted: it no longer feels its cold face.”²⁰ Thus, we might envision an environmental aesthetics based not on anthropocentrism (or even biocentrism), but rather on respite — on cooperation rooted in our common inter-objectivity.

Sincere thanks to Mary Hartson and Galina Tirnanic for reading earlier drafts of this essay.

¹ I adapted this title from the essay section subtitled, “How to Build an Acentric Aesthetic—A Beginner’s Guide,” in Stan Godlovitch, “Icebreakers: Environmentalism and Natural Aesthetics,” *Journal of Applied Philosophy* 11 (1994): 19. Environmental aesthetics as a discipline lies outside of my capabilities, so I have latched on to Godlovitch’s article—a provocative one—not to present any kind of systematic response to the field, but rather to offer a point of view inspired by my reception of Campbell’s work.

² Godlovitch, “Icebreakers,” 16.

³ Ibid., 17.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid., 19.

¹⁰ Ibid., 26.

¹¹ Francis Ponge, *The Sun Placed in the Abyss and Other Texts*, trans. Serge Gavronsky (New York: Sun, 1977), 43.

¹² Allan Stoekl, *Politics, Writing, Mutilation: The Cases of Bataille, Blanchot, Roussel, Leiris, and Ponge* (Minneapolis: University of Minnesota Press, 1985), 70.

¹³ Ponge, *The Sun*, 43.

¹⁴ Ibid., 49.

¹⁵ “Work,” Susan Goethel Campbell, accessed November 23, 2014, http://www.susangoethelcampbell.com/work/winds_aloft/1.html.

¹⁶ Ponge, *The Sun*, 46.

¹⁷ Ibid., 63.

¹⁸ Stoekl, *Politics*, 70–71.

¹⁹ Ibid., 72–73.

²⁰ Ponge, *The Sun*, 53.

p008 – *Heatscape*, no.5, 2012



p010 – *Heatscape*, no.1, 2012



p011 – *Heatscape*, no.4, 2012





Overland, 2010

FIELD GUIDE

SUSAN GOETHEL CAMPBELL

016

The experience of nature as process, rather than picture, depends on shifting the emphasis from landscape to environment. Landscape is an exercise of control from a relatively detached viewpoint. Environment implies a mutually affective relationship between the organism and its environing current field of significance.

Malcolm Andrews, *Landscape and Western Art*, Oxford University Press, 2000.

My work is a hybrid between landscape and environment. In one sense, it has evolved right out of the Romantic tradition following Goethe's claim that the landscape painter should pay greater attention to the specifics of the natural world. Although I am not a painter, the formalist, aesthetic part of me has focused on knowing the dynamic effects of landscape so that I can better understand and represent global environments. This includes the documentation of human agency both overhead and underfoot.

Observation and documentation of the natural world is part of my daily practice. It relates to the visceral interactions with the outdoors that I experienced in my childhood. I have often asked myself, "How have I stayed engaged with my indigenous landscape when the demands of daily life keep us indoors in a climate-controlled environment"? I usually experience natural phenomena through the portals of doors and windows and the safety of architectural space. For this reason, I document the seasons and perpetual weather-related events through an architectural, cultural and technological lens.

017

The conceptual side of my work looks at how nature, culture and technology mediate our experience of places, things, and events. I consider our detachment from the physical world, and focus on how data and information systems can produce new landscapes. I create work that mediates between natural and artificial, between experience and remote sensing. Some of these works are dynamic and physically change over time.

The objects I make from ephemera allude to the built environment and mass production. They are intended to signify the cyclical process of degeneration, dormancy and renewal, while simultaneously alluding to the process of manufacturing. I work from a dual perspective in order to link the cultural object to a broader environmental field.

Trained as a printmaker, I have been sensitized to materials and process. I use repetition to find "difference" in sameness. Concurrently, I collect, record and document the same events over a period of time. I work with a variety of materials, including wood, paper and seeds. It often takes me years of investigation to understand the inherent qualities of a given material. By respecting the nature of the material, I work to straddle a moment of perception where "things" link to something beyond themselves.



018

CONTENTS

Air
Science of Air
Ground Effects
Seasonals
Taxonomy of Leaves
Objects and Fields
Absence of Landscape

019

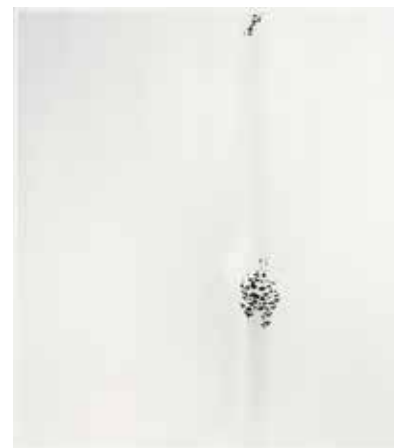


AIR ○

The sky where I now am is subject
to motions I have never known before,
rivulets of air moving vertically up in
streams that wash sideways, so that
the black ravens and red-tailed hawks
tumble in it all day.

Elaine Scarry

On Beauty and Being Just

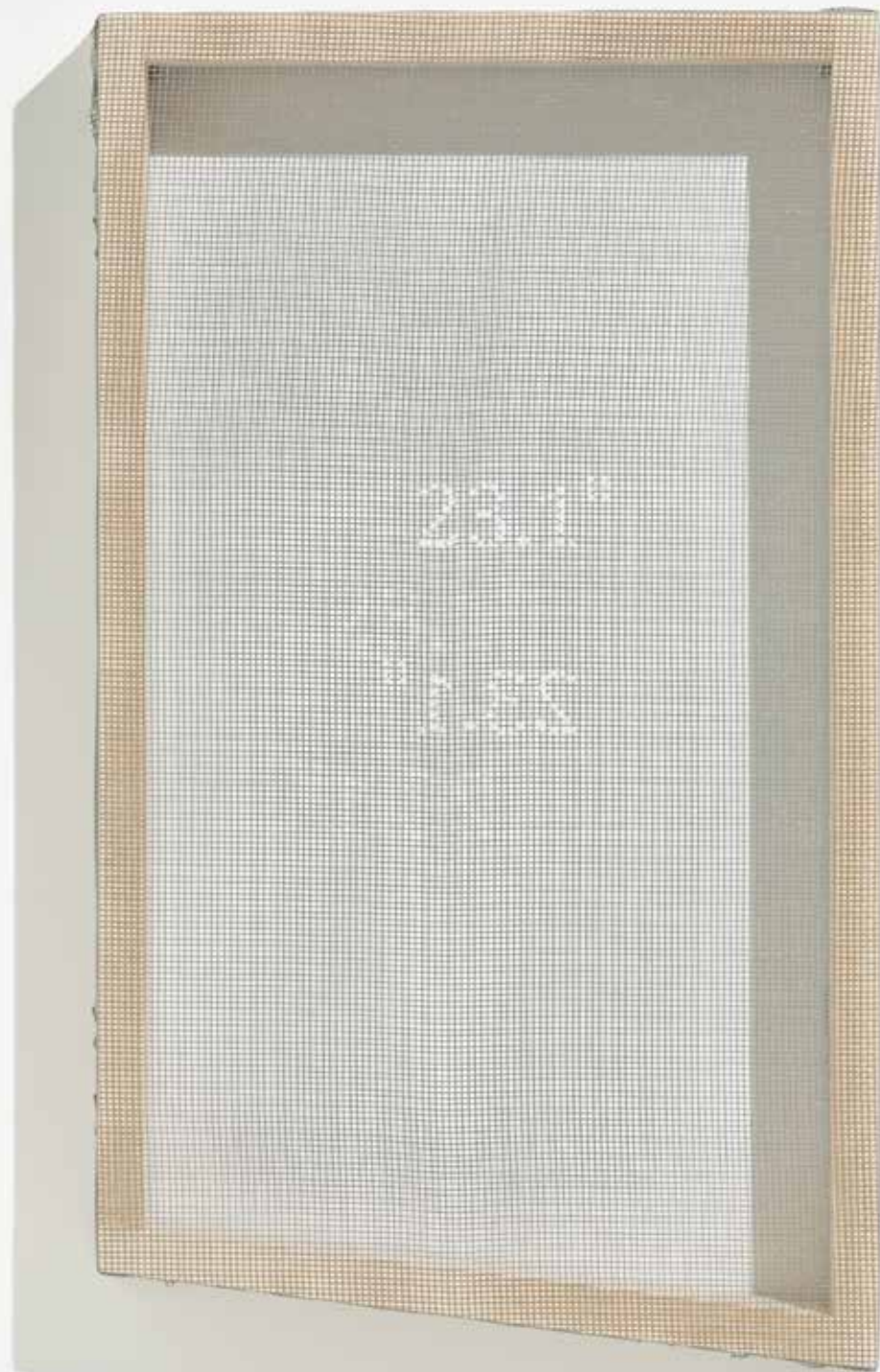


Architecture mediates our experience of air

024

025





Point of Perception: July 1, 10:20 am, 2013

There are moments where there is no difference between outside and inside



Point of Perception: Study no.3, 2013

Point of Perception: Study no.2, 2013

Point of Perception: Study no.1, 2013

POINTS of Equilibrium

				June 15	○ outside 20.7°C inside 20.7°C ●	8:24 pm
				June 15	○ outside 20.3°C inside 20.3°C ●	10:24 pm
				June 20	○ outside 22.4°C inside 22.4°C ●	9:35 am
				June 25	○ outside 21.7°C inside 21.7°C ●	12:30 pm
				June 28	○ outside 24.2°C inside 24.1°C ●	9:59 am
				July 01	○ outside 23.1°C inside 23.1°C ●	10:20 am
				July 05	○ outside 22.5°C inside 22.2°C ●	11:42 am
				July 06	○ outside 25.1°C inside 25.1°C ●	11:07 pm
				July 08	○ outside 22.5°C inside 22.2°C ●	10:00 pm
				July 09	○ outside 23.4°C inside 23.4°C ●	7:44 am
				July 11	○ outside 21.7°C inside 21.9°C ●	10:00 pm
				July 21	○ outside 23.0°C inside 23.3°C ●	10:29 am
				July 21	○ outside 25.8°C inside 25.5°C ●	8:12 pm
April 10	○ outside 21.1°C inside 21.1°C ●	1:46 pm				
April 12	○ outside 20.6°C inside 20.5°C ●	3:30 pm				
April 13	○ outside 21.3°C inside 21.2°C ●	5:19 pm				
May 03	○ outside 20.8°C inside 20.5°C ●	10:15 am				
May 07	○ outside 18.8°C inside 18.8°C ●	12:35 pm				
May 08	○ outside 22.3°C inside 22.3°C ●	7:23 pm				
May 14	○ outside 21.3°C inside 21.3°C ●	5:27 pm				
May 24	○ outside 22.8°C inside 22.8°C ●	10:51 am				
May 29	○ outside 20.1°C inside 20.1°C ●	10:17 am				
June 13	○ outside 23.6°C inside 23.5°C ●	7:00 pm				

July 22	○ outside 23.1°C inside 23.1°C ●	9:25 am	
July 05	○ outside 22.8°C inside 22.9°C ●	6:37 pm	
July 26	○ outside 24.9°C inside 24.5°C ●	8:51 pm	
July 29	○ outside 21.7°C inside 21.8°C ●	5:21 pm	
August 04	○ outside 21.4°C inside 21.2°C ●	11:12 am	
August 06	○ outside 24.3°C inside 24.3°C ●	6:55 pm	
August 10	○ outside 22.2°C inside 22.1°C ●	10:21 am	
August 13	○ outside 20.6°C inside 20.2°C ●	7:27 pm	
September 11	○ outside 23.0°C inside 23.1°C ●	8:06 am	
October 03	○ outside 22.4°C inside 22.6°C ●	6:53 pm	
October 09	○ outside 18.8°C inside 18.2°C ●	2:34 pm	
October 12	○ outside 18.8°C inside 18.9°C ●	12:24 pm	
October 12	○ outside 20.4°C inside 20.7°C ●	5:56 pm	



030

The city has a dull din. I can hear the hum of engines driving the climate-controlled environment of the building below me. Winds are null, visibility is low, I cannot see the Ambassador Bridge or Zug Island or even the Renaissance Center. The air is heavy with the ripeness of the incinerator. Sunlight illuminates the edge of the steam billowing from the stack. I am confident that things appear to be working.

Standing on the 22nd floor parapet of the Fisher Building, September 9, 2009



031

Detroit Weather: 365 Days, 2011

Detroit Weather 365 Days is a three hour video that documents one year of weather in the city of Detroit. Images for the video were captured using a web cam placed on the 22nd floor of the Fisher Building. One image was archived from the web cam every minute, 24 hours a day for an entire year. The still images were then compressed into a movie.







034

Giving visibility to something invisible has led me to study the science of air. I have consulted with scientists about how air pollution is measured and with meteorologists about the collection of weather data. There is something poetic about the collection of atmospheric data that marries both high and low technology.

035

SCIENCE *of* AIR



Dirty Pictures: Portraits of Air is a crowd-sourced project where I dispersed air filters to people in seven countries. Participants in the project placed the filter in a location where they thought the air was dirty. After several months the filters were mailed back to me. Documentation of filter locations is in the form of an audio piece *Air Moves*.





038

039



AIR MOVES

On the south side of Pittsburgh
Through the second floor window, behind Burger King

Over the hood of the car
Behind the bus
In the tunnel

Through the vent near the front entrance of the Quality Inn
Across the street from the amusement park near the steel mill
Into the leaky garage with concrete and metal dust

Around the coke plant
Near the nativity set
In the elevator at the Mattress Factory
All through the Yayoi Kusama exhibition

In the kitchen along the fridge facing the stove
Up the chimney to the roof ruined by rain
Under the deck near the southwest brick wall

In the living room with shedding dogs
Next to their beds
Down the basement stairs
Near the cat litter pan

Along the top of the duct work
Around the front porch during a storm
Along the back of the chair
Opposite the mailbox

A “nice” smoggy morning

Inside where there is incense and occasional smoke
Over the carpet near the sleeping cat
Above the mantel
Past the bookcase
Through the game room by the TV
To the deck overlooking the steel mill
Near the neighbor’s wood burning grill
On the front porch
 On the side of the fridge
On the front porch
 Five hundred yards from Kennywood Park
June 9th – April 15th

Under the Gazebo, Mt. Washington
On the door of the GTech shed
Near the ceiling of the center office
By the fourth floor color copier
On South 14th Street

In a tiny cramped studio
By the kitchen window
Beyond the parking garage
Near the cooling tower with high levels of Legionella

In the Health Department office
On the back deck of Pittsburgh Cares before the rain
Under the church inside the Indian burial mound
Where you buy hot dogs

Over the grill at Prinati Brothers in Market Square
Inside the submarine
Down the basement of Millvale Community Library
On the Hot Metal Street Bridge

Through the dorm room window at Duquesne University
Through the underpass where cars idle and people throw trash
One block from the organic garden
Inside La Prima Coffee Roasters on Chateau Street

At the Bluebird Kitchen on either side of the cooking line
next to the fryer and the gas range
Inside the freight elevator at the dance studio
Outside along McKnight Road
By the front door during the polar vortex

In rough weather

In high winds

Air moves

One place then another

Off Tuscarawas Road in Beaver County, Pennsylvania
To New York, near the approach to the Midtown Tunnel
To Bed-Stuy, on top of the breadbox at Green Gourmet Market
To the fire escape after hurricane Irene
Through the South Bronx studio window
Near the bathroom renovation
To the pile of the books on 32nd Steet in Queens

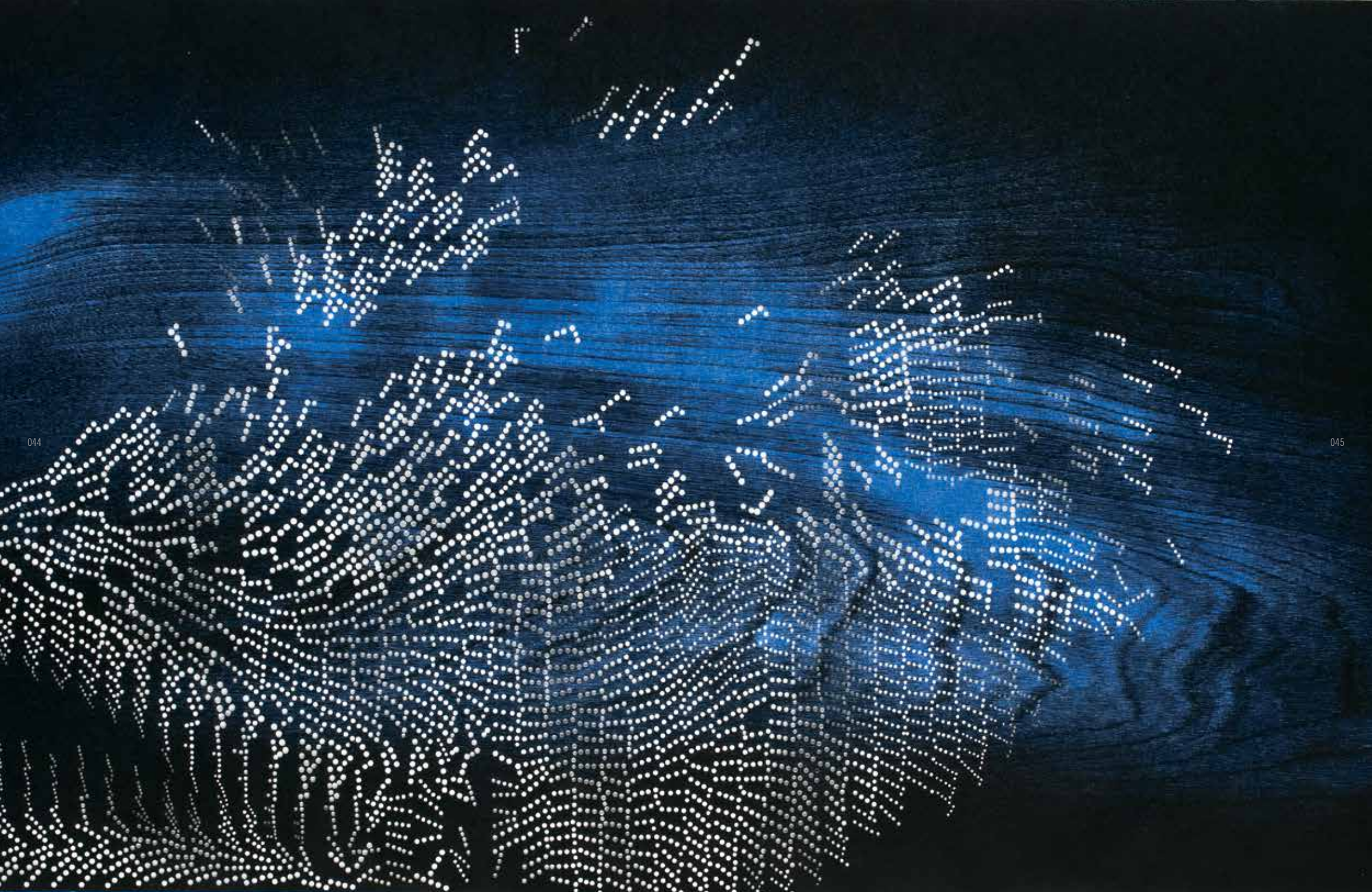
Inside the studio in Imatra, Finland
Outside a residential window, Tokyo
To the rafters of the kitchen in Uganda with no ventilation
To under the 300 year old oak in Rhoden, Germany
Air moves in October in Wang fu Jing Street
In Beijing for one hour

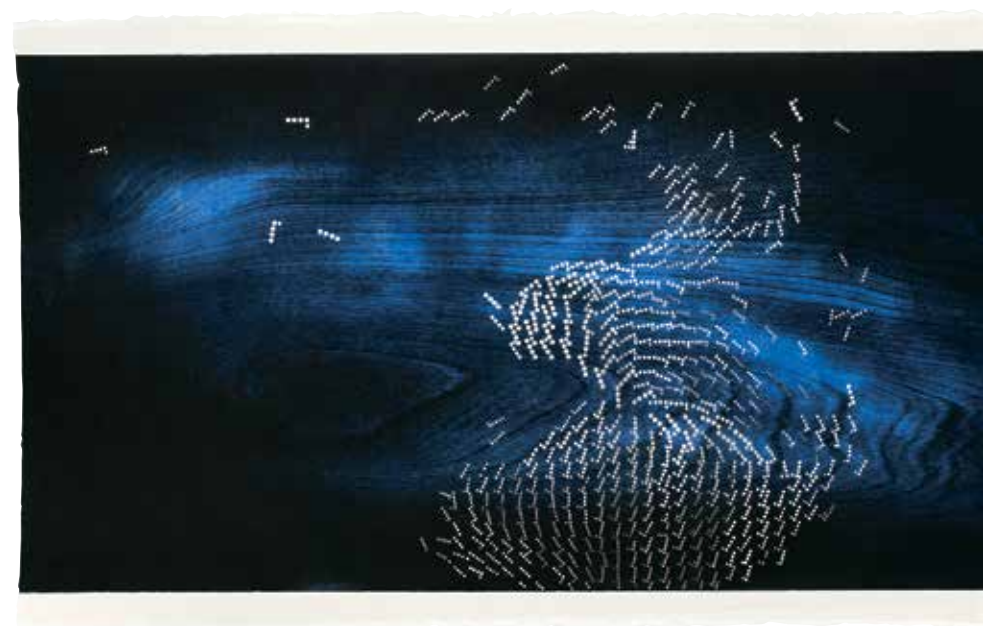
Inside, where there is incense and occasional smoke
Over the carpet near the sleeping cat
Above the mantel
Past the bookcase
Through the game room by the TV
to the deck overlooking the steel mill
near the neighbor’s wood burning grill



I work with scientific data and information to form new landscapes.
The hand-punched linear elements in my prints are based on
informational graphics extracted from wind and ozone charts.
The negative spaces in my prints are physical and allow light and
air to flow through the paper.







○

Winds Aloft, no.1, 2009

Winds Aloft, no.2, 2009

Winds Aloft, no.3, 2009

Winds Aloft, no.4, 2009

I consider data and information to be a type of natural phenomena
that is part of the 21st Century landscape

048



Aerials, no.3, 2010

049



Aerials, no.2, 2010



050

051





054

055

GROUND *effects*

The city is produced by multiple agents, working over time, and can never be controlled as a totality.

Stan Allen
Field Conditions





Aerial: Other Cities, no.7, 2012

058



Aerial: Other Cities, no.8, 2012

059



Aerial: Other Cities, no.2, 2012



Aerial: Other Cities, no.6, 2012



Aerial: Landscapes, Pittsburgh, 2014



Aerial: Landscapes, no.4, 2014



Aerial: Landscapes, no.3, 2013



Flights, Northeast
 Flights, Northeast with Honey Locust,
 Paper Birch and Maple tree
 Flight, Northwest with Sycamore tree
 Light, Pulse
 Light, Beam
 Flights, South with Sycamore

Big Sky Theory is a meditation on flight paths and plane headlights in winter. The title comes from the aviation term that explains how two randomly flying bodies are unlikely to collide, due to the large three-dimensional space of the sky. The video was taken through the branches of trees and is divided into six movements. The movements are based on the direction of incoming planes and the different effects that low cloud ceilings have on the aircraft headlights.



video stills, *Big Sky Theory: Flights Northwest with Oak Tree*

064



video still, *Big Sky Theory: Flights East*

065

Sometimes I mistake airplane headlights for stars or planets

That the natural world gives
rise to metaphors by which
we understand ourselves
is, I have long thought,
one of the most neglected
reasons for protecting it.

Rebecca Solnit

*Storming the Gates
of Paradise*

seasonals O



Seasonal Flyers: Spring, 2013

068



069



Seasonal Flyers: Fall, no.2, 2014

Seasonal Flyers: Fall, no.3, 2014







video stills, *Seasonal Video: Fall, Walnut Throw*, 2011

074

Seasonal Drawing: Cottonwood, Spring, no.1, 2010

Seasonal Drawing: Cottonwood, Spring, no.2, 2010

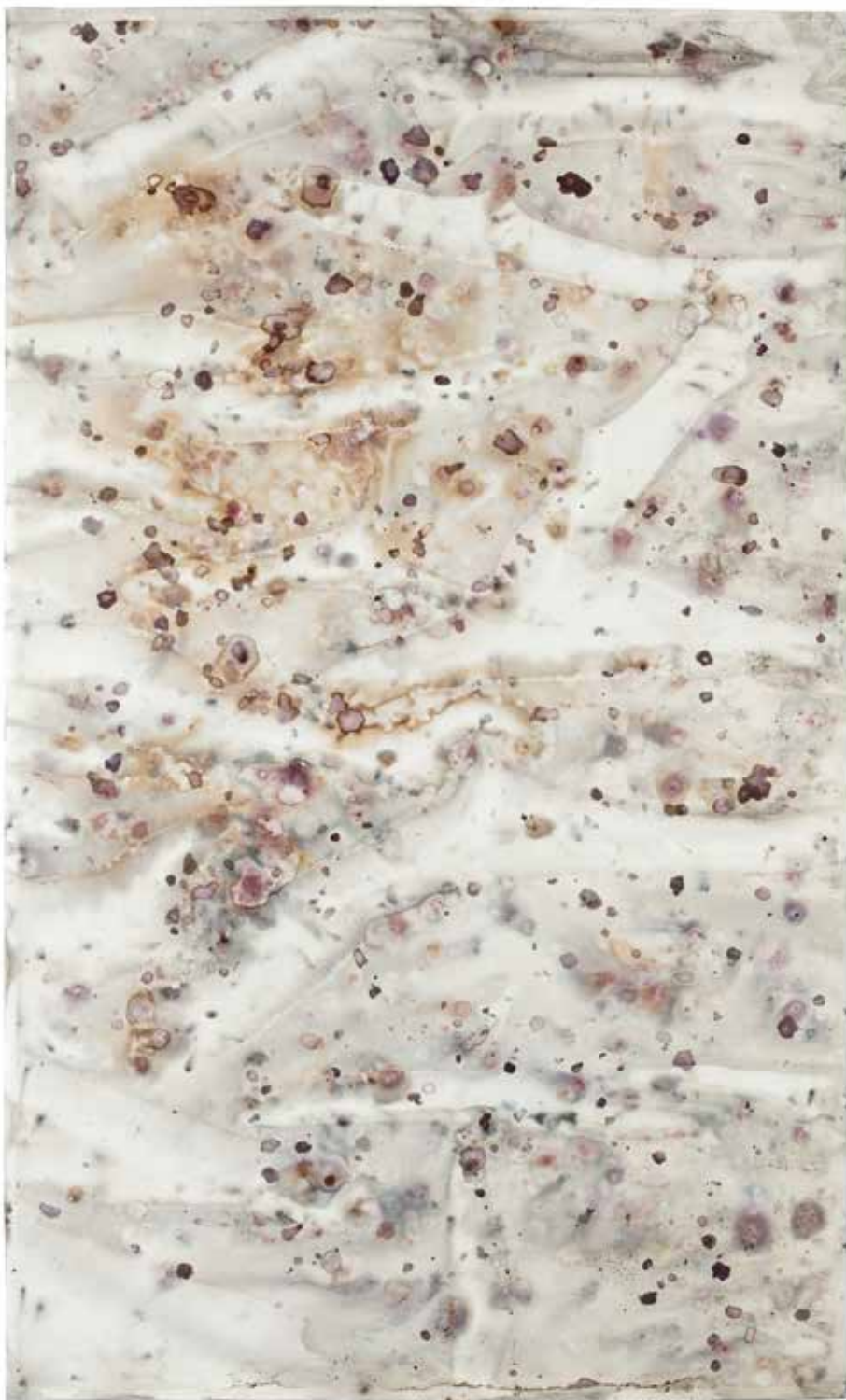


Seasonal Prints: Walnuts, Fall, no.2, 2011

075



Seasonal Prints: Walnuts, Fall, no.1, 2011



Seasonal Prints: Mulberries, Spring, no.1, 2010

Seasonal Prints: Mulberries, Spring, no.3, 2010

Seasonal Prints: Mulberries, Spring, no.2, 2010



078

Seasonal Photo: Winter, d1, 2013



079

Seasonal Photo: Winter, d2, 2014

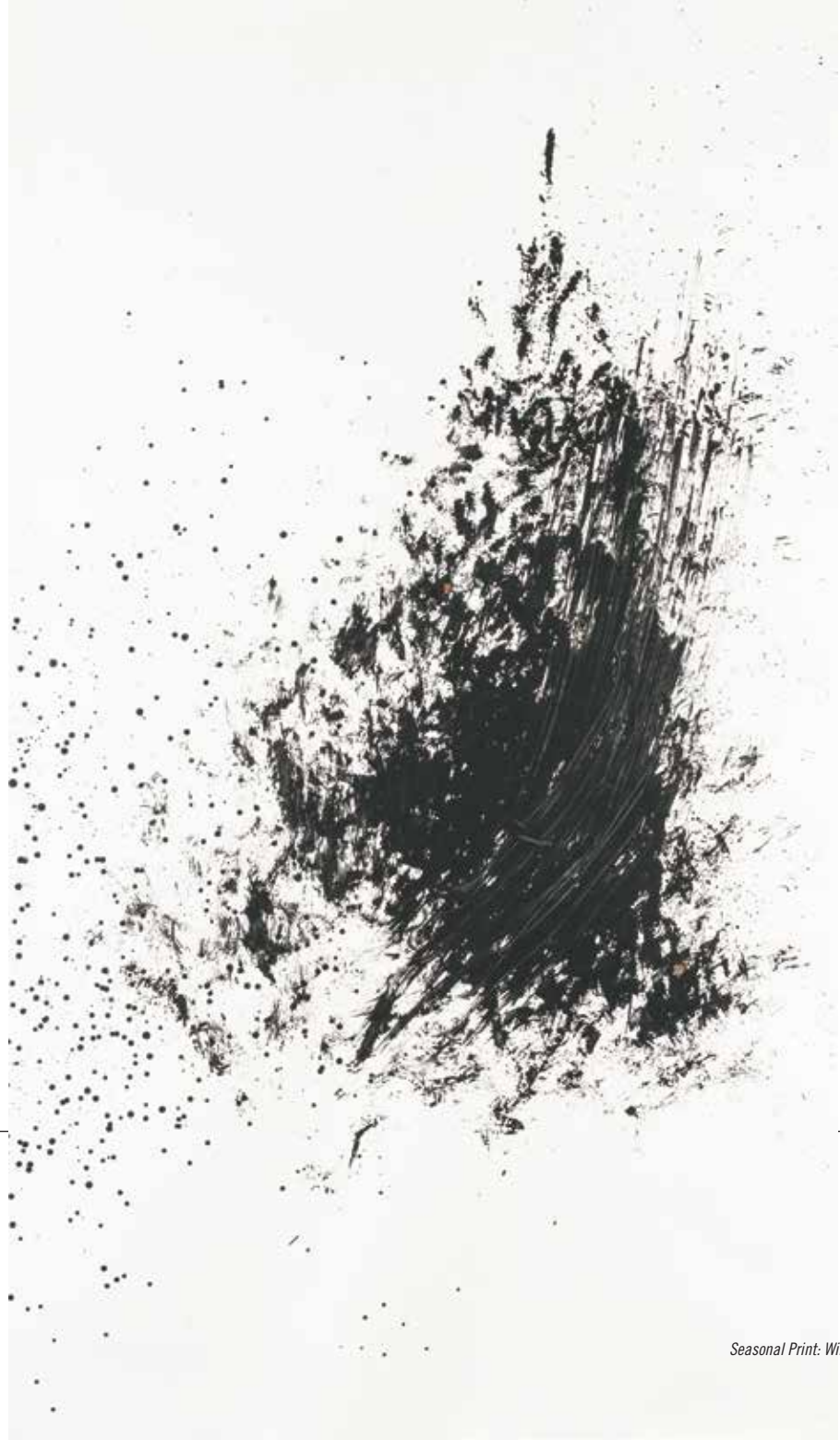


080

Seasonal Photo: Winter, d4, 2013



video still, *Seasonal Video, Winter, 2012*



081

Seasonal Print: Winter, no.1, 2012



082

TAXONOMY *of* LEAVES ○

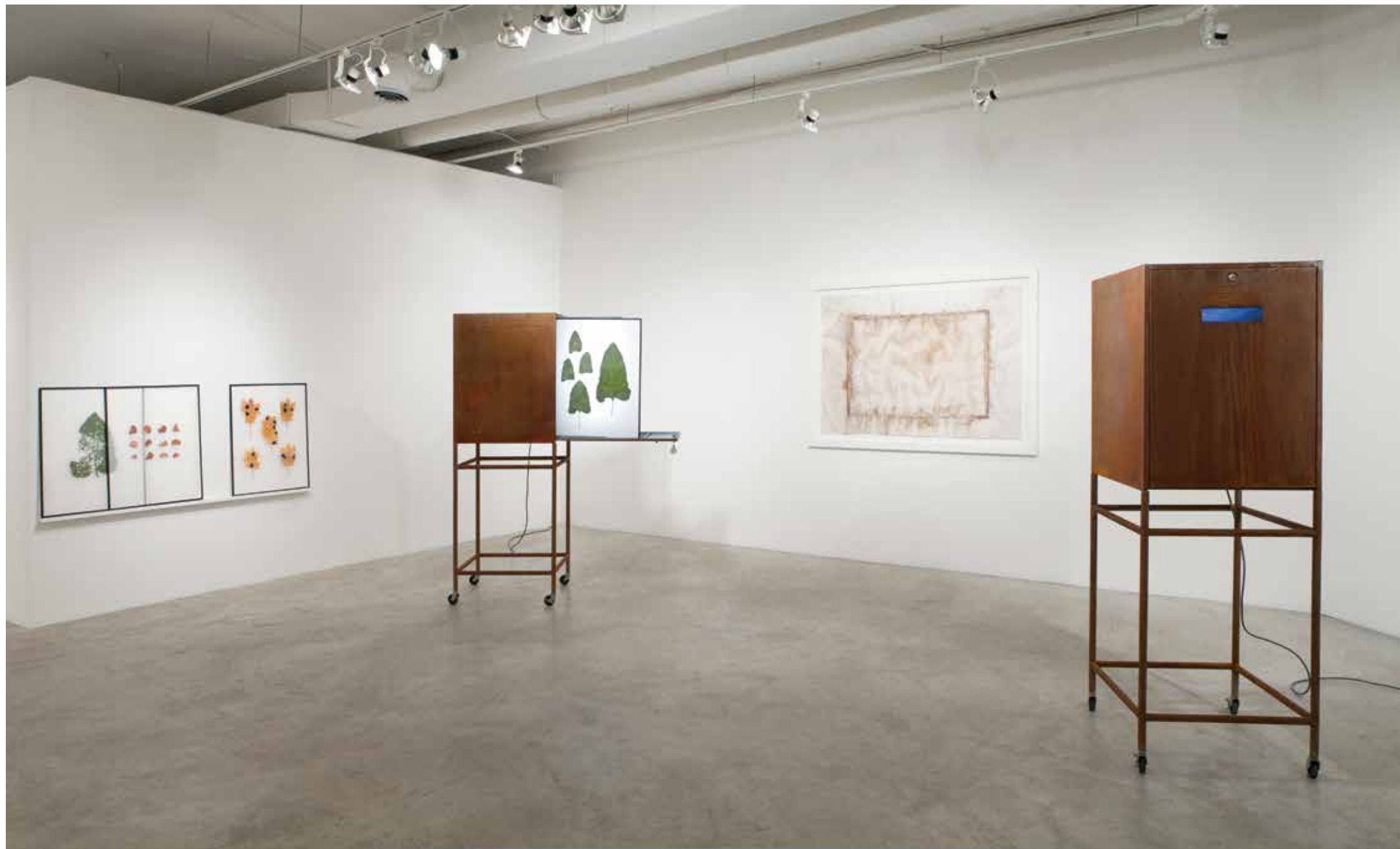
Despite all their efforts to “express themselves,” they never manage anything but repeating a million times the same expression, the same leaf. In the Spring, when tired of being constrained and unable to hold out longer, they let a flood escape, a vomiting of green, and think they have struck up a varied hymn, come out of themselves, extended to all nature, embraced her, they still turn out with thousands of copies, the same note, the same word, the same leaf.

083

Francis Ponge

Things Selected Writings





086

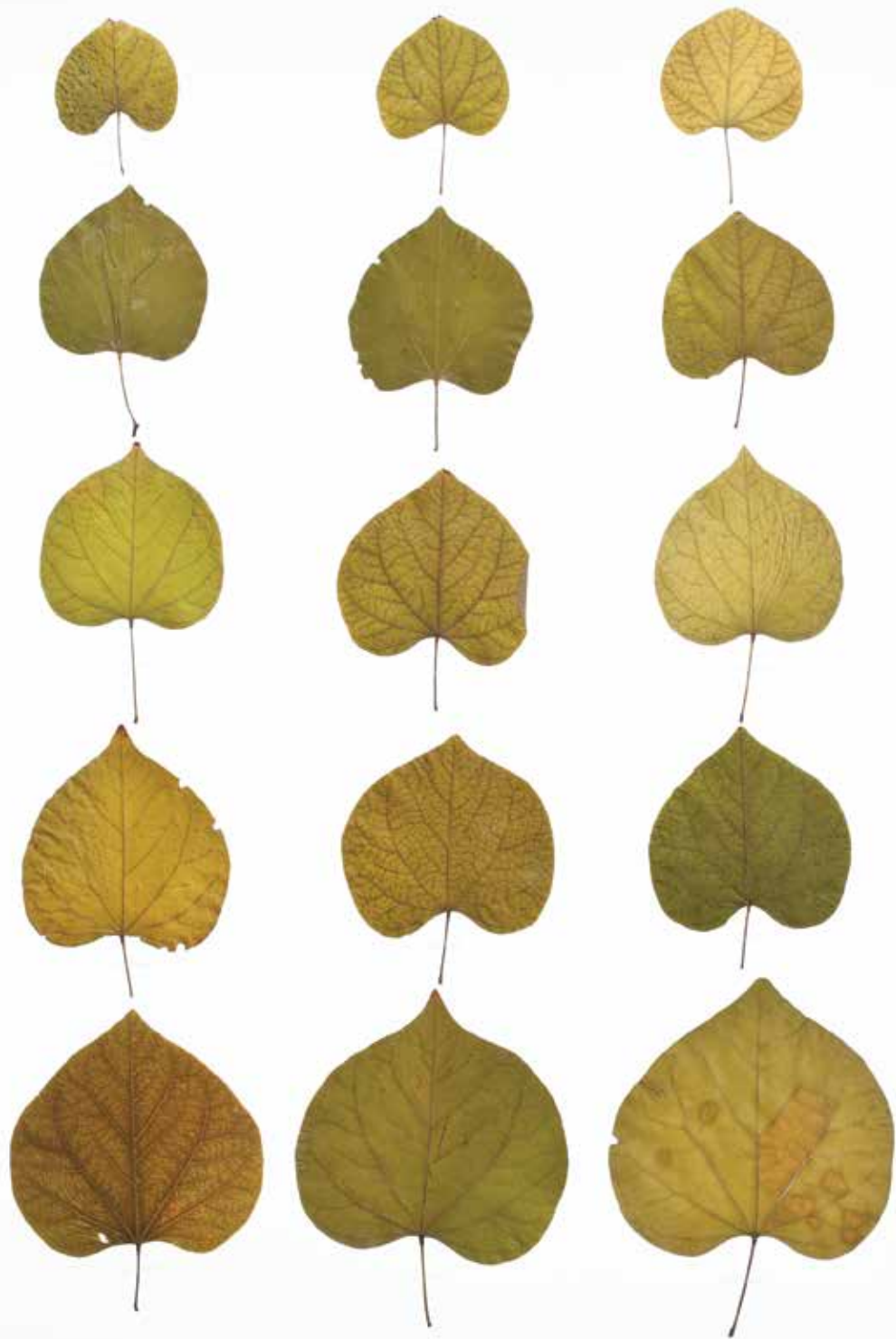


Book of Leaves, 2011

087



detail, *Book of Leaves, 2011*



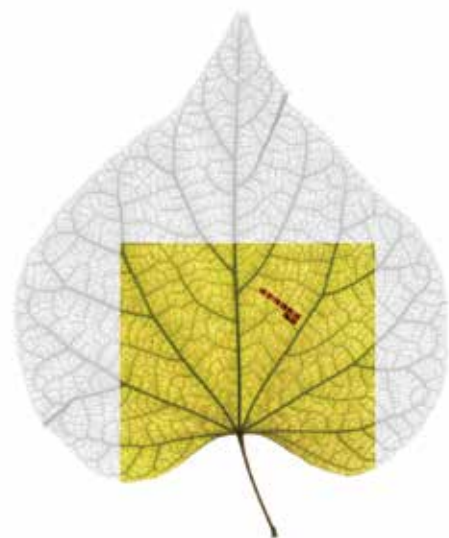


090

details, *Book of Leaves*, 2011



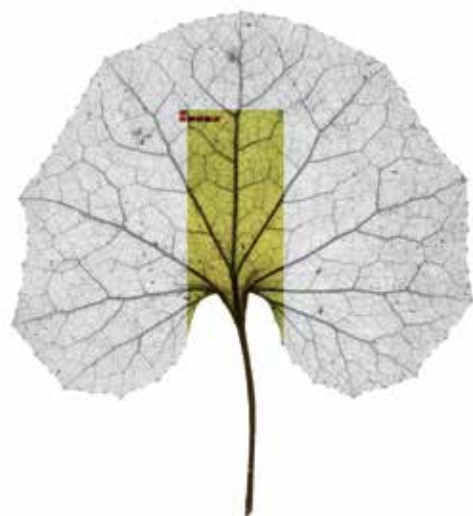
091



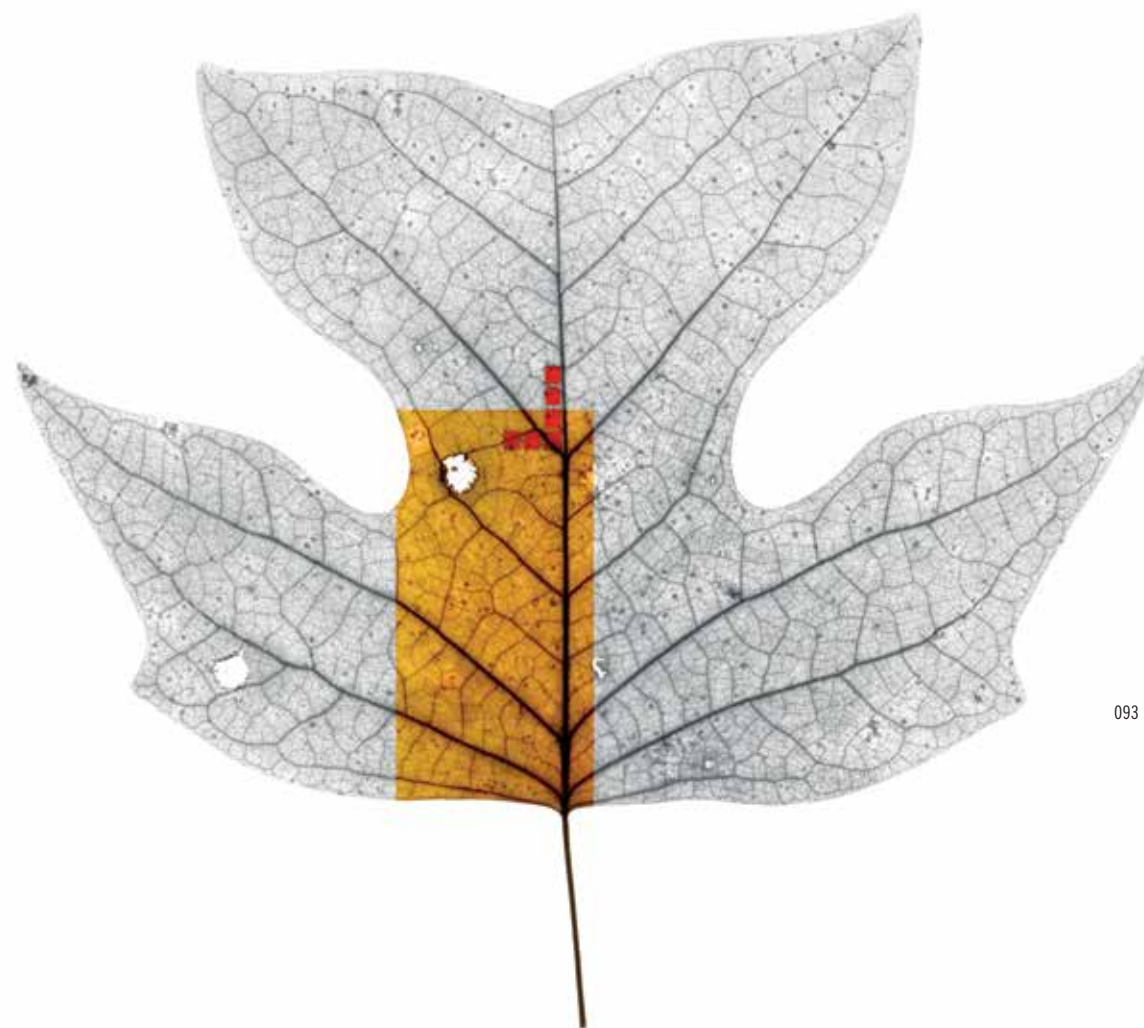
Cornus Canadensis
ZONE 13



Acer Platanoides
ZONE 13



Quercus Canadensis
ZONE 13



Liriodendron Tulipifera

ZONE 14 15 16



OBJECTS *and* FIELDS ○

A distinct but related set of meanings begins with an intuition of a shift from
object to field ...

Stan Allen
Field Conditions



Clod: Doughnuts, 2014



Clod: USB, 2014



098

Clod: Light Bulbs, 2014



Clod: TV Dinner, 2014

Clod: Ipad, 2014



099





Clod: Circle, 2014



installation detail, Re:View Contemporary, 2013



104



installation detail, Grand Rapids Art Museum, 2014

105



installation, Re:View Contemporary, 2013

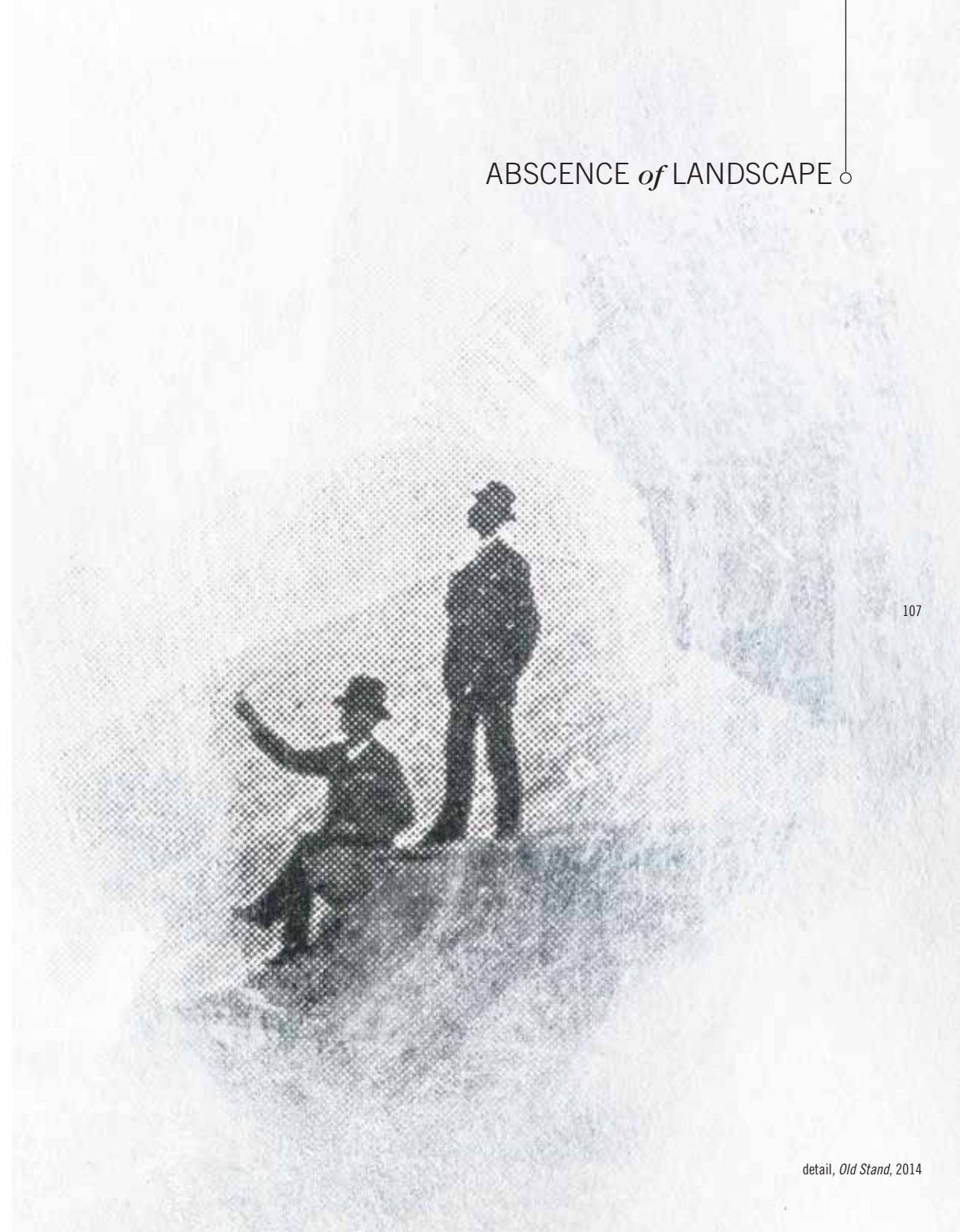


A man tells me that the U.S. Navy has stopped teaching celestial navigation because satellite geopositioning devices have, at last, after millennia of skygazing, made knowing the stars unnecessary to knowing where you are, unless the batteries run out.

Rebecca Solnit

Storming the Gates of Paradise

ABSCENCE *of* LANDSCAPE ○



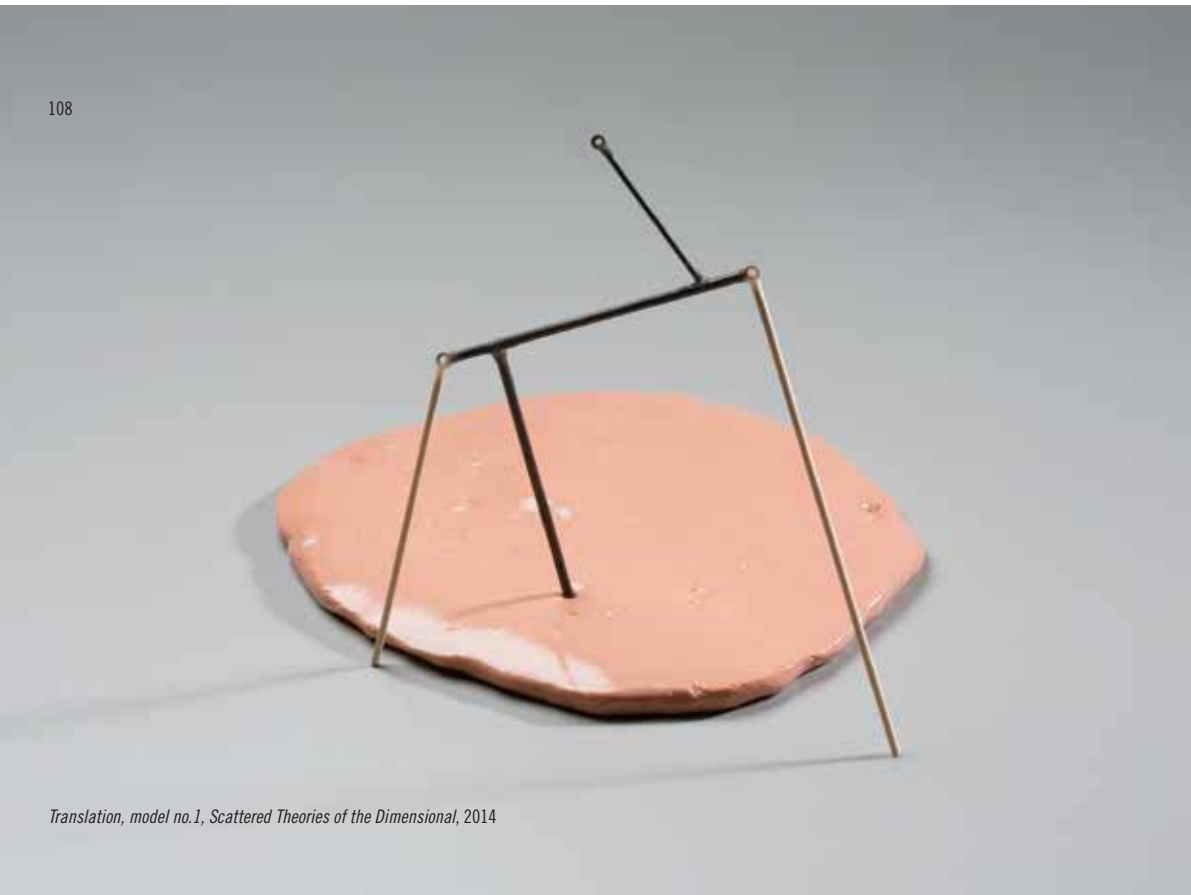


Scattered Theories of the Dimensional, 2007 with Translation, model no.1



side detail, Scattered Theories of the Dimensional, 2007

108



Translation, model no.1, Scattered Theories of the Dimensional, 2014

109



page detail, Scattered Theories of the Dimensional, 2007

I work with old textbooks on meteorology, geology, life science and engineering to revisit the idea of how we have come to know the physical world. The text is whited out and trace elements of graphs, charts and illustrations become the impetus for three-dimensional objects. This allows me to rediscover “things” in the same way that I might pick up a stone or stick and marvel at how they are linked to a larger, environmental field.



112



113



ACKNOWLEDGEMENTS

First, I would like to thank Dick Goody and the Oakland University Art Gallery for making this exhibition and catalog possible. Also, thank you to David Klein for contributing to the production of the catalog. Special thanks go to John Corso for his insightful essay. The catalog would not have been possible without the graphic design work of Debra Lashbrook and direction of Laura Philips.

There have been several individuals and galleries who have supported exhibiting my work over the past ten years including: Corrine Lemberg and Darlene Carroll; Lemberg Gallery, Simone DeSousa; Re:View Contemporary, Tom Blaess; Galerie Tom Blaess and David Klein and Christine Schefman; David Klein Gallery.

Thanks to Tim Thayer, John Rowland, Oscar Hoff, Jack Butler, Alivia Zivich, Daniel Sperry, Ben Thompson and Jacklyn Brickman for assisting with the documentation, presentation and production of my projects.

Lastly, thank you to my late husband David Campbell who kept me on the path and taught me to ride the ups and downs with love, grace and curiosity.



SUSAN GOETHEL CAMPBELL FIELD GUIDE

Curated by Dick Goody

JANUARY 10 - FEBRUARY 22, 2015



Copyright 2015 Oakland University Art Gallery. All rights reserved. No part of this publication may be reproduced in any form without the written permission of the Oakland University Art Gallery.

This catalog was made possible, in part, through support provided by the David Klein Gallery.

Oakland University Art Gallery exhibitions are supported through the generous contribution of individuals, companies and foundations.

This exhibition was made possible, in part, by The Kresge Foundation, the Michigan Council for Arts and Cultural Affairs, National Endowment for the Arts and the College of Arts and Sciences at Oakland University.

Director, Dick Goody

Assistant to the Director & Registrar,
Jacqueline Leow

Produced by Oakland University
Communications and Marketing

Photography by Tim Thayer

Designed by Debra Lashbrook

Contributing Writer, John Corso, Ph.D.

Printed by EPI Marketing Services, Inc.

ISBN 978-0-925859-65-5



Oakland University Art Gallery

Department of Art and Art History

College of Arts and Sciences

208 Wilson Hall

2200 North Squirrel Road

Rochester, MI 48309-4401

(248) 370-3005 | ouartgallery.org

mbg9807-12-14

