



SUPER SIZED

Drawn to Completeness

Meadow Brook Art Gallery
Oakland University

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RESIZED

Drawn to Completeness

Curated by Douglas Bulka

Large Scale Drawings from Michigan and New York

Susan Goethel Campbell

Larry Cressman

Tony Hepburn

John Newman

Gordon Newton

John Richardson

Joseph Stashkevetch

Stephen Talasnik

Essays by Douglas Bulka

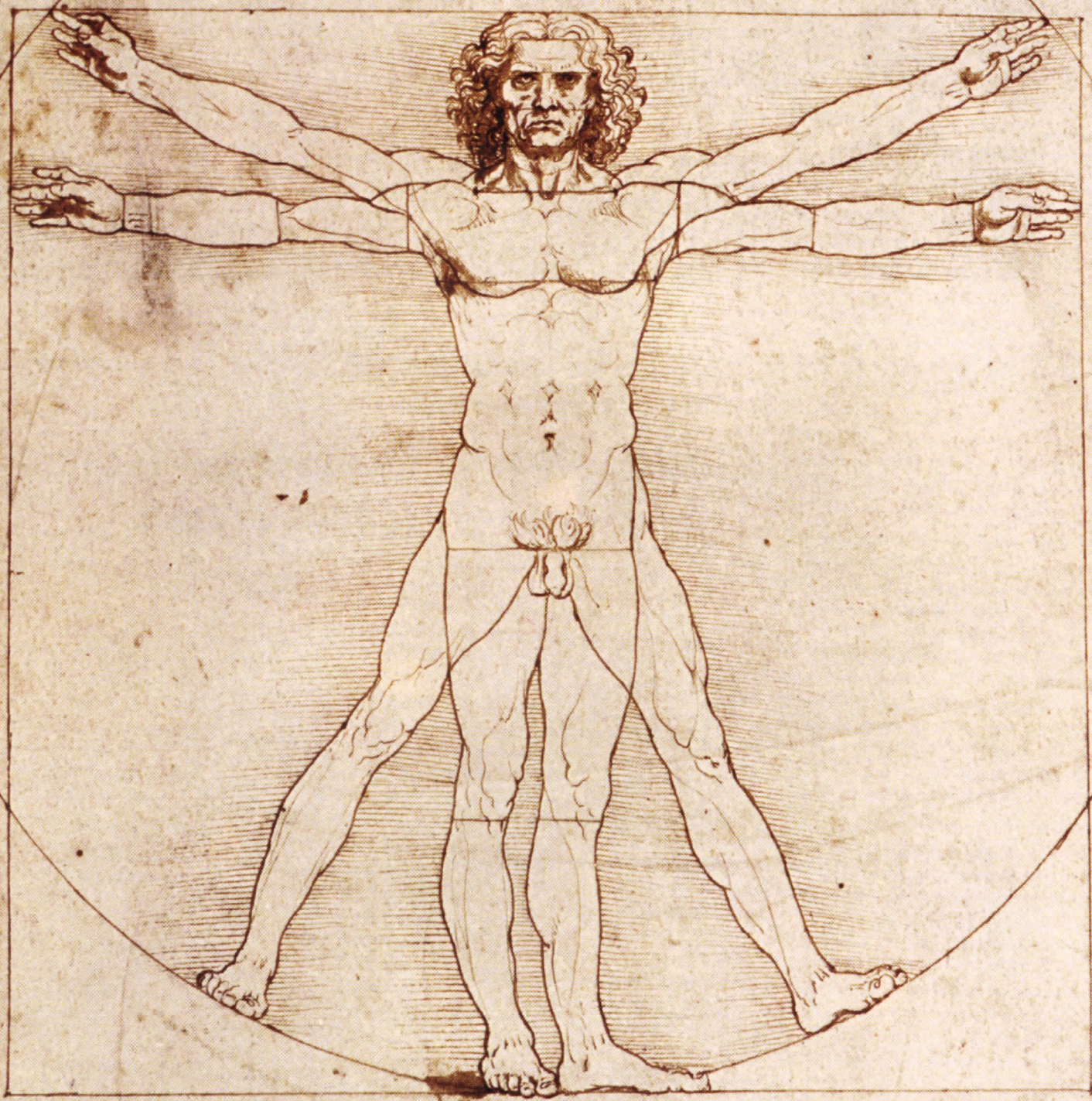
Introduction by Dick Goody

November 20 – December 19, 2004

Meadow Brook Art Gallery

College of Arts and Sciences, Oakland University

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Introduction

Detroit painter Douglas Bulka curated this timely exhibition. It places contemporary drawing centrally and primarily as a terminal process and speaks of drawing as an end in itself. *Super Sized* comprises the work of eight contemporary artists from Michigan and New York. The unifying factor in all their work is its dynamic human scale.

This is a very important exhibition for our students at Oakland University. Work of this quality and variety presents a tremendous learning opportunity for both our Art History majors and the growing number of students enrolled in our new Bachelor of Arts degree in Studio Art. All Oakland University students will benefit from the scale and experience of seeing these extraordinary drawings and attending the related educational programming held in conjunction with this exhibition.

The excitement and immediacy of drawing is fundamental to the study of the visual arts. Artists have drawn as means of visual communication since first making marks on the walls of caves. In private, artists draw to explore their ideas, making two-dimensional images to hone their intent. It is the directness of the medium unfolding before the eyes that so enchants. In this exhibition enchantment looms large in works that convey the full scale of the physical human span, effortlessly evoking Leonardo's celebrated drawing of *Vitruvian Man* (c.1490, shown left): enclosed within a square and circle, Leonardo's everyman stands with superimposed arms outstretched. Leonardo da Vinci understood profoundly the immediacy and dynamic possibilities of drawing, and his charcoal drawing, *The Virgin and Child with St. Anne* (1499-1501, 55 by 40 inches, The National Gallery, London), remains one of the world's unsurpassed drawings in any scale. The dimension and span of the human scale forms the template for this exhibition.

Above all, *Super Sized* carries the imprimatur of its curator. As the Paper Care Specialist at the Detroit Institute of Arts, Douglas Bulka has worked painstakingly with the drawings in the collections for more than a quarter of a century. He has handled thousands of

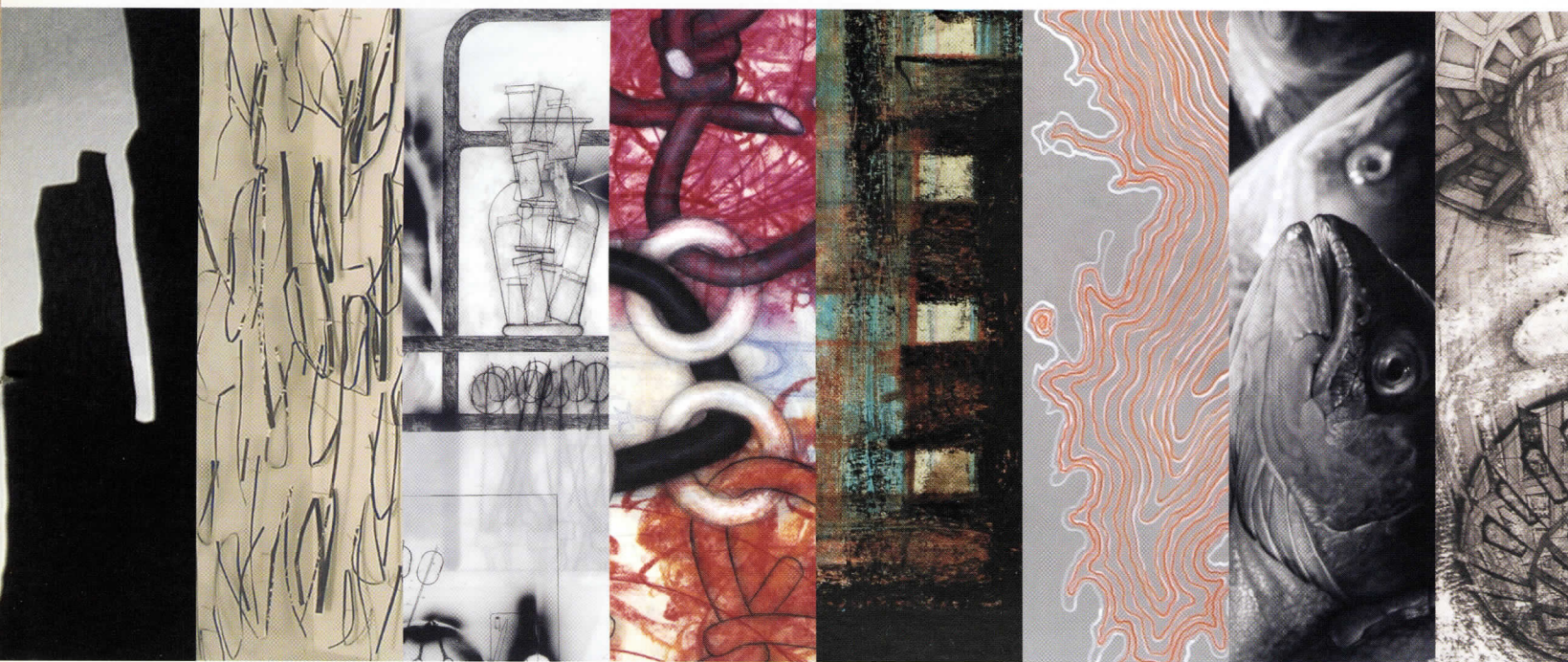
drawings from every epoch. His sensibility, both as an artist and conservator, bridges both the professional realm of the museum and the physical domain of the studio. He grants that his choices are personal and cites a partiality for drawing that is "tough, deeply felt and intuitive – drawing where the mark counts." His curatorial choices renounce the view that drawing is supplemental; above all, he has selected works that stand alone in their own right.

In our many conversations, Bulka repeatedly returned to the significance and prevalence of drawing in the scheme of human creativity, pointing out that more than half the works in the DIA archives comprise works of art on paper, i.e., drawings, prints and photographs. He readily admits that pinpointing what contemporary artists are doing with drawing is difficult because for many artists drawing still remains a private dialogue. "We really do not see enough contemporary drawing in Detroit and that is why I wanted to organize this exhibition."

This exhibition, then, takes large steps to redress this drawing deficit. It also allows for a greater appreciation of drawing and clearly demonstrates that drawing has earned the right to exist on its own terms. The proclivities and experience of the curator, and his desire to create an exhibition of large-scale drawings with "a sense of immediacy and directness," offers a fascinating juxtaposition of work, conveying a unique drawing presence that reflects Bulka's determined curatorial vision.

The catalogue for this exhibition creates a lasting record of contemporary drawing from Michigan and New York. It is by no means definitive, but it places drawing in the public arena and professes that drawing continue, both publicly and privately, to enchant, inspire and instruct in its unchallenged traditional role as the process most fundamental to visual problem solving, communication, and the creation of works of visual art.

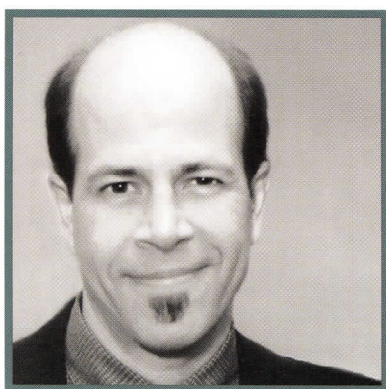
Dick Goody, Director, MBAG



Drawing Gets Its Due

Drawing has always served as the foundational element in my approach to art, both as an artist and curator. Attending art school in the mid 1970s, I discovered that a prevailing theme among my educators was that teaching the basics of drawing was not considered crucial in becoming an artist. Having a

strong need to truly see, I had to teach myself how to draw. This self-inflicted immersion into the drawing process forced drawing deep into the core of my being and in turn began to inform how I see and react to everything in my life.



Mastering the foundations of drawing is what has and continues to provide artists the freedom to express their ideas and beliefs in an unencumbered manner. The

academic training of Andrea del Sarto, Jean Auguste Dominique Ingres, Edgar Degas, Henri Matisse, Pablo Picasso and Willem de Kooning is what permitted these artists to become the extraordinary master draughtsmen that they were.

Historically the word drawing finds similar sources in both the Latin and Teutonic languages. It simply means to pull or drag. Traditionally, that is exactly how artists draw, by pulling or dragging the tool of their choice across a receptive surface resulting in a mark. These marks can clearly reveal where a

thought starts or stops, or even totally changes. As a result, these moments of discovery are charted or mapped for all to see. Where and how a mark starts or stops, when it changes direction or how it interacts with the edge of the sheet of paper become recordings of these moments. Ultimately the intimate act of mark making gives us a direct link into the artist's persona.

In curating *Super Sized*, I searched for artists whose drawings clearly reveal marks that are unique and highly developed and also challenge traditional drawing techniques. These artists represent a wide scope of drawing methods and styles. Some of them make marks in the traditional sense, whereas others push the boundaries of their preferred media. These styles range from the strong and direct to the subtle, while others are refined or highly energetic.

Traditional drawing is principally used to describe, i.e., record realism or render that which is tangibly in front of the draughtsman. Drawings also were primarily considered to be studies or draughts for finished paintings or sculptures. The scale of these traditional drawings was frequently small, principally because of the difficulty in obtaining large sheets of paper. In fact most old master, large scale drawings were made by combining several small paper sheets to create one large-scale drawing (e.g., cartoons for frescoes and grand paintings). These drawings were usually only seen as a means to an end. Because of the temporary regard toward these large drawings, not many have survived. In those that we can still enjoy, we find very beautiful and truly unique art objects even though this was usually not

the artist's intention. Another reason traditional drawings were smaller was due to the direct link between the artist's thought and the actual moment of recording that thought, i.e., the making of the mark. The intimacy of this procedure, as well as the physical limitations of the hand, finger, elbow and shoulder movements, necessitated a continued comfort and acceptance with small scale. This is part of the reason why sketchbooks are smaller in scale and are often held dear by artists.

Super Sized truly challenges the notions of scale. Although these eight artists approach large-scale drawing differently (different reasons, different processes), one theme runs through all their work: that the scale of the drawing relates specifically to the dimension of the human body in a one-to-one relationship. With these drawings, *size* does matter. The drawings in this exhibition are as big or even bigger than the human body. This has a powerful effect on the artist while making the drawing. A life-sized drawing takes on a presence that can at times be intimidating. The drawing becomes a force to be reckoned with – as if the artist is wrestling with an equal. This often initiates an inspiring challenge for the artist – a back and forth dance with scale creating tension and energy. The resulting marks appear as they do because of the grand scale of the drawing. The artists in *Super Sized* have all fought back and triumphed against the demands of their drawings, and in so doing have pushed their art into new and exciting dimensions.

As Paper Care Specialist at the Detroit Institute of Arts, I have worked with drawings ranging from the 15th to the 21st centuries from most of the world's cultures. Over time I have come to realize that historically, drawing, and in fact all works of art on paper, have acquired the connotation of "second rate" status behind painting and sculpture. Although I disagree with this notion, this has generally been the prevailing attitude amongst many art museum professionals and private collectors. There are several reasons for this, one of which I have described as the "means to the end" attitude. Other reasons are that the historically small size of drawings has generally meant they have had a lesser economic value than painting and sculpture. Unfortunately in our society, the monetary value of objects, or even careers for that matter, often delegates the value of such things. Also, because of their relative small size, drawings have been easier to display or store, thus giving a sense that they are not as important. Portions of this attitude have permeated into many artists making drawings. Just look at how these artists store and handle their drawings compared to their "finished" art objects. As graduate students, artists who want to focus strictly on drawing, find that many graduate programs do not consider a concentration in drawing to be serious. Some of these programs still do not even offer a Master of Fine Art degree in drawing. This attitude in turn affects how artists feel about exhibiting drawings. This, coupled with the way the keepers and collectors of drawing present (or not) this art form, has lead to a diminished interest in drawing exhibitions. This is partly why we are not presented with more quality drawing exhibitions.

These notions must be confronted. Part of the mission of this exhibition is to demonstrate that drawing can in fact compete with painting, sculpture and photography. Over the past sixty years, artists have begun to see drawing as a viable end in itself and have grown confident in working a drawing to a point of completion. The artists presented in *Super Sized* all clearly know and feel that drawing is as powerful as any other art form and in fact it contains aspects that are unique to it alone. For example, a drawing can be the arena for the creation of an imaginary, completely fabricated space. True, painting can do likewise, however not so intimately. The direct link between the artist's thought and the mark, give drawing a heightened energy. In addition, there is a sensual quality in the way marks bond with the paper fibers. A paper surface can be very soft (open), or hard (closed). These attributes affect the energy and quality of the mark. Drawing definitely can be a fully realized, completed product. In fact, when the immediacy and intimacy of drawing are considered, along with large-scale and completeness, drawings often tower over many contemporary paintings and sculptures.

One of my criteria for high quality drawing is the presence of a physical, energetic mark. Many of the best draughtsmen happen to be sculptors or artists who work in the third dimension in some manner. Obviously this is a generalization, but I find it to be true more often than not. I believe this is because those who work three dimensionally have to understand space, and space is, after all, what two dimensional drawing is trying to objectify. Seven of the eight artists in *Super Sized* work with sculpture. Sculptors work (fabricate, build, manipulate) with real, tangible objects, items that have mass in the three dimensional world. This interaction between artist and object involves a physical, energetic process. This imputes physicality to the way they interact with all things around them. In turn, when making marks, they instill this tangible energy into their drawings. This is not an absolute, nor is this to say painters are not excellent draughtsmen. The master draughtsmen I noted at the beginning of this essay were predominately painters. The quality and integrity of the artists in *Super Sized*, both two-dimensional and three-dimensional, proves my point.

These eight draughtsmen combine their highly personalized mark making, with a commitment and insistence on the use of large scale to present us with drawings that are able to take our breath away. This complement of Michigan and New York artists provides the Detroit community a rare moment to get very close to a special group of artists who have been given both the wonderful gift of drawing and the ability to have truly mastered the media.

Douglas Bulka, Curator

Susan Goethel Campbell



SELECTED SOLO AND GROUP EXHIBITIONS

- 2004 *In 2 Words*, Torpedo Factory, Target Gallery, Alexandria, VA
Terrestrial Forces, Museum of Fine Arts, Florida State University, Tallahassee, FL
- 2002 *Susan Goethel Campbell: New Work*, Lemberg Gallery, Ferndale, MI
Hopscotch: Associative Leaps in the Construction of Narrative, Painted Bride Art Center, Philadelphia, PA
The Liquid Language of Artist's Books, University of Wyoming Art Museum, Laramie, WY
The Bones of Clouds: Recent Experiences of Chance, Center Galleries, College for Creative Studies, Detroit, MI
- 2001 *A Century of Collecting 1900-2000: Drawings from the DIA Collection*, Detroit Institute of Arts, Detroit, MI
After the Deluge, Mott Community College Fine Arts Gallery, Flint, MI
- 2000 *Susan Goethel Campbell: Drawings and Books*, Lemberg Gallery, Ferndale, MI
- 1997 *Susan Goethel Campbell: New Work, Network*, Pontiac, MI

SELECTED AWARDS

- 2004 Best of Show Award, *In 2 Words*, Torpedo Factory, Alexandria, VA
- 2002 Fellowship, Jentel Artist Residency Program, Banner, WY
- 1994 Creative Artist Grant, Arts Foundation of Michigan

SELECTED COLLECTIONS

- Allen Art Museum, Oberlin, OH
Cranbrook Academy of Art Museum, Bloomfield Hills, MI
Detroit Institute of Arts, Detroit, MI
McNay Art Museum, San Antonio, TX
Toledo Museum of Art, Toledo, OH
University of Michigan Special Collections Library, Ann Arbor, MI

EDUCATION

- 1989 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI
- 1979 BFA, Alma College, Alma, MI

Susan Goethel Campbell was trained as a printmaker. It is here that she developed her appreciation for the mark. Printmaking also heightened her love of and sensitivity for paper, something that was kindled when she was a young girl by her father. He was a salesman for a paper company. He would bring paper swatches home for Campbell to play and work with. This awareness about paper often finds her going to great lengths to find paper with the correct surface (texture or nap) to receive her ink marks. She draws with brushes that are daubed into viscous etching ink. Layer upon layer is built up to develop a tone. At times, while the ink is still wet, she lifts off areas of ink with a kneaded eraser to lighten the tone, much like a printmaker scrapes out the aquatint plate tone to lighten values. Sometimes the ink is scrubbed into the paper fibers. As these marks are built up, a sensual surface begins to appear. She chooses a monochromatic palette because she finds that color can get in the way. Working monochromatically helps her to focus on the essence of what she is thinking about.



A prominent theme in Campbell's work is the dichotomy found between boundaries and boundlessness. The sky is a subject she often uses because in and of itself, it is boundless. When our human perception is imposed on it, it suddenly has a boundary: the horizon, clouds, a tree or a building and, of course, the limitations of human peripheral vision.

Between 40 and 60, contains the sky as a foundational layer. It is boundless. The boundaries placed atop this boundlessness are seen as building elements. The silhouette quality of these buildings creates ambiguity because they can be viewed either as architectural brackets for sky vistas or as canyons between large cliffs. This drawing also suggests another thematic concept, that of being the contrast between precise manmade objects, i.e., architecture, and the organic quality of geology. Pattern and repetition are yet other interests highlighted in this drawing. When the illusion is stripped away, the basic design element has an ebb and flow. It is as if the drawing is breathing or representing a heartbeat. This pattern has directed Campbell to begin looking at the patterns in EKG printouts. Again, we see the contrast of macro versus micro. This continues in the drawing *Updraft*. The lower portion of the composition contains a figural grouping of black shapes. The impetus for these individual units is based on one mark found on the tail feather of a falcon, the micro. The macro occurs as the individual unit is clustered into a grouping. The arrangement of this grouping depicts the shape of a flock of falcons hovering in a migratory thermal.

Prior to making these drawings, Campbell had not had many opportunities to work with large scale, but she often wanted to because the subjects of sky, flocks of birds and architecture are all monumental. However, the practicality of finding a venue to accommodate large drawings and the problems inherent in storing them kept her work smaller. *Super Sized* has provided her an opportunity to push the themes and formats that she has been exploring through the use of large scale. Campbell is constantly riding the edge as contrasting themes weave in and out of her drawings. The grand scale of these drawings heightens the flux between boundlessness and boundaries. Scale also makes the contrast between micro (mark on feather) and macro (flock of falcons) reverberate even more so. Scale accentuates the push/pull dance occurring between the concrete and the ephemeral. Her tangible marks, i.e., the repetitive layering of ink built up on the paper surface serve as a means of representing the ephemeral, a cloud. These are subtle yet deliberate drawings.

Susan Goethel Campbell

COURTESY OF LEMBERG GALLERY

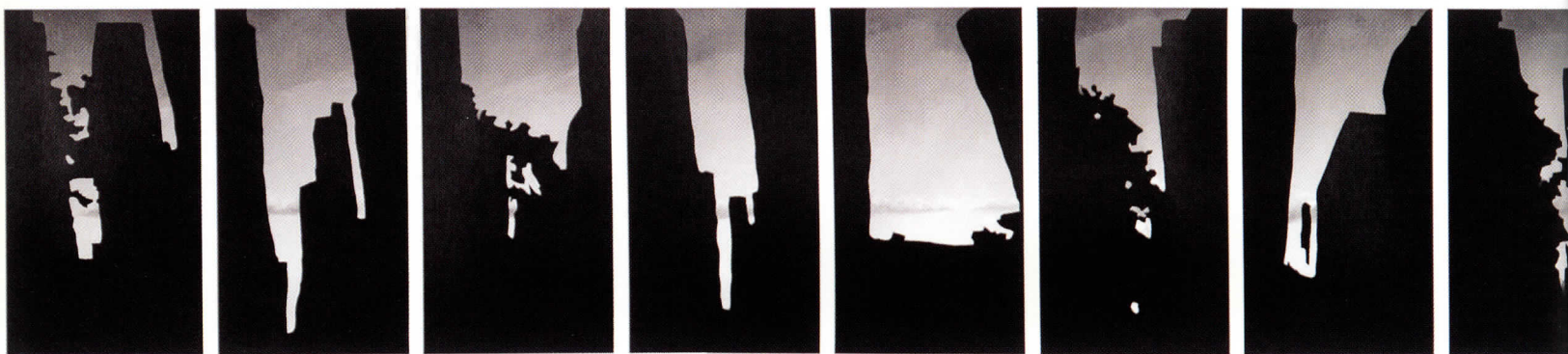
PHOTOGRAPHY BY TIM THAYER



BLUE NORTHER, 2004, 44 x 57.5 inches, brushed ink on paper



DECODING PRECIPITATION, 2004, 51 x 44 inches, brushed ink on paper



Study for *BETWEEN 40 AND 60*, 2004, 21 x 57 inches, brushed ink on paper



UPDRAFT, 2004, 72 x 51 inches, brushed ink on paper

Larry Cressman



SELECTED ONE-PERSON EXHIBITIONS

- 2002 *on line*, Residential College Art Gallery, University of Michigan, Ann Arbor, MI
- 1996 *Drawing (on past experience)*, Mott Community College Fine Arts Gallery, Flint, MI
- 1994 *Drawing on Water*, University of Michigan Museum of Art, Ann Arbor, MI
- 1993 *Treading Water*, Elsie Munro Gallery, Albion College, Albion, MI
- 1992 *Improvisation*, Centre Gallery, Miami-Dade Community College, Miami, FL
- 1991 *Wall Works*, Hill Gallery, Birmingham, MI
- 1988 *Recent Sculpture*, Hill Gallery, Birmingham, MI
- 1987 *Drawings/Sculpture*, Hewlett Gallery, Carnegie Mellon University, Pittsburgh, PA
- 1986 *Larry Cressman*, Fine Arts Center Gallery, University of Arkansas, Fayetteville, AR
Recent Work, Hill Gallery, Birmingham, MI
- 1980 *Drawings, Prints*, Lenore Gray Gallery, Providence, RI

SELECTED GROUP EXHIBITIONS

- 2003 *Michigan Fine Arts Competition 2003*, Birmingham Bloomfield Art Center, Birmingham, MI
Michigan Annual XXXI, The Art Center, Mt. Clemens, MI
- 2002 *Image and Mystery*, Hill Gallery, Birmingham, MI
- 2001 *Line Breaking Boundaries*, Birmingham Bloomfield Art Center, Birmingham, MI
- 1999 *Making ReMarks, Five-Person Drawing Exhibition*, Mary Grove College, Detroit, MI
- 1995 *Interventions*, Detroit Institute of Arts, Detroit, MI
Inaugural Exhibit, Hill Gallery, Birmingham, MI
- 1992 *Arts Competition*, Ella Sharp Museum, Jackson, MI
- 1991 *All Michigan Show*, Krasl Art Museum, St. Joseph, MI
- 1988 *Sculpture: Inside and Out*, Carl Hammer Gallery, Chicago, IL
- 1987 *Part to Part*, Hill Gallery, Birmingham, MI
- 1982 *Michigan Artists All State Exhibition*, Detroit Institute of Arts, Detroit, MI

SELECTED GRANTS AND AWARDS

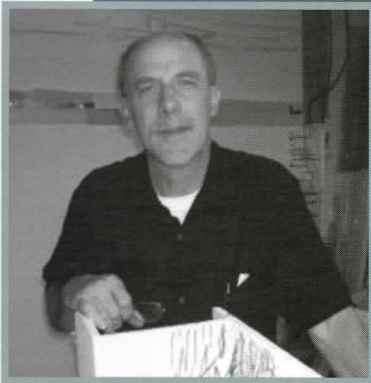
- 2003 Best of Show, Michigan Fine Arts Competition 2003, Birmingham Bloomfield Art Center, Birmingham, MI
Second Place, Michigan Annual XXXI, The Art Center, Mt. Clemens, MI
- 1996 LSA Excellence in Education Teaching Award
- 1993 Arts Foundation of Michigan Creative Artists Grant
- 1992 Best of Show, Arts Competition, Ella Sharp Museum, Jackson, MI
- 1982 Michigan Council for the Arts Creative Artists Grant
Michigan Foundation for the Arts Award for Works on Paper, Michigan Artists '80-'81 All State Exhibition, Detroit Institute of Arts, Detroit, MI

EDUCATION

- 1975 MFA, School of Art, University of Michigan, Ann Arbor, MI
- 1968 BS in Design, School of Architecture and Design, University of Michigan

Larry Cressman studied printmaking and drawing. The physicality of the etched line – the mark – is what excited Cressman. He wanted to isolate this mark and explored various printmaking processes to try and accomplish this. Once he produced a series of prints from a single copper plate. He etched the plate in acid and pulled a print. The plate was etched again and another print was pulled. This process was repeated until the acid literally ate away the entire copper plate. The resulting prints were a documentation of this process (of elimination). But these marks/lines were still “trapped” within the webbing of the paper fibers. Cressman became more and more frustrated with the flatness of the picture plane as he tried to figure out

how to free these lines. He began to cut and tear his older prints and drawings, using these elements in collage. This eventually led to a breakthrough when he had coated thin strips of torn paper with graphite (one of the most traditional of the drawing media). He realized that these strips were actually lines. Suddenly everything opened up for him. The entire environment was now his drawing support (i.e., paper).



Working on such a grand scale, an artist often creates installations. Usually installation artists produce small drawings to work out the logistics of the installation, but for these artists the drawing is a means to the end, the end being the final installation. Cressman is an excellent installation artist. He calls his installations “installation drawings,” but unlike installation artists, who use drawing as a springboard into the final installation, Cressman’s installations are actually about drawing. He looks at drawing through the use of graphite or the composition of linear elements. The walls of the interior space become the “paper” for his drawing.

When given an architectural space, Cressman feels challenged and honored to have the opportunity to work there, and wants to fill it as best he can. He spends time within the space drawing in a small sketchbook. These are intimate drawings that are in response to the available dimensions, usually noting the architecture and structural details. From these drawings, scale maquettes are created. Four of the five images reproduced in this catalog are maquettes for *Super Sized*. Cressman considers the maquette as a drawing, albeit a three-dimensional one. When the drawings are being established within the installation, he interacts with the space and lets the drawing develop on its own, now that everything is at its final scale.

Cressman recycles his marks. He believes everything has a use. It is important that the marks making up a line are his marks, even though they are marks from past works of art. He can always recognize and identify the activity of specific recycled marks. They could be from the proofs of a print or from a disassembled installation. This gives the marks a certain “patina;” they are used and weathered. In turn, this gives his lines a presence that something more pristine would not have.

Cressman has continued to work with graphite and wants it to be a major part of his installations. Graphite is applied to paper, but also to untraditional surfaces such as sticks. There are blackberry bushes growing in his yard. He enjoys the way the branches of these bushes move through space and at times harvests some and coats them with graphite. They are then assembled into the installation and they become the “mark.” Other types of mark making include cutting, tearing of a drawing and sewing (where the thread becomes a physical line). Ultimately he wants to focus just on the line. The line becomes a physical thing, for when it is pinned to the wall, it interacts with the light by casting shadows and reflecting highlights.

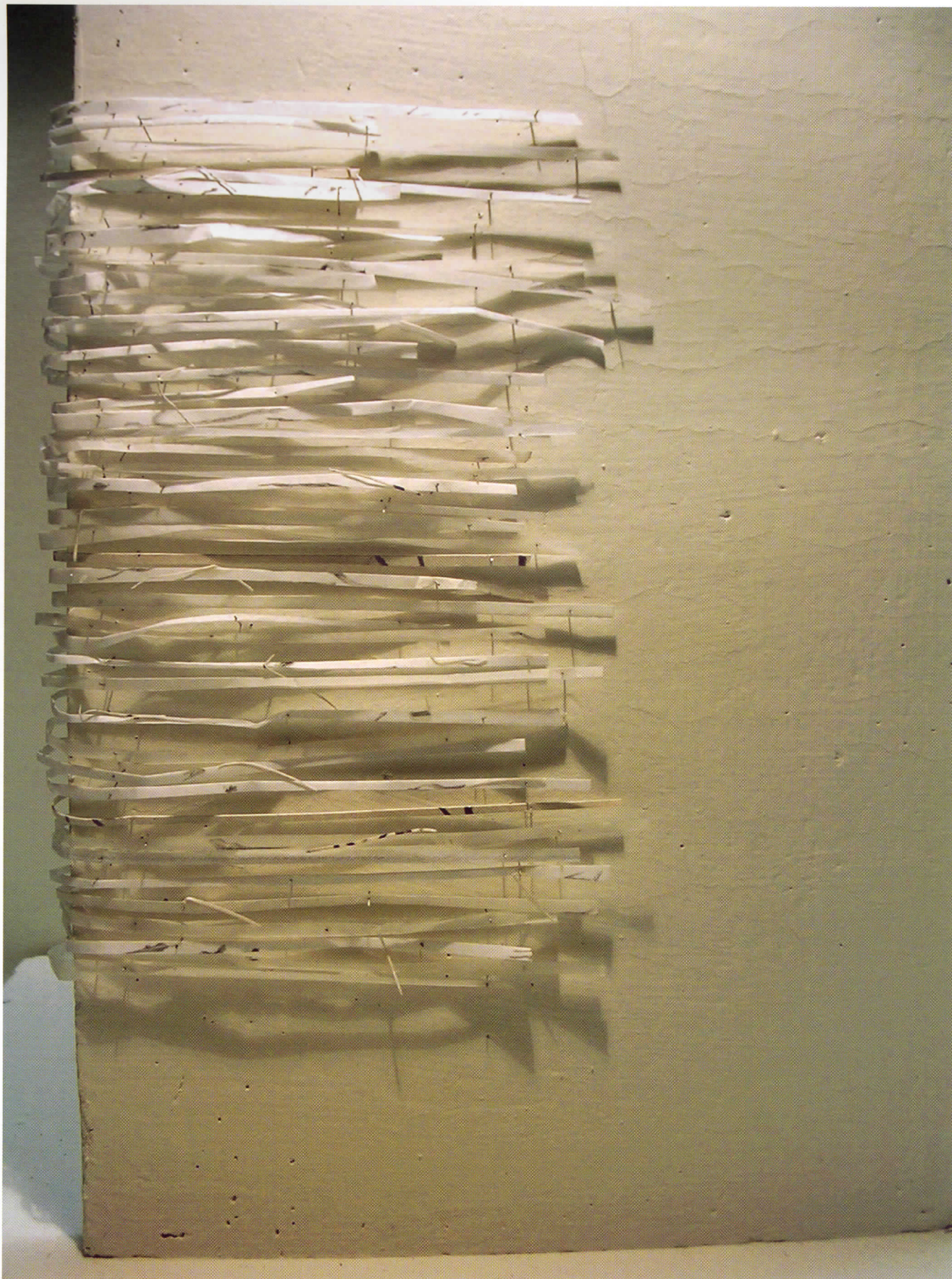
Cressman was asked if there was a size (width or thickness) where a tangible line stops being a line, becoming some other geometric entity like a plane or rectangle. He feels the concept of a line is dependent on the viewer’s spatial relationship to that line. A 4 inch wide by 20 foot long “line” may read as a long flat plane when viewed from 5 feet, but when seen from 50 feet away it appears as a thin, traditionally drawn line. For Cressman, they are always lines because he is constantly moving through his installations.

Larry Cressman

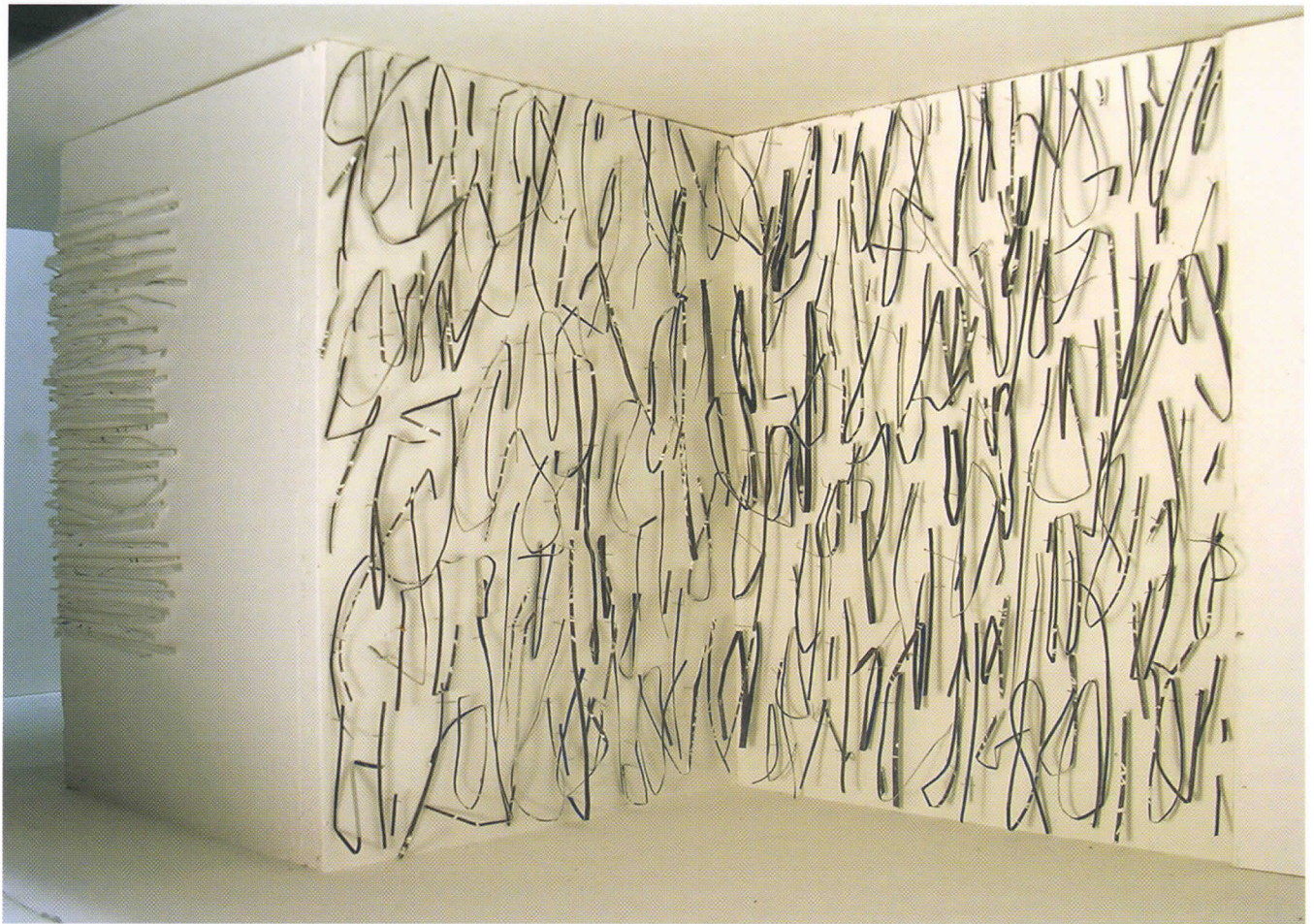
PHOTOGRAPHY BY THE ARTIST



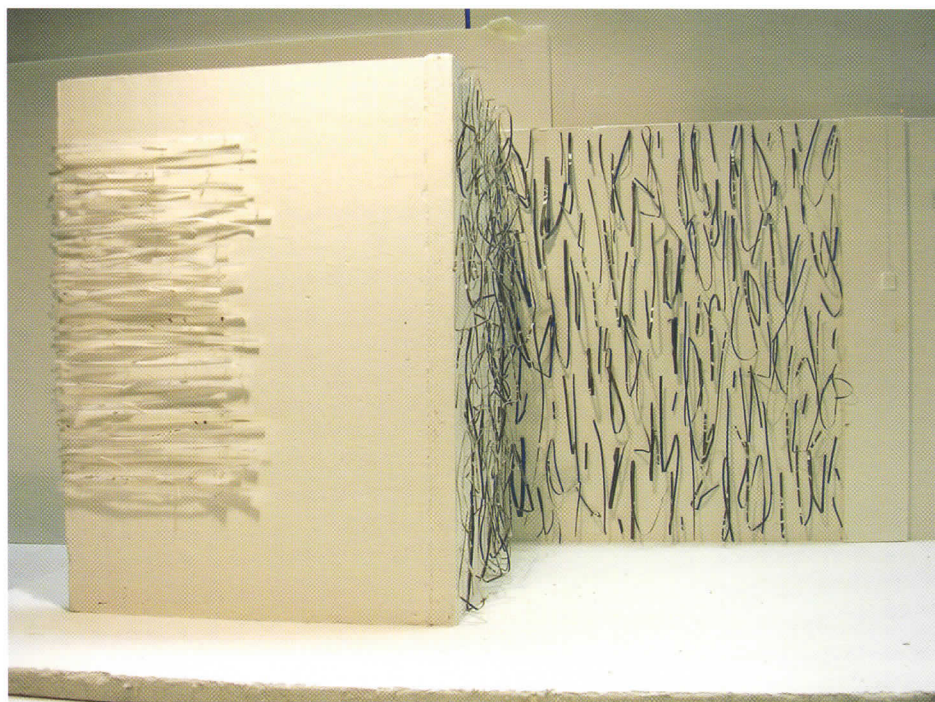
TIME/LINE (FLOOR TO CEILING), 2004, scale model for installation drawing (1":1")
120 x 96 x 2 inches, paper, acetate, graphite, ink, thread, wire



WALL TO WALL #1, 2004, scale model for installation drawing (1":1')
108 x 48 x 6 inches, graphite and ink on paper with wire and pins



WALL TO WALL #2, 2004, scale model for installation drawing (1":1'), 120 x 200 x 6 inches, graphite on paper with pins



ON LINE #2, 2004, scale model for installation drawing (1":1'), 120 x 176 x 1 inches, graphite on paper, glass



CORNER DRAWING #6, 2002, 84 x 40 x 24 inches, graphite, ink, paper, acetate, pins

Tony Hepburn

SELECTED SOLO EXHIBITIONS

- 2002 *Tony Hepburn @ 60*, REVOLUTION, Ferndale, MI
- 2001 *Tony Hepburn: location, location, location*, Arkansas Arts Center, Little Rock, AR
- 2000 *Tony Hepburn: NUBS*, REVOLUTION, Ferndale, MI
- 1999 *Tony Hepburn: Hybridity to Text*, Sawhill Gallery, James Madison University, Harrison, VA
Tony Hepburn: Text (Rhopography Series), REVOLUTION, New York, NY
Tony Hepburn: Drawing and Sculpture '95 - '98, The Clay Studio, Philadelphia, PA
- 1998 *Tony Hepburn: Text (Rhopography Series)*, REVOLUTION, Ferndale, MI
EKWC - European Ceramics Work Center, 's-Hertogenbosch, The Netherlands
Tony Hepburn: Crucible, Dennon Museum Center, Traverse City, MI
- 1997 *Towards Hybridity*, REVOLUTION, Ferndale, MI
- 1995 *European Ceramic Work Center*, 's-Hertogenbosch, The Netherlands
- 1994 *REVOLUTION*, Ferndale, MI
- 1993 *Do Not Think About the Blue Door*, Cranbrook Academy of Art Museum, Bloomfield Hills, MI
- 1992 Dorothy Weiss Gallery, San Francisco, CA
- 1991 Esther Saks Gallery, Chicago, IL
 Bellas Artes, Santa Fe, NM
- 1990 Dorothy Weiss Gallery, San Francisco, CA
- 1988 Helen Drutt Gallery, Philadelphia, PA
- 1986 Dorothy Weiss Gallery, San Francisco, CA
 The New Gallery, Bemis Project, Omaha, NE
- 1985 Ree Schonlau Gallery, Omaha, NE
- 1984 Klein Gallery, Chicago, IL
- 1983 Ree Schonlau Gallery, Omaha, NE
- 1982 Exhibit A, Chicago, IL
- 1980 Yorkshire Sculpture Park, England
- 1978 Exhibit A, Evanston, IL
- 1977 Theo Portnoy Gallery, NYC
- 1973 Herbert Art Gallery & Museum, Coventry, England
- 1972 Richard Demarco Gallery, Edinburgh, Scotland
- 1971 Camden Arts Centre, London, England
- 1969 British Craft Centre, London, England

SELECTED GROUP EXHIBITIONS

- 2004 *Super Sized*, Meadow Brook Art Gallery, Oakland University, Rochester, MI
Double Vision, Northern Clay Center, Minneapolis, MN
A Sense of Identity: Contemporary Ceramic Art, Indiana Purdue University and University of Indianapolis, IN

- 2004 *10*, Revolution Gallery, Ferndale, MI
- 2003 *21st Century Ceramics*, Columbus College of Art, OH
- 2002 *Ceramic Modernism: Hans Coper, Lucie Rie and Their Legacy, The Gardiner*, Museum of Ceramic Art, Toronto, Canada
- 2001 *World Ceramic Exposition*, World Ceramic Center, Seoul, Korea
 Jan Weiner Gallery, Kansas City, MO
- 2000 *Ceramics National*, Everson Museum of Art, Syracuse, NY (traveling)
Color and Fire: Defining Moments in Studio Ceramics, 1950-2000, Los Angeles County Museum of Art, CA
Wilderness Begins in the Human Mind, Maui Arts and Cultural Center, HA
Ceramic Annual 2000, Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA
- 1999 *Postopia*, Cranbrook Academy of Art, Craft and Folk Art Museum, Los Angeles, CA
Contemporary Still Life, Contemporary Art Center of Virginia, Virginia Beach, VA
- 1998 *EKWC, Centro de Artesania e Desenho*, de Galicia, Lugo
Ceramic Still Life: The Common Object, Oliver Art Center, California College of Art and Crafts, Oakland, CA
- 1996 *Alfred Teaches Ceramics: 1900-1996*, Museum of Ceramic Art, Alfred University, NY (catalogue)
Large Objects and Drawings, Arkansas Arts Center, Little Rock, AR (catalogue)
- 1995 *Interventions*, Detroit Institute of Arts, MI (catalogue on CD ROM)
- 1992 *Drawings*, Smithsonian Institution, Washington, DC
Objects and Drawings from the Besser Collection, Arkansas Art Center, Little Rock, AR; Philbrook Art Museum, Tulsa, OK
- 1990 *3 Sculptors, 3 Coasts*, Blue Star Art Space, San Antonio, TX
- 1989 *Art in New York*, Albright Knox Art Gallery, Buffalo, NY
- 1987 *American Ceramics*, Museum of Contemporary Art, Seoul, South Korea
The Eloquent Object, Philbrook Art Museum, Tulsa, OK; Oakland Museum, CA; Museum of Fine Arts, Boston, MA
Clay Revisions: Plate/Cup/Plate, Seattle Arts Museum, WA
- 1985 *8 concepts*, American Craft Museum, NYC; Washington Gallery of Art, St. Louis, MO
- 1980 *American Porcelain*, Renwick Gallery, Washington, DC and touring
- 1979 *100 Years of American Ceramics*, Everson Museum, Syracuse, NY and touring
- 1977 *Art in New York*, Albright-Knox Art Gallery, Buffalo, NY
- 1975 *The 3rd International Ceramics Exhibition of Japan*, Tokyo, Japan

- 1972 *10 British Ceramists*, European Touring Exhibition, British Council
- 1970 *Ceramics Biennale*, Faenza, Italy
- 1969 *The Digswell Experiment*, Victoria & Albert Museum London, England
 Seibu Gallery, Tokyo, Japan
 Smithsonian Institution, Washington, DC
- 1968 *5 British Potters*, Victoria & Albert Museum, London, England

HONORS/AWARDS

- 1991 The Virginia Groot Foundation Award
- 1990 New York State Council on the Arts Fellowship
- 1986 New York State Council on the Arts Fellowship
- 1985 National Endowment for the Arts Fellowship
- 1970 Gold Medal, Ceramic Biennale, Faenza, Italy

COLLECTIONS

- Ichon World Ceramic Center, Suwon, Kyonggi-do, South Korea
- Los Angeles County Museum of Art, CA
- Museum of Contemporary Art, Seoul, South Korea
- Charles A. Wustum Museum of Fine Arts, Racine, WI
- Victoria & Albert Museum, London, England
- Maxine and Stuart Frankel Foundation, Bloomfield Hills, MI
- International Ceramics Museum, Faenza, Italy
- Cranbrook Academy of Art Museum, Bloomfield Hills, MI
- Mint Museum of Art, Allan Chasanoff Collection, Charlottesville, NC
- Kanazawa Art Museum, Japan
- Oakland Museum of Art, Oakland, CA
- Bemis Foundation, New Gallery, Omaha, NE
- Sheldon Memorial Art Gallery & Sculpture Garden, Lincoln, NE
- The Museum of Contemporary Art, 's-Hertogenbosch, The Netherlands
- European Ceramic Work Center, 's-Hertogenbosch, The Netherlands
- Arkansas Art Center, Little Rock, AR
- Philbrook Museum of Art, Tulsa, OK
- Stoke-on-Trent, City Museum and Art Gallery, England
- The British Council Collection
- Burlington Art Centre, Toronto, Canada
- Abbott Hall Museum, Kendal, England
- Takashymya Gallery, Tokyo, Japan
- H.R.H. Queen Elizabeth II, England

EDUCATION

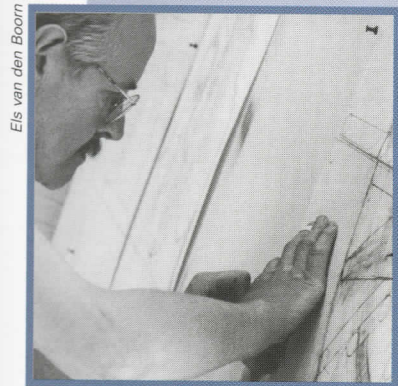
- 1963-1965
 A.T.D., London University
- 1959-1963
 N.D.D. Camberwell College of Art, London

SUPER SIZED

Drawn to Completeness

Sculptors generally use drawing as a means to work out their ideas before the "real" art, i.e., sculpture, begins. **Tony Hepburn** approaches drawing this way. However, even though his drawings are a preparation for the sculpture, there is no doubt that they are also an end in themselves. Here are drawings that are clearly finished works of art. They are not diagrams for the sculpture fabricator. Hepburn feels that the

best drawings come from the pure conscious of the artist (e.g., doodles where the unconscious flows freely onto the paper because the artist is not forcing a thought). He has hundreds of sketchbooks where his ideas are recorded. These are small, intimate and private drawings, something that he may not want to share with the public. Approximately five percent of these sketchbook drawings are translated into large scale drawings. These large drawings serve as springboards for Hepburn's sculpture. They function as maquettes as well as calisthenics, his term for loosening up or "getting in shape" for the sculpture. He states that drawing at this scale is very liberating because he does not have to deal with the practicalities of life, things like gravity, friction, time and scale. In a drawing, anything can happen and it can be believable. Though these drawings serve as maquettes, they may or may not become sculpture. Sometimes only parts of the drawing are translated into sculpture. The large scale is necessary because there is a 1:1 ratio between the drawing and the sculpture.



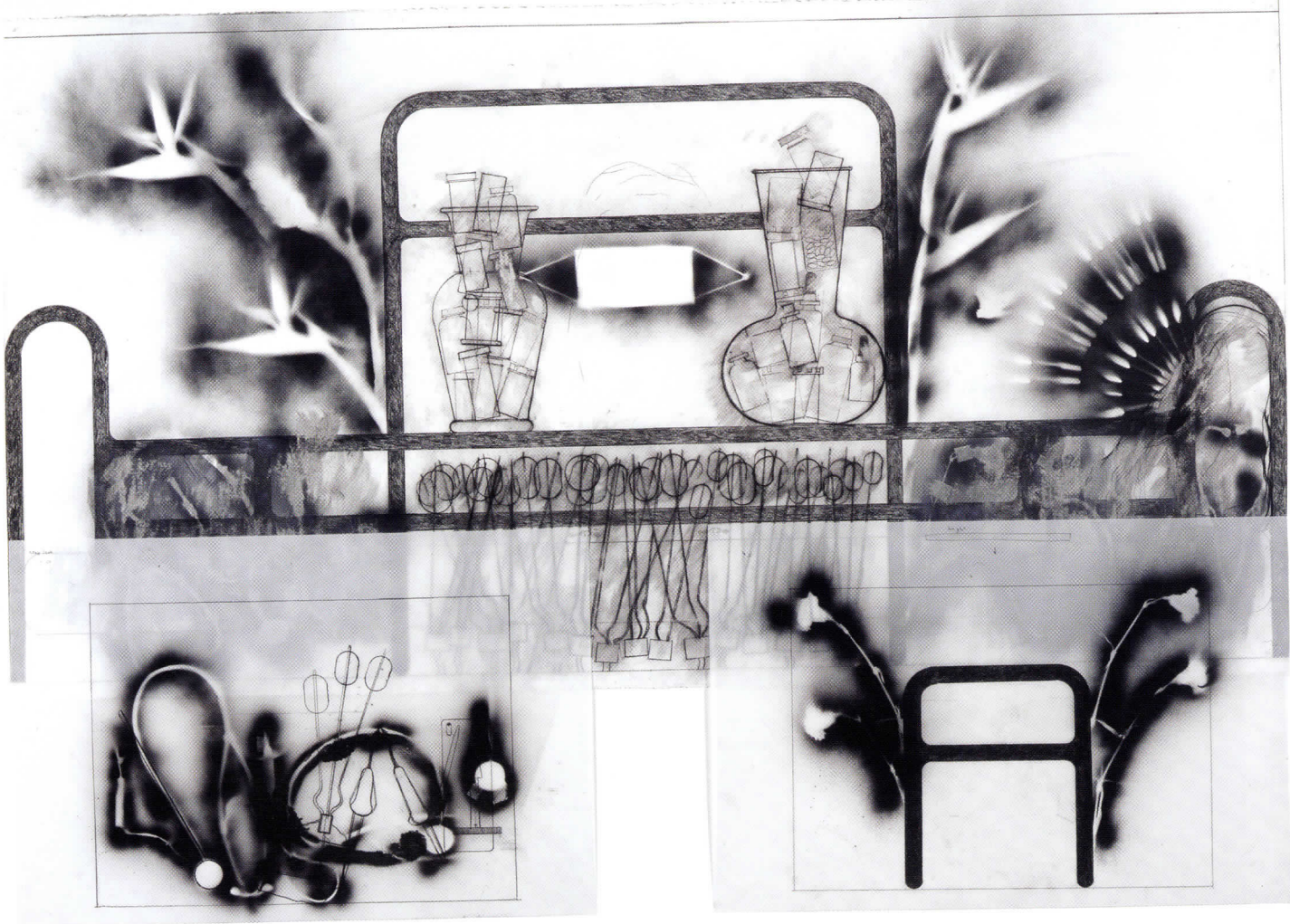
Els van den Boom

Hepburn's media consists primarily of compressed charcoal pencil, matte black aerosol paint and stencils (note the morphine suckers in *Birds* that fan out like part of a flower, a very nice metaphor). He also uses a disc sander as a type of eraser. The areas beneath the beds in *Birds* and *Retablo* have been sanded down to give the sense of looking through a veil or mist.

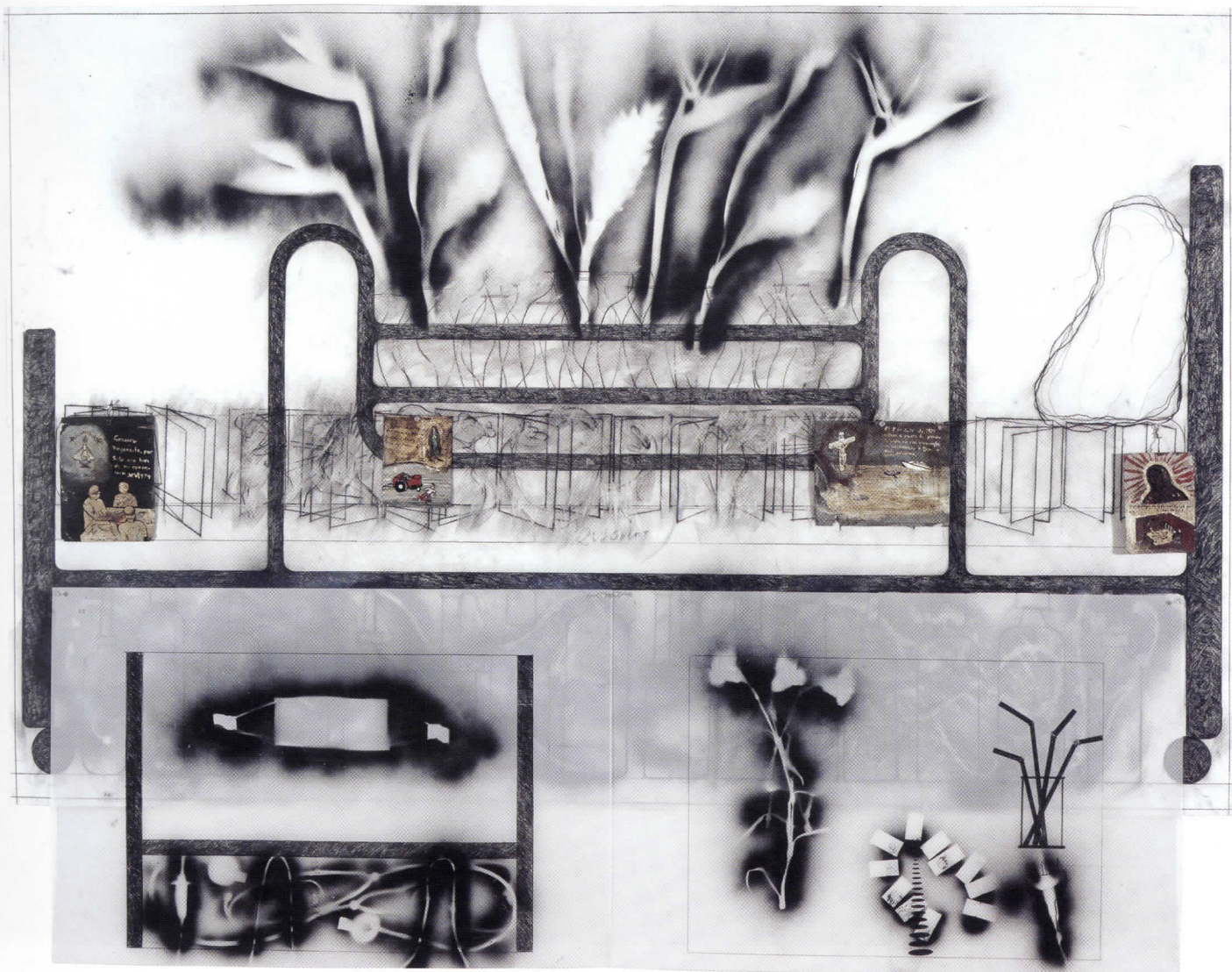
This body of drawings came immediately after the death of Hepburn's wife. He had no choice in the subject matter. There was no alternative; these drawings had to be made. They directly confront art, life and death – not easy subjects – but essential issues to the human condition. Distributed throughout the drawings are images of medical devices, surgical masks, IV tubing, and hospital beds. All four drawings contain bed or table shapes seen in thick, dark silhouettes. These structures are drawn with crisp, firm edges, offering a striking contrast to the more free-flowing mark making throughout the rest of the drawing. These hard-edge elements represent the all-consuming precision of hospital procedures. Hepburn spent a lot of time in the hospital with his wife before she died. He found the control and order in the hospital to be quite a contrast to his usual world, which is filled with his family and art.

These drawings are divided structurally into top and bottom sections. This division represents two colliding worlds. The upper portion contains flowers. Hepburn's wife loved flowers and always had them present. There are also exotic images that were important to Hepburn and his wife, sometimes representing their travels. The upper divisions have a sense of living, beauty, and above all, hope. The lower divisions are jumbled and tangled, filled with mysterious implements of medicine and life support. This area represents the unfortunate reality of the cancer. These drawings teeter-totter between joy and love on one hand, and the harsh realities of our human existence on the other.

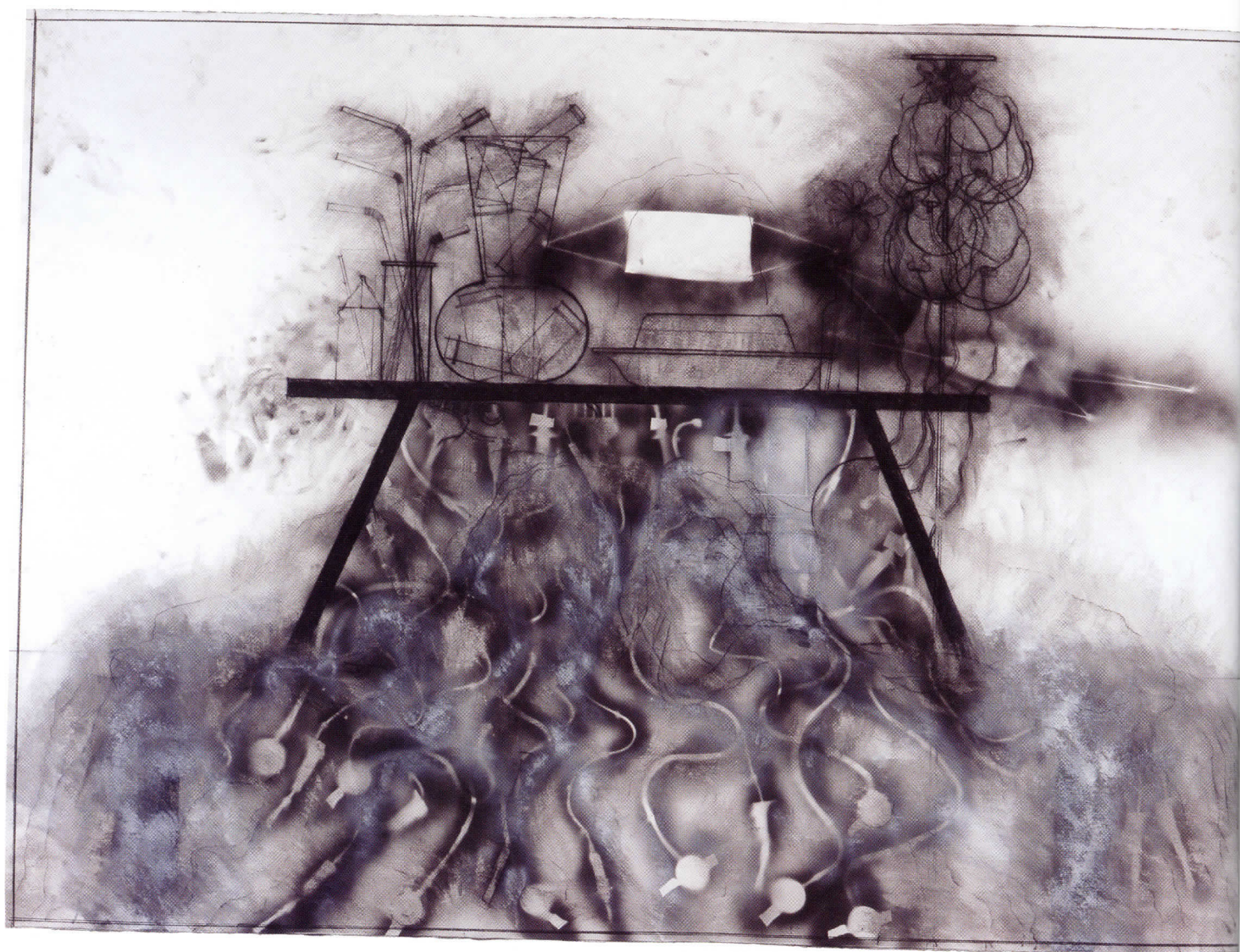
Tony Hepburn
COURTESY OF THE ARTIST AND REVOLUTION GALLERY
PHOTOGRAPHY BY TIM THAYER



BIRDS, 2004, 42.25 x 79.5 inches, charcoal, conté, acrylic on paper



RETABLO, 2004, 50.5 x 78 inches, charcoal, conté, metal, acrylic on paper



BEDTRAY, 2004, 52.5 x 72 inches, charcoal, conté, acrylic on paper



CATHETER, 2004, 52.5 x 81 inches, charcoal, conté, acrylic on paper

John Newman



EXHIBITIONS

40 one-person shows and more than 120 group exhibitions in galleries and museums throughout the United States, Europe and Asia including:

Museum of Modern Art

Whitney Museum

Brooklyn Museum

Grand Gallery of Berlin

Yokohama Museum

Walker Art Center, Minneapolis

National Art Gallery, Washington, DC

SELECTED PUBLIC COLLECTIONS

Albright-Knox Gallery, Buffalo, NY

Art Institute of Chicago

Brooklyn Museum

Des Moines Art Center

The Fogg Art Museum

List Center for the Visual Arts

MIT

Los Angeles County Museum of Art

Metropolitan Museum of Art

Museum of Modern Art, NY

The Nasher Collection, Dallas

National Gallery of Australia, Sydney

Walker Art Center, Minneapolis

Whitney Museum of American Art

SELECTED LARGE SCALE SCULPTURE COMMISSIONS

2002 City of Richmond, Main Street Station, Richmond, Virginia

2000 Public Sculpture Placement Program, Grounds for Sculpture

1999 Dai Nippon, Tokyo, Japan

1998 Grounds for Sculpture, Hamilton, NJ

1995 Center of Contemporary Graphics and the Tyler Archive

Collection, Uzumine, Japan

1989 Storm King Art Center, NY

General Mills Corp., Minneapolis

SELECTED GRANTS

2003-2004

American Academy in Rome; Rome Prize in Sculpture

2001 Pollack-Krasner Foundation

1998 Senior Fulbright to India

1995 and 1990

New York Foundation for the Arts

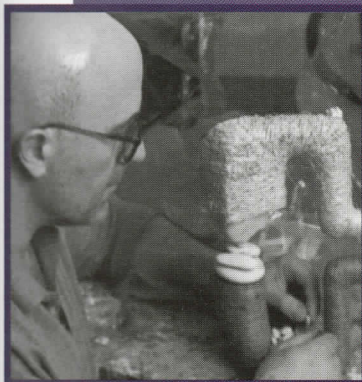
1992 Guggenheim Fellowship

1986 National Endowment for the Arts

EDUCATION

1975 MFA, Yale School of Art

John Newman's 1981–1990 drawings had a direct link to the sculpture he was fabricating at that time and were representations of particular sculptural ideas. Newman refers to these early works as "extended" shop drawings. Unlike traditional shop drawings, these were unique works of art in their own right. The sculpture was literally built atop the drawing, which served as a road map for the sculpture. The figure and ground depicted in these drawings is an "actual" space. By 1991 Newman was adding all sorts of data to the field of his drawings. The central figure, i.e., the image of the sculpture, would stimulate ideas that could not be contained by the outline of itself. Newman would accumulate more and more information such as mathematical notes, numbers, reminders to himself, doodles, and associations stating what the shape looks like. *Untitled*, 1991 is a drawing that exemplifies this type of background. The artist's observations float around the central image as if the main image were releasing pollen, spores or bits of dust (the ideas). These are emitted in response to the stimuli evoked as he interacts with the central image.



Newman has traveled extensively visiting countries such as India, Japan, China, and Africa. Due to the logistics of travel, he was forced to make smaller drawings. These drawings were similar to *Untitled*, 1991, but much smaller. As he immersed himself in these cultures, he was impressed with how small everyday objects – objects used for rituals, magic or utilitarian uses – were small in stature but powerful in meaning. They were intimate to the user but held the potential of something huge. Given his Western art historical conditioning where art is grandiose and theatrical (and often not so mean-

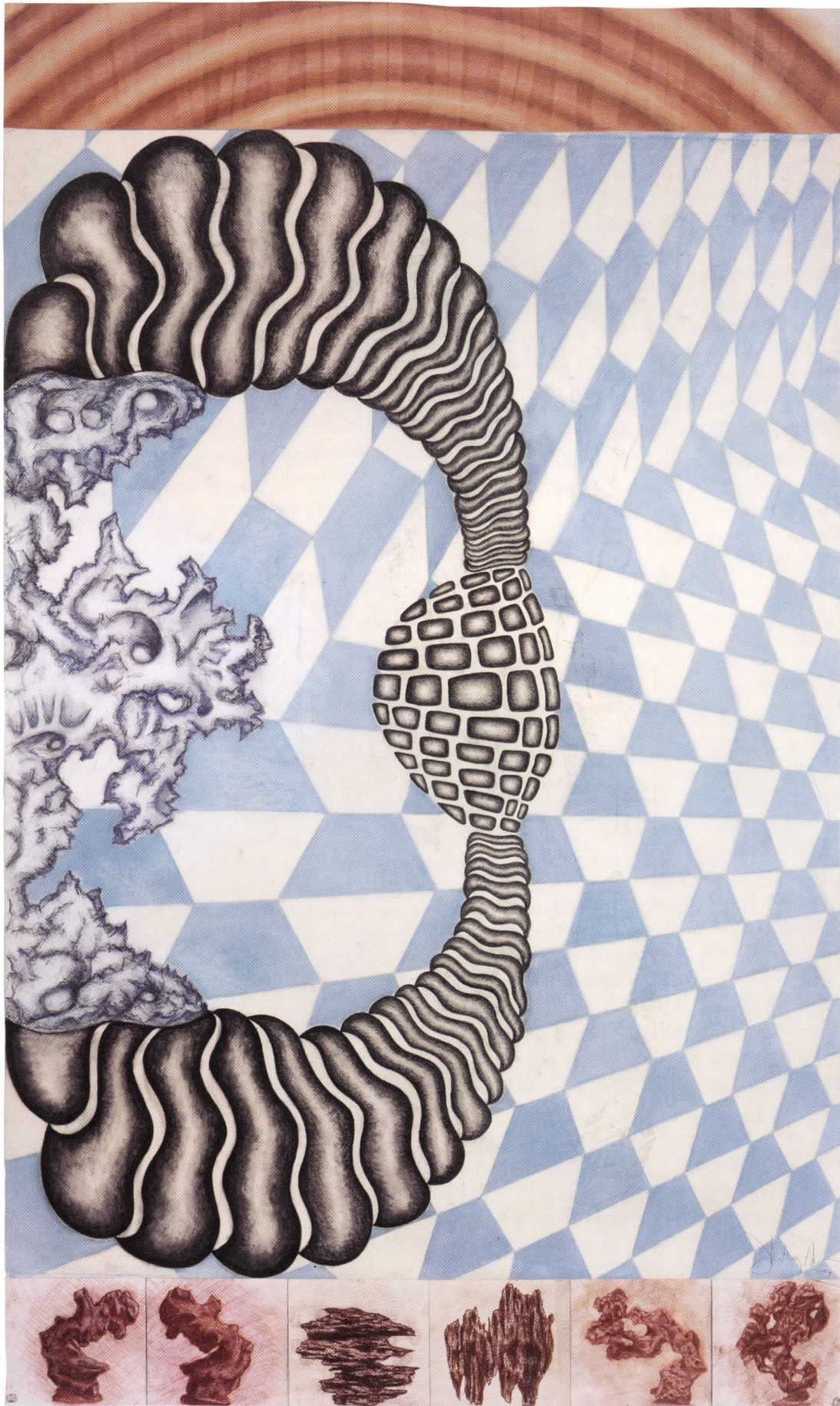
ingful), he was struck by the irony of how much power these small objects contained. The strength or power of these objects (their largess) was released from within the viewer/user's imagination. Newman began to think about how he could make small objects that were actually infinite. Around 1995, he stopped making large-scale drawings. His small drawings became more and more concerned with the power of the small object. The objects within these drawings continued to release their pollen, and in so doing the objects became fantastic, containing a presence that was not part of the everyday world. He began to render the invented space within the drawing, creating an imaginary dimension. In 2003, he began to make large-scale drawings again. Three of these drawings are included in *Super Sized*. These large drawings, different from those of eight years earlier, are less about sculpture and more about playing with the imaginary space. He found the drawings held up on their own, without the sculpture. The invented space within the drawings allows for many interpretations. There are endless ways of looking at this space. Ironically, these are still drawings of sculpture, but sculpture that cannot be made. They appear to be tangible, yet could not possibly exist within the physics of our daily existence. In this dimension there is no gravity or adhesion. Being free of these constraints, Newman's thought process can flow freely. Within this imaginary space, traditional notions of perspective, illusion and flatness are collapsed or folded together. Newman takes the conventions we normally associate with our understanding of space and plays with them so they coexist in impossible situations. All of his associations and thoughts, sometimes occurring simultaneously, are layered and built up in these drawings. These drawings serve as giant notebook pages for Newman. As the viewer interacts with this work, a type of delamination begins. It soon becomes apparent that different processes and times are compressed into one space. The spores begin to cascade as the viewer deconstructs the layers: in a way, a similar reversal of the way Newman built them up.

One of Newman's favored drawing implements is the china marker. This waxy pencil is used in industrial applications for marking steel. It was while fabricating his earlier sculptures that he began also to use this tool on paper. The waxy marks this tool makes can be buffed if needed. Newman uses color to differentiate certain areas, like the color codes of a map. He found he could also differentiate by manipulating tones, values or the sheen of a mark. This added ability of a mark allows it to be made repeatedly and then by adjusting its reflective sheen, it can be imparted with many different meanings.

John Newman



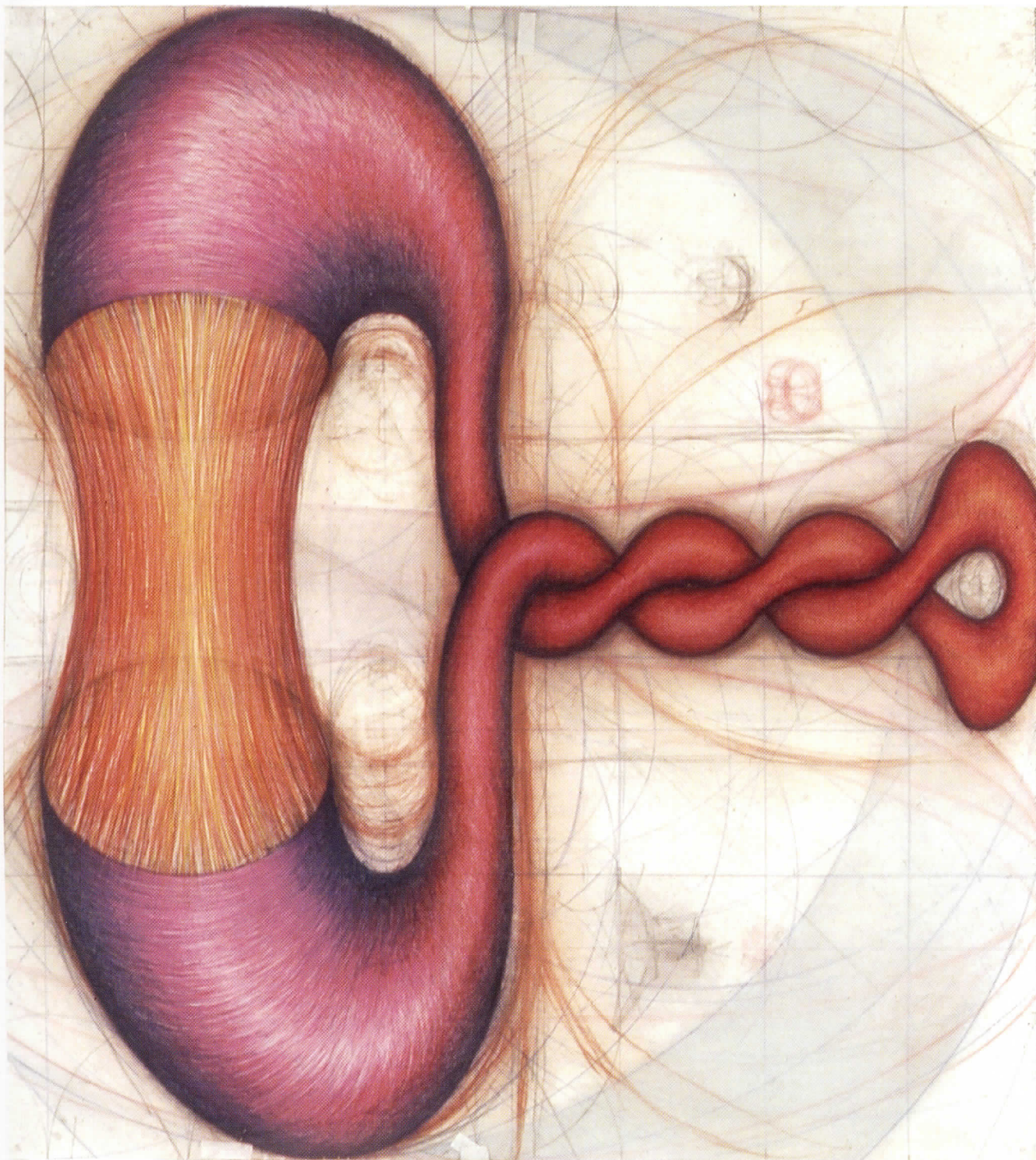
UNTITLED (barbed wire), 2003, 60 x 36 inches, gouache, colored pencil, china marker, graphite, paper



UNTITLED (scholar's rock), 2003, 60 x 36 inches, gouache, colored pencil, graphite, paper



UNTITLED (desert sand), 2003, 60 x 36 inches, gouache, colored pencil, graphite, paper



UNTITLED, 1991, 69 x 63 inches, china marker, chalk, color pencil and pastel

Gordon Newton



SOLO EXHIBITIONS

- 2002 *Gordon Newton: The Old Church Window*, Book Beat, Oak Park, MI
- 2001 *Gordon Newton: Selections from the James F. Duffy Jr. Gift*, Detroit Institute of Arts
- 1989 *Marine Light Series 1987-1988*, Joy Emery Gallery, Grosse Pointe Farms, MI
Love, Life, Geometric Heritage 1988-89, Susanne Hilberry Gallery, Birmingham, MI
- 1983 *Gordon Newton*, Feigenson Gallery, Detroit, MI
- 1973 *Gordon Newton*, J. L. Hudson Gallery, Detroit, MI

SELECTED GROUP EXHIBITIONS

- 2003 *Detroit, Detroit*, Susanne Hilberry Gallery, Ferndale, MI
- 1999 *Back Room Exhibition*, Susanne Hilberry Gallery
- 1998 *Assemblage*, Center Galleries, Center for Creative Studies, Detroit, MI
A Sustaining Passion: The Tsagaris/Hilberry Collection, Cedar Rapids Museum of Art, Cedar Rapids, IA; Dubuque Museum of Art, IA; with catalogue
- 1997 *Salient Green*, Susanne Hilberry Gallery
- 1996 *Black and Blue*, Susanne Hilberry Gallery
- 1994 *Group Exhibition*, Susanne Hilberry Gallery
- 1993 *Group Exhibition*, Susanne Hilberry Gallery
- 1991 *Drawings*, Susanne Hilberry Gallery
- 1986 – 1987 *Awards in the Visual Arts 5*, Neuberger Museum of Art, State University of New York — Purchase; Columbus Museum of Art, Ohio; Norton Gallery and School of Art, West Palm Beach, Florida; with catalogue
- 1984 *Contemporary Art in the Collection of Florence and S. Brooks Barron*, Meadow Brook Art Gallery, Oakland University, Rochester, MI; with catalogue
- 1982 *Guts*, Herron School of Art Gallery, Indiana University, Indianapolis
- 1980 – 1981 *Kick Out the Jams: Detroit's Cass Corridor*, 1963 – 1977, Detroit Institute of Arts
- 1979 *Art Inc.: American Paintings from Corporate Collections*, Montgomery, AL; with catalogue
At Cranbrook: Downtown Detroit — Twenty-one Artists, Cranbrook Academy of Art Museum, Bloomfield Hills, MI; with catalogue

- 1978 *Young American Artists: Exxon National Exhibition*, The Solomon R. Guggenheim Museum, New York; with catalogue
- 1973 *American Drawings*, Whitney Museum of American Art, New York; with catalogue
- 1972 *Twelve Statements beyond the 60's*, The Detroit Institute of Arts; with catalogue
- 1970 *58th Exhibition for Michigan Artists*, The Detroit Institute of Arts

AWARDS

- 1986 Awards in the Visual Arts 5, The Equitable Life Assurance Society and the Rockefeller Foundation
- 1982 Michigan Foundation for the Arts Award
- 1970 Mr. & Mrs. Lester B Arwin Purchase Prize and Detroit Artists Market Prize

GRANTS

- 1983 Michigan Council for the Arts, Creative Artist Grant
- 1981 National Endowment for the Arts, Creative Artist Grant
Michigan Council for the Arts, Creative Artist Grant
- 1979 National Endowment for the Arts Fellowship

EDUCATION

- 1971–1972 Wayne State University, Detroit, MI
- 1969 Society of Arts and Crafts, Detroit, MI



Courtesy of Detroit Institute of Arts
Gift of James F. Duffy Jr.
Photographer ©2004 Detroit Institute of Arts.

Gordon Newton is a very private and enigmatic person, yet his drawings reveal an intense energy and a truly unique manner of image making. He has been one of Detroit's premier artists for nearly 30 years. He has tackled subjects as diverse as the industrial, the dimensions of time, architecture, social issues, motion, natural cycles, technology, British Art and energy issues. He has a strong bond with Michigan and the cycles of nature as he experiences them in this state; this has had particular influence on him. Newton finds additional resource material in the many catalogs and magazines he subscribes to. These periodicals feature subjects that range from farm machinery and science to fine art. Often pieces of the actual journals are collaged directly onto drawings where they serve as springboards for the drawing. He considers any artwork he makes with paper, no matter what the media or structure, to be a drawing. His working process involves intense research into every possible approach to a subject via hundreds of drawings. These become series with specific themes. As a series develops, a selection of these drawings is made and they are reworked. At times, the initial image is obliterated by repeated layering and building of marks. Frequently the work is covered with thick coats of varnish or resin, a signature Newton technique. What started as a delicate piece of paper is built upon to the point of becoming a piece of rigid cardboard.

In the early 1970s Newton was making large 40 inch by 50 inch drawings that exuded an intense energy. In some of this work he applied graphite so thickly and intensely that the surface of the drawing looks like polished metal (*the Record Album series*). In the 1980s he began a process that continues today. He recycles many of the larger, older drawings by cutting them into smaller pieces. He then rearranges and collages these pieces into smaller, more personal scaled drawings. Newton wants the viewer to not only look at the drawings, but also to pick them up, hold and contemplate them.

Super Sized is exhibiting two series from 2002-2003 that for identification purposes in this catalog will be referred to as (*Series A*), which is comprised of 40 individual, 9 inch by 6 inch drawings, or elements, and (*Series B*) which consists of 33, 9 inch by 6 inch elements. These elements work as separate drawings, but when placed together, transform into one large work, much like the way small pieces of stained glass come together to make a single stained glass window. When the small elements are combined, they work together to make a powerful whole. In the early 1980s Newton developed an interest in his British heritage. During this time he developed two series, *Untitled, (Family Tree)*, 1981, and *Untitled, (On the Thames English Cottage)*, 1984. Some imagery in (*Series A*), relates to these 1981-1984 series and several elements actually include inscriptions on the verso with British names and places (e.g., *Sherwood Forest and Kirkstall Abbey*).

Both (*Series A*), and (*Series B*), offer a limited palette. First there is the pale green of the stenographer paper, the starting support of the drawings. Built atop this is black, iron oxide and cerulean blue. (*Series A*), contains images of windows, doorways or portals. Several of these elements are inscribed *The Old Church Window*. These compositions have borders that serve as strong framing devices that place emphasis on the inner openings, helping draw the viewer's attention into that internal space. Elements in (*Series B*), also make reference to portals. However, the predominate image here is a grid or latticework. This grid is built up with several layers of marks. It takes on an opacity reminiscent of a wall. It seems as if the wall is keeping the viewer at a distance. Yet the openings in the latticework (small portals) allow us to peer into an inner space. An inner glow of light emanates from these small openings. One (*Series B*), element depicts a lone, stocky, menacing figure, looming in front of us, waiting for a confrontation. This figure relates to some of Newton's more private drawings of doodles and cartoons.

True to Newton's interest in constructing three-dimensional objects, he has made a storage box for the elements of (*Series A*). This utilitarian object takes on the sense of holy depository due to the collaging and mark making he has applied to it. Newton can take any object and transform it into a powerful work of art.

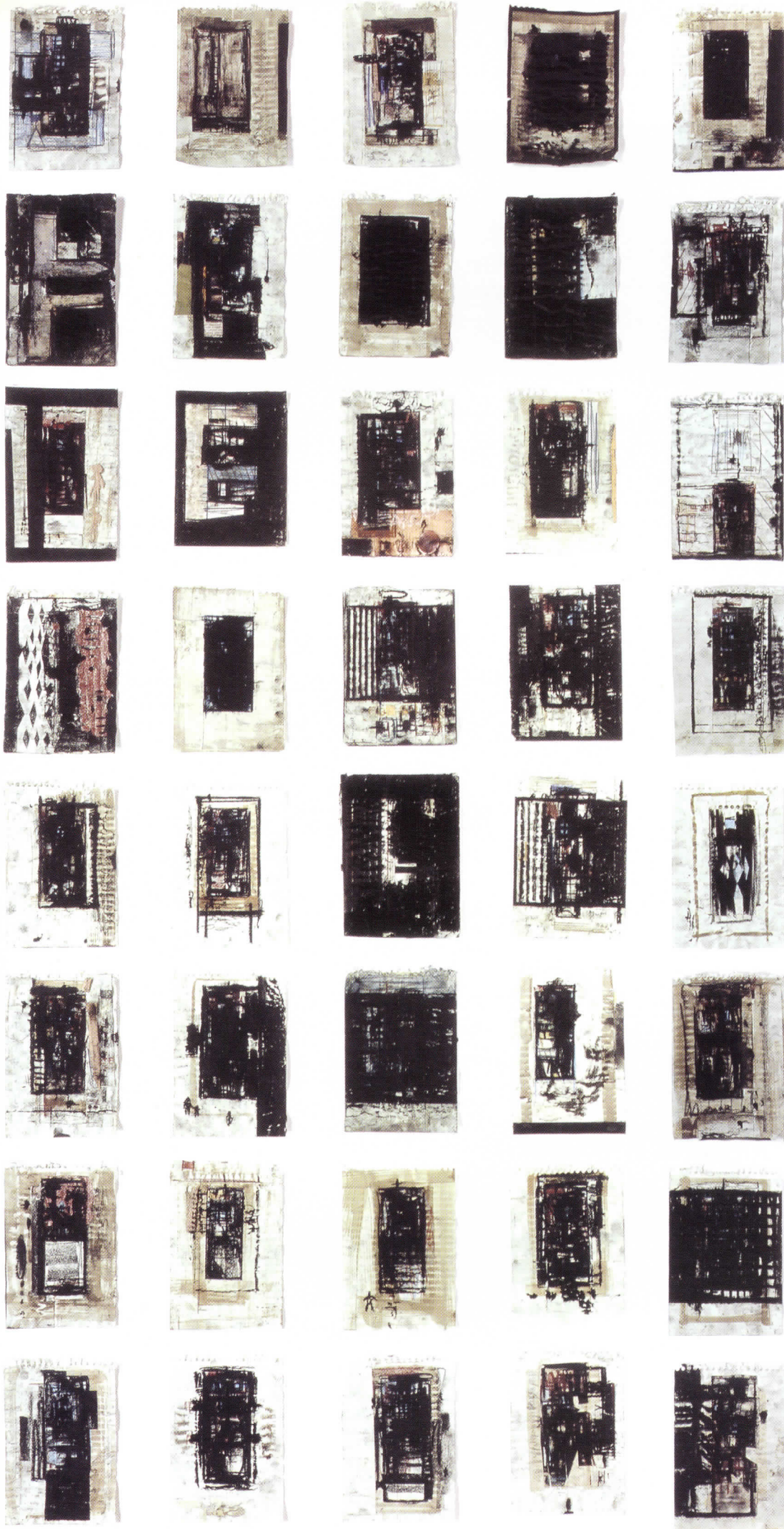
Gordon Newton

COURTESY OF SUSANNE HILBERRY GALLERY

PHOTOGRAPHY BY TIM THAYER



Detail of (*SERIES A*), 2003 (inscribed on verso: The Immigrant), 8.25 x 5.87 inches (shown actual size), oil pastel and pencil on paper



(SERIES A)

2002-2003

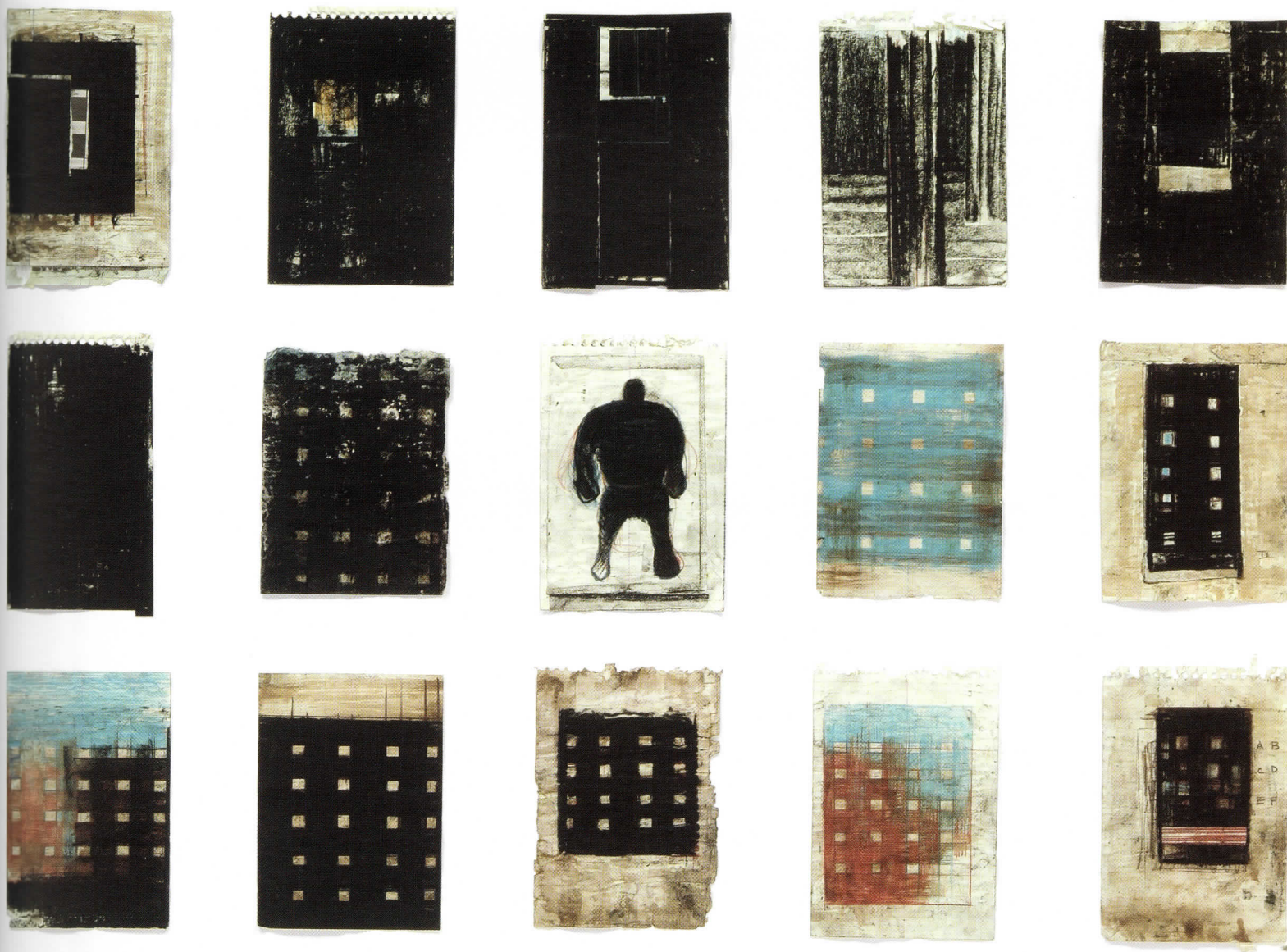
comprised 40 elements

93 x 46 inches

mixed media



Detail of (*SERIES B*), 2002-2003, 9 x 6 inches (shown actual size), oil pastel, pencil, varnish on paper with collage



Detail of (*SERIES B*), 2002-2003, fifteen of thirty-three elements, mixed media

John Richardson



TEACHING POSITIONS

- 2004 – present
Associate Professor of Art, Sculpture,
Wayne State University
- 1998 – 2004
Assistant Professor of Art, Sculpture,
Wayne State University

SELECTED RECENT EXHIBITIONS

- 2004 *Note-Think-Process*, Central Michigan University,
Mt. Pleasant, MI (group)
- The State of Sculpture in Michigan Universities*,
Midland Center for the Arts, Midland, MI (group)
- 2003 *Timed Events*, Macomb Center for the Performing
Arts, Clinton Township, MI (one person)
- New Works in Sculpture*, Paint Creek Center for the
Arts, Rochester, MI (one person)
- 2002 *Circle Squared: Recent Work*, Mott Community
College, Flint, MI (one person)
- Circle Squared*, Newaygo County Council for the
Arts, Fremont, MI (one person)
- Bare Walls, Small Sculpture*, Buckham Gallery,
Flint, MI (group)
- Pulse*, Gallery Korea, Korean Cultural Service,
New York, NY (group)
- Cause/Effect*, University of Nebraska-Lincoln,
Lincoln, NE (group)

SELECTED RECENT AWARDS

- 2004 Humanities Center Faculty Fellow, Wayne State
University
- 2002 University Research Grant, Wayne State University

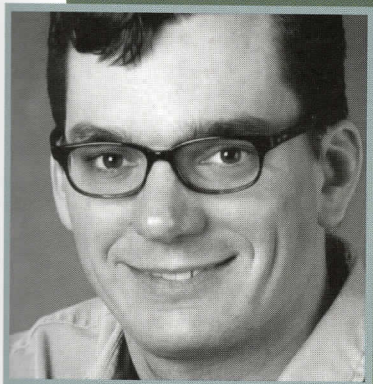
PUBLIC COLLECTIONS

- Ironbridge Outdoor Museum of Sculpture, Coalbrookdale,
England, U.K.
- Lumsden School, Aberdeenshire, Scotland, U.K.
- Michigan Legacy Art Park, Crystal Mountain, MI
- City of Yanqing, Beijing, People's Republic of China

EDUCATION

- 1996 MFA in Sculpture, University of Wisconsin –
Madison, Madison, WI

John Richardson is a sculptor who normally uses the drawing process to make shop drawings for his sculpture. He makes marks directly onto the wood or steel he is working with. These drawings are quite compelling and reveal much about the decision making of this artist. However he does not consider these drawings as finished works of art and in fact most of these marks are destroyed in the fabrication of the



sculpture. The drawings in *Super Sized* represent a new direction for Richardson, both in media and scale. They are derived from blind contour line drawings of clouds, a meditative exercise he often practices. This past summer Richardson was in Scotland creating the outdoor sculpture, *Time Boundary*. This sculpture forms a charged field that fluctuates in response to its landscaped surroundings. Working in this environment caused Richardson to ponder other fields in the Scottish landscape, e.g., delicate phenomena such as clouds and not so delicate mountainscapes. Although we generally perceive these vistas as solid masses, they in fact are not. Clouds consist of water and water vapor, while mountains are made of rock and soil. Both of these structures are in a constant state of fluctuation. These are very different elements, yet when viewed from certain distances or scales, they can appear quite similar. The landscape and the continually changing weather are constants in Scotland and are thus interconnected. The name: *Isle of Sky*, one of the Scottish isles, reflects this. Gazing at the clouds,

Richardson made his contour line drawings. These shapes were then translated to the wood support of his drawings back in the studio. The line is echoed and repeated within the original contour. These marks have definite beginning and ending points as they reverberate off of the original contour. What started as a delicate contour of an amorphous shape, i.e., cloud, now begins to look like a contour map of a mountain. This dichotomous meaning reflects back to the fluctuations of the landscape and weather of Scotland. With regard to scale, there are other dimensions that unfold in these drawings. By adjusting the scale reference, the shapes can appear as overhead views of islands, depicting a coastline as seen from an airplane or adjoining mountaintop. When illusion is stripped from these shapes, they begin to play off the shapes inherent in the wood grain of the drawing's support. Richardson has stained the wood to provide a colored ground to contrast with the drawing marks, but the translucence of the stain subtly reveals the wood's natural grain pattern. The contour shapes could be seen as mirroring the grain patterns of the wood supporting them.

In a certain sense these drawings were difficult for Richardson to make because he was constantly struggling with the objectness of the drawings. His sculptor "sense" wanted to start cutting the contours out and build them into sculpture. Although he has refrained from doing so, he has still infused an objectness onto these drawings by attaching strainer-like structures to the verso of the drawings, causing them to float off the wall, thus objectifying them. What at first seemed straightforward has suddenly become ripe with alternative meanings.

John
Richardson

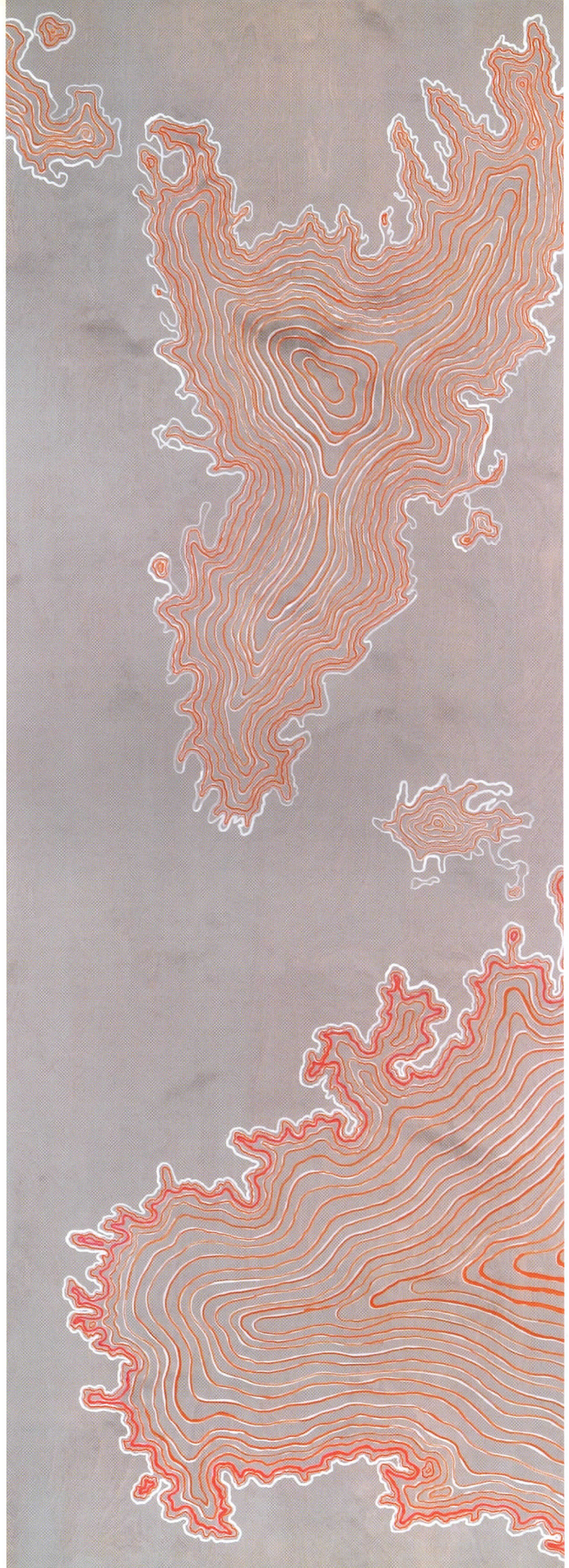
PHOTOGRAPHY BY TIM THAYER

CLUD

2004

72 x 26 inches

paint marker and acrylic on birch plywood



CLŪD

2004

72 x 26 inches

paint marker and acrylic on birch plywood



CLUD, 2004, detail



CLŪD, 2004, detail of the smaller of two panel, 14 x 36 inches, paint marker and acrylic on birch plywood

Joseph Stashkevetch



SOLO EXHIBITIONS

- 2003 *Quincunx*, Von Lintel Gallery, NY
- 2002 *Matamoras*, Baldwin Gallery, Aspen
- 2001 *Clouds and Bridges*, Glenn Horowitz, NY
- 2000 *Clouds*, Baldwin Gallery, Aspen
- 1999 *Recent Drawings*, Inman Gallery, Houston
Recent Drawings, Paul Morris Gallery, NY
- 1998 *New Works*, Turner Runyon Gallery, Dallas
Road Work, John Berggruen Gallery, San Francisco
Pollution, Gian Ferrari Arte Contemporanea, Milan
- 1997 *Passage*, Morris-Healy Gallery, NY
- 1996 *Dark Passages*, Megan Fox Gallery, Santa Fe
- 1995 *Recent Drawings*, Morris-Healy Gallery, NY

COLLECTIONS

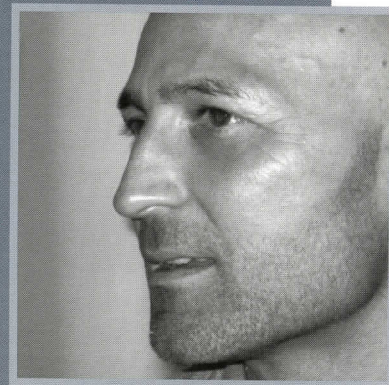
- Whitney Museum
- Dallas Museum of Art
- Houston Museum of Art
- San Francisco Museum of Modern Art

EDUCATION

- 1976 – 1980
Rhode Island School of Design

Of the eight artists in this exhibition, **Joseph Stashkevetch's** approach to drawing is the most traditional. Art historically, he is influenced by Piranesi's sense of layered space and drama; Da Vinci's sketchbooks where the marks feel like tightly coiled springs ready to jump; and the weightlessness of Seurat – the way the impression of the image hangs onto a single breathless mark. He works methodically with conté crayon, drawing what he sees before him. All four drawings in *Super Sized* confront their subject at a very close distance that can only be achieved through a lens. In addition, the harsh lighting from a camera flash and the shallow depth of field all suggest that Stashkevetch works from photographs. This is primarily due to the logistical complications of drawing from life when working with the subjects he chooses. The many hours required to complete his drawings make it difficult for a subject like dead fish or fresh flowers to last without decomposing and changing. Working on location, for long periods of time, with subjects such as industrial parks, train bridges, highway overpasses, discarded piles of tires or machine parts and expanses of pebbles, at the large scale he prefers, is nearly impossible.

Stashkevetch uses heavy watercolor paper. First he sands the surface off, opening it up, thus making it more receptive to the conté crayon. Then the composition is laid out by projecting a slide (his photographs) directly onto the paper. Making marks with the conté, an overall base value is established. Then the entire sheet is washed to sink the conté into the paper fibers. This process is repeated over and over until he achieves the desired values.



The scale of the drawings is limited by the size determined by paper manufacturers. Stashkevetch wishes paper was made even larger, because for him "Bigger is better!" He wants to be able to fall into the picture plane and get lost, much like the way he is "enveloped while watching cinema from the third row." Stashkevetch's need to work in large scale has enhanced his drawings. There is a degree of repulsion in seeing these dead, sometimes squished fish. In addition, they have been magnified several fold and then thrust into our face. He zooms in on the subject, then zooms back out, transforming this close encounter by making a huge composition. This confrontation forces the viewer to react. Stashkevetch makes sure his drawings are noticed; there is no looking away, despite the subject. The scale also affects the intimacy of mark making. Using a conté crayon to cover such a large surface area magnifies the wonder of drawing.

His work over the past 10 years has been monochromatic. Here again, movies have inspired him. In his youth he spent many a late night watching old Hollywood movies on television, mesmerized by horror, melodrama, comedy and crime all wrapped in velvety shades of gray. The seduction of color is a distraction for him. There is clarity to his process: paper, carbon and water. No tricks. When Stashkevetch thinks of the experience of drawing, he thinks of the lyricism of ice-skating and the accumulation of marks left on the ice and all the energy they leave behind. He is excited by the raw challenge every time he faces a naked piece of paper and is constantly surprised with the outcome of sculpting light out of nothing.

His thematic groups of drawings have been based on reflections of specific questions and the contemplation of issues we all confront. At first glance it may not appear so, but the choice of subject is metaphorical. The fish, drawn in early 2003, are Stashkevetch's response to the then impending Iraq war. His thoughts and readings at that time, e.g., different aspects of the Baroque, allied bombing campaigns, recurring architectural patterns in flora, the mid-east and the 17th century philosopher, Thomas Browne were all coalesced by the looming war. The metaphor here is the inescapable, repetitive nature of the cycles of life and human folly.

The arrangement of the subject matter and the orchestration of lighting are elements he manipulates to enhance the drama these drawings evoke. Throughout all his subjects, the one constant is his observation of the pattern of value, the interplay of light and dark and his interpretation of themes that are so basic, yet so profound, to our existence.

Joseph Stashkevetch

COURTESY OF VON LINTEL GALLERY

PHOTOGRAPHY BY CHRISTOPHER BURKE



SWOON, 2003, 60 x 60.5 inches, conté on paper



CRUCIGEROUS, 2003, 60 x 60.5 inches, conté on rag paper



SHADOWLAND #1, 2003, 49.75 x 60.5 inches, conté on rag paper



SHADOWLAND #2, 2003, 50.75 x 60.5 inches, conté on rag paper

Stephen Talasnik



SELECTED SOLO EXHIBITIONS

- 2005 *Transportation Mythology*, Queens Museum of Art, NY
Martels of Engineering, Katonah Museum of Art, NY
- 2003 *Panorama Drawings*, Architektur Galerie, Berlin, Germany
Aeroparts: An aerial installation, International Terminal, Philadelphia International Airport, PA
- 2002 *New Panoramas and Small Drawings*, Marsha Mateyka Gallery, Washington, DC
Organic Engineering, Davidson Galleries, Seattle, WA
- 2001 *Fictional Engineering*, Brooks Design Center, Cooper Union, New York, NY
Fictional Engineering, Architecture Gallery, Parsons School of Design, New York, NY
Fictional Engineering, Philadelphia Art Alliance, PA
- 1999 *New Drawings*, Marsha Mateyka Gallery, Washington DC
Visionary Objects – New Drawings, Davidson Galleries, Seattle, WA
Large Format Working Drawings, Moody Gallery, University of Alabama, Tuscaloosa, AL
- 1998 *Visionary Objects and Panoramas*, American Inst. of Architects Gallery, Washington, DC
The Big Cone: A Drawing Installation, Nagoya Municipal Gallery, Nagoya, Japan
- 1995 *Recent Drawings*, Weatherspoon Art Gallery, UNC, Greensboro, NC; (catalogue)
- 1994 *Manuscript Drawings*, Van Rooy Galerie, Amsterdam, The Netherlands
- 1993 *Recent Drawings*, INFORM Gallery, Kanazawa, Japan
- 1990 *Drawings*, Evergreen State, Olympia, WA
Recent Drawings, Davidson Galleries, Seattle, WA
- 1988 *Recent Drawings*, Dolan / Maxwell Gallery, Philadelphia, PA
- 1987 *Mythology: Recent Drawings*, Pennsylvania Academy of the Fine Arts, Philadelphia, PA

SELECTED GROUP EXHIBITIONS

- 2004 *Recent Acquisitions*, National Gallery of Art Washington, DC
Architektur Material, Architektur Galerie Berlin, Germany
Visionary Architecture, Kupferstichkabinett, Berlin, Germany
DC Convention Center, Inaugural Installation, Washington, DC
Colored Pencil, KS Art, NY
Drawing, Hausler Contemporary, Munich, Germany
Paper Survey, National Academy of Art, Tokyo
- 2003 *American Drawing*, Kupferstichkabinett, Vienna, Austria
Recent Acquisitions, Avery Library Collection of Architectural Drawings, Columbia Univ., NY
Ball Point Inklings, KS Art, New York, NY
International Survey of Contemporary Drawing, Albertina, Vienna, Austria
- 2002 *In the Details*, Schlesinger Gallery, NY
Boats and Vessels, Brattleboro Museum of Art, Brattleboro, VT
- 2001 *Painting and Sculpture Invitational*, American Academy of Arts and Letters, New York, NY
Kinds of Drawing, University of Massachusetts, Amherst, MA
- 2000 *Blurring Lines: Contemporary Drawing*, Kohler Art Museum, Sheboygan, WI
- 1999 *Pencils of Nature: A Dialogue*, Leslie Tonkonow Artworks + Projects, New York, NY
Pattern, James Graham & Sons, New York, NY
Recent International Drawing Acquisitions, Albertina, Vienna, Austria
Works on Paper, Hood Museum of Art, Dartmouth College
- 1997 *Nieuwe Aanwinsten – Recent Drawing Acquisitions*, Teylers Museum, Haarlem, The Netherlands
Stung by Splendor, Arthur Houghton Gallery, Cooper Union, New York, NY
Recent Acquisitions, Works on Paper, Philadelphia Museum of Art, PA

SELECT PUBLIC AND PRIVATE COLLECTIONS

- Albertina, Vienna, Austria
Canadian Centre for Architecture, Montreal, Canada
National Gallery of Art, Washington, DC
Kupferstichkabinett, Berlin, Germany
British Museum, London, England
Kupferstichkabinett, Vienna, Austria
Stedelijk Museum, Amsterdam, The Netherlands
Teylers Museum, Haarlem, The Netherlands
National Museum of American Art, Smithsonian, Washington, DC
Fogg Art Museum, Harvard University, Cambridge, MA
Art Institute of Chicago, Department of Architecture, IL
Brooklyn Museum of Art, Brooklyn, NY
Hood Museum of Art, Dartmouth College, Hanover, NH
Philadelphia Museum of Art, Philadelphia, PA
High Museum of Art, Atlanta, GA
Rhode Island School of Design Art Museum, Providence, RI
Pennsylvania Academy of the Fine Arts, Philadelphia, PA
Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC
Arkansas Art Center, Little Rock, AR
Cantor Center for Visual Arts, Stanford University, CA

EDUCATION

- 1976 *BFA*, Rhode Island School of Art and Design
1979 *MFA*, Tyler School of Art, Rome, Italy

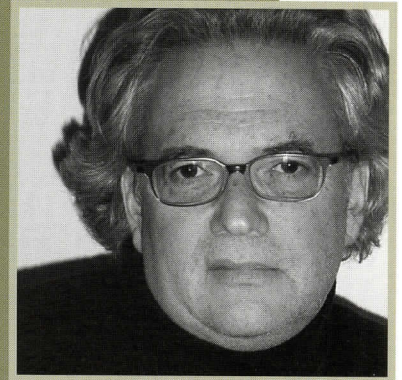
Stephen Talasnik began his schooling as a sculptor, but quickly realized that working in the third-dimension was, at this stage of his career, too finite a process. He switched to painting, but never felt at ease with color. His undergrad studies also found him being influenced by early 20th-century photographers like Harry Callahan and Aaron Siskind (particularly his close-ups of walls, graffiti and peeling posters). Talasnik was struck with the imagery and light quality of these photographers. He has been working almost exclusively (until recently) as a draughtsman, solely in black and white. Other influences have been the drawings of Alberto Giacometti and Seurat, both of whose subject is specific (often the human figure), but whose depiction lacks specificity. Talasnik is drawn to the atmospheric and enigmatic quality of this work.

Talasnik taught himself to draw by rendering architecture. Giovanni Battista Piranesi and the architectural drawings of Hugh Ferriss from the 1920s and 1930s are of particular interest to him. Both Piranesi and Ferriss depicted improbable structures, unattainable dreams, the fantastic and the unbuildable. For Talasnik the beauty of drawing is that it can be either finite, or preferably, infinite. Drawing is at its best when it is incomplete.

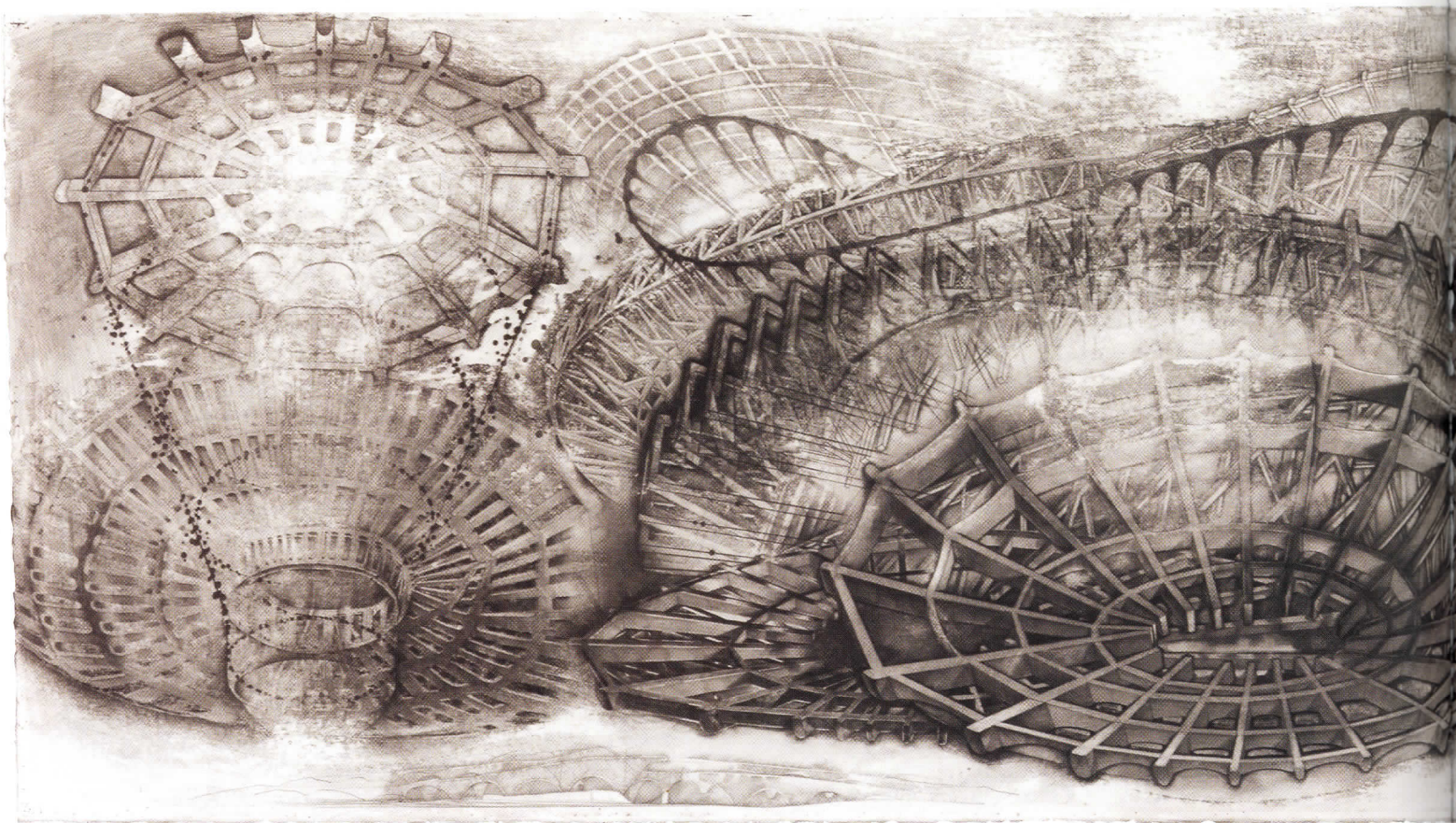
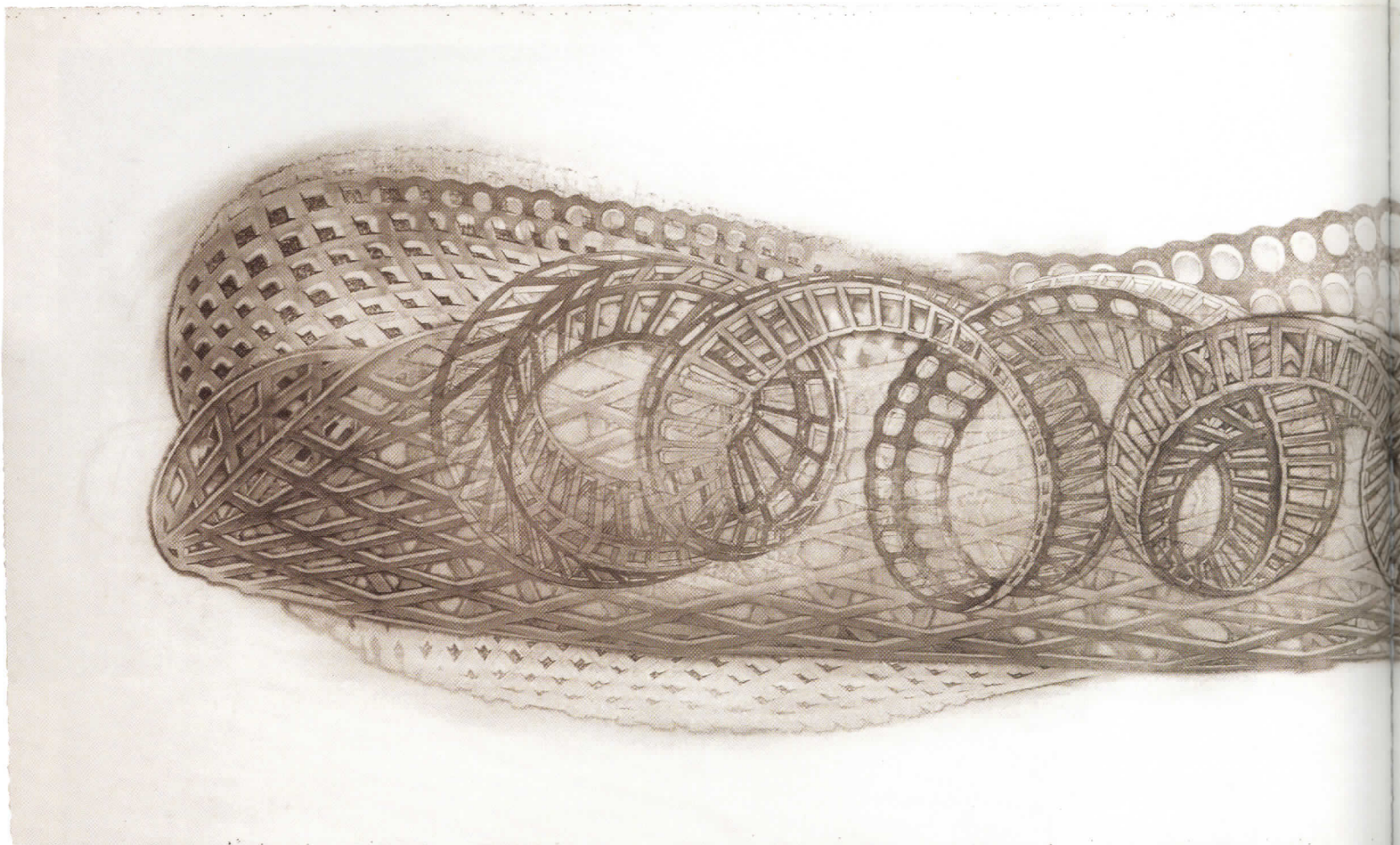
His drawing process is comprised of using graphite sticks and graphite powder. These are rubbed into the paper. There is also a lot of erasing and sanding. It should be noted that Talasnik uses no measuring instruments, mechanical devices or computer programs to make these drawings. His free-hand skills were developed from the rendering of architecture and learning to trust his eye. He uses the paper support almost like a three dimensional object, contradicting the traditions of drawing. Sometimes he makes a woodcut (relief), then places the paper atop this textured surface and begins to draw. The pressure of the graphite embosses the relief below into the paper fibers. It is a rubbing, but the act of drawing is part of the process. *Fossil* and *Ancestral* started by covering the entire picture plane in graphite, then erasing out areas to create lights and middle values. This process is actually closer to how we perceive light than the traditional way of building dark marks onto a light ground. Talasnik challenges himself to get the traditional drawing medium to do what these materials were not intended to do. The paper support is often analogous to a print making plate, hence the heavy weight of these paper supports.

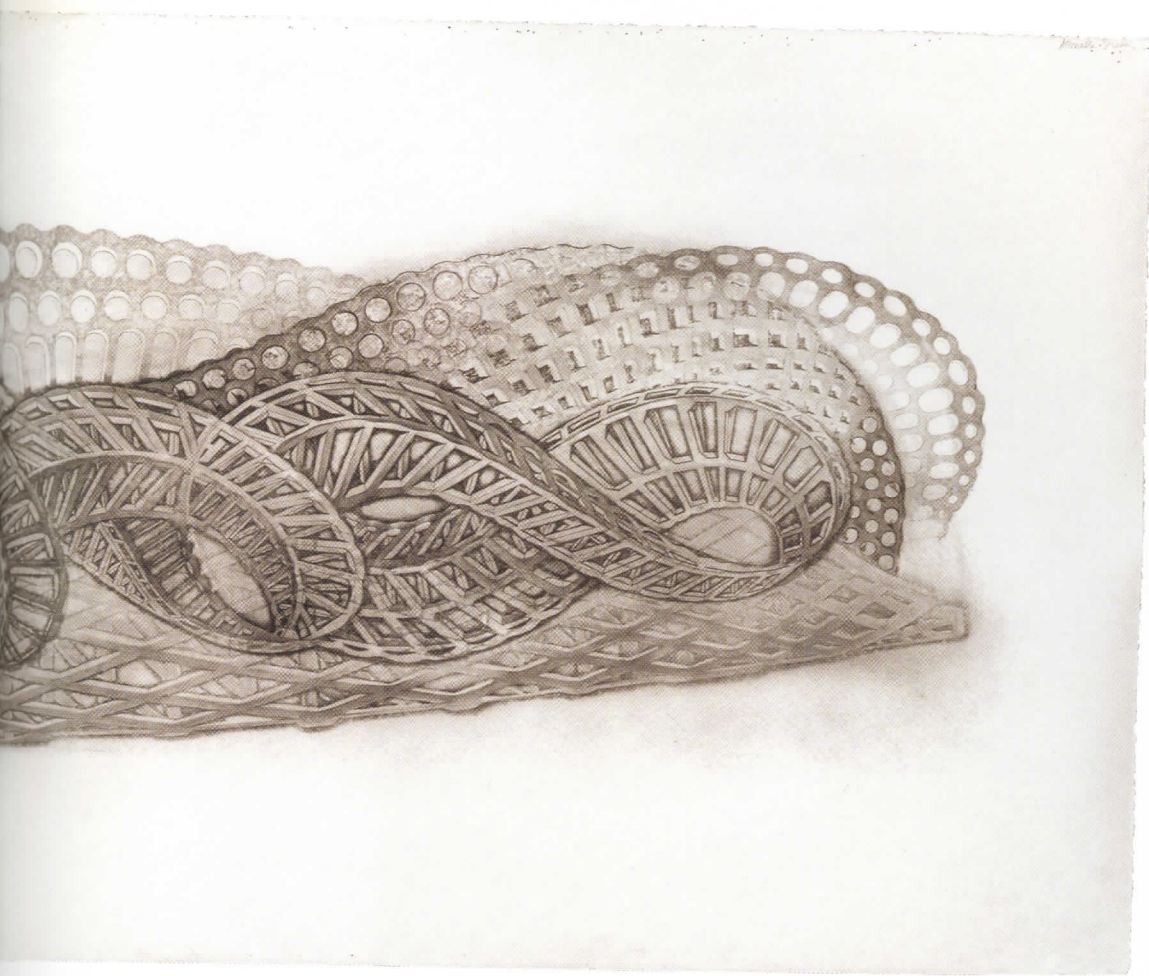
Some of these drawings display an inner light (e.g., the back side of the form in *Allowable Stress*). His understanding of light comes from his study of photography as well as from Carravaggio. He has also been inspired by the black and white movie sets of Fritz Lang and stage set lighting.

The light source is clearly thought out and though it is not directly revealed as a source, its influence on the structures it illuminates is quite apparent. Format is very important to Talasnik as can be seen in his use of the panorama. His interest in this started while living in Italy in the 1980s. The Italian landscape and his interest in the predellas of Early Renaissance altar pieces influenced his compositions to take on an elongated, horizontal feel. Later he spent time in Japan where he was influenced by the Japanese scroll. Together these two cultural experiences brought him to the panorama format. Talasnik is also interested in how a drawing can be large, yet at the same time remain intimate; using the panorama achieves this. Both the Italian predella and the Japanese scroll are designed for close, intimate viewing, yet both are actually large art objects when seen in their entirety.



While in graduate school, Talasnik felt challenged to prove that drawing could compete with painting. He tried to do this primarily through large scale. First he made large drawings, then large vertical drawings. He found that when a drawing was the same size as him, it forced him to react differently to it. The inherent intimacy of drawing was heightened when contrasted by this large scale. Earlier drawings like *Twizzler* were tactile and labored. They contain a lot of layering. This layering process slowly began to reveal a ghost image (e.g., like Seurat). This ghost image also relates to the translucent under-painting in certain frescoes. For Talasnik, this enigma represents time travel. Metaphorically, layers of history and the passage of time are reflected in this drawing process, i.e., the building-up of a graphite surface, then the scraping, grinding away or erosion, is similar to the way the elements erode historic structures. The subtractive process of drawing is clearly influenced by the content. Images are "unearthed" from the paper much like the way Michelangelo released the figures from his blocks of marble. In this way architecture and archeology became metaphors for the history of humanity. There are also biomorphic images such as the "jelly fish" of *Ancestral* or the "squids" of *Tracking Torment*. Talasnik says these are examples of an invented organic structure. His real bible is based on re-invented nature juxtaposed with architecture. Constant struggle is what makes life function, just like the struggle of light versus dark, or good versus evil. These contrasts teach us to appreciate and understand the other side.





ALLOWABLE STRESS

2001

24 x 73 inches

graphite on paper



Stephen Talasnik

PHOTOGRAPHY BY D. JAMES DEE

ANCIENT HUMAN KNOWLEDGE

2002

25 x 71 inches

graphite on paper



FOSSIL, 1994, 60 x 36 inches, graphite on paper



TWIZZLER, 1996, 64 x 46 inches, graphite on paper

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Douglas Bulka, Curator

SUPER SIZED

Drawn to Completeness

November 20 – December 19, 2004

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