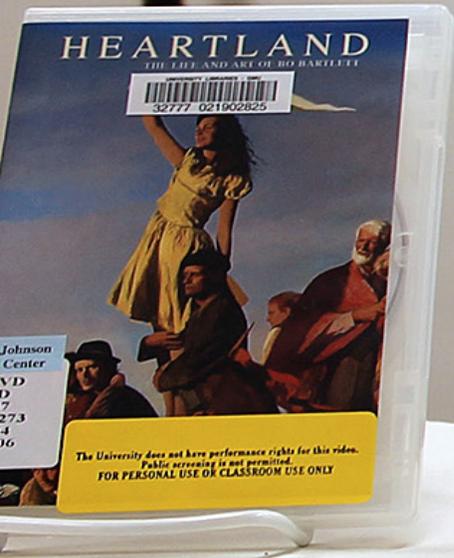


Verbal / Visual

The Texts and Influences Behind Mason's MFA Artists

March 6–May 4th, 2015

Fenwick Library, 1st floor | Fairfax Campus





CURATOR'S STATEMENT

What do artists read?

Certainly there are favorite books, audio recordings, and DVDs—ones that influenced an artist's thinking, or that changed the course of an inquiry altogether. Although their practice is primarily a visual one, artists also engage in a verbal practice of reading, writing, and listening that in turn informs the making.

With this in mind, Fenwick Gallery is pleased to exhibit *Verbal/Visual: The Texts and Influences Behind Mason's MFA Artists*. On view through May 4th, 2015, the exhibit showcases work by six visual artists in Mason's MFA program in the School of Art alongside the books that have most informed the work.

All of the artists in this exhibit are graduating in Spring of 2015 and have, over their time in the MFA program, developed a strong studio practice that includes both

making and reading. Each artist has selected a few books that have had a profound impact on their work. Visit the gallery to discover their visual work and reveal some of their greatest influences found right here in the Mason Library's collection.

In this exhibit are works by:

Ceci Cole McInturff
Jay Hendrick
Melissa Hill
Nathan Loda
Anne Smith
Ray Warshaw

ANNE SMITH

Graduate Professional Assistant
Fenwick Gallery, 2014-2015



Jay Hendrick



STATEMENT

Douglas Hofstadter discusses a concept called the “strange loop,” wherein systems wander and loop back to their origin. He uses a mathematician, a visual artist, and a composer to illustrate the concept. My work tries to process information in a similar fashion, and tries to investigate the concept of the strange loop. Can a thing grow out of itself, change completely, yet return to its origin? These texts and artworks attempt to analyze what a good thing is by testing how it is made, what it is made of, or how it is perceived. Can a bad thing slide into a good thing? Can that good and bad slide together? Will a strange loop occur?

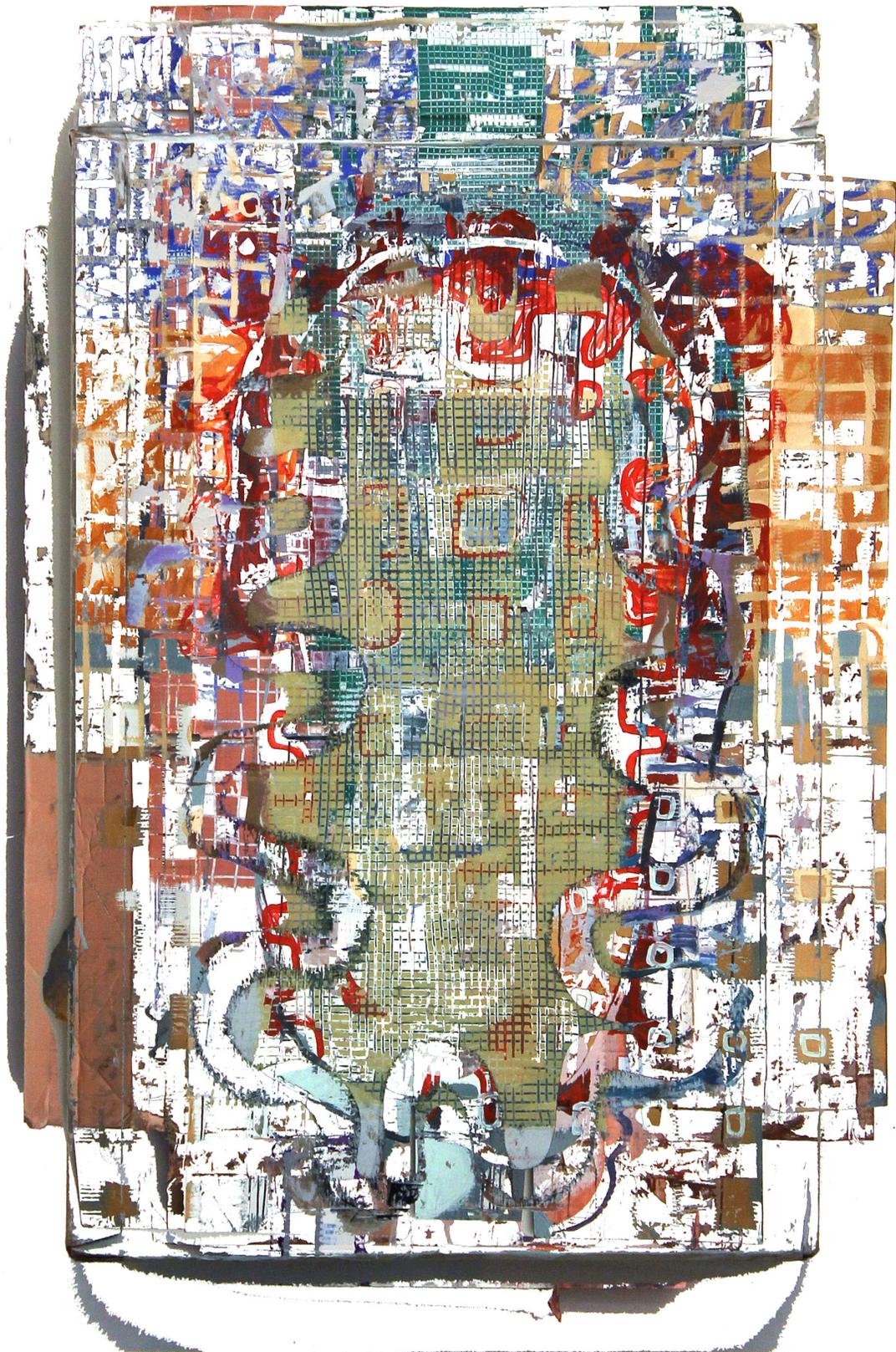
SELECTED BOOKS

Gödel, Escher, Bach
by Douglas R. Hofstadter

Art and Discontent
by Thomas McEvilley

Drawing from the Modern
by Jordan Kantor

New American Paintings 106



ABOVE *Four Erased Paintings*, 2013. Jay Hendrick. Digital print.

OPPOSITE *Precise Doubt*, 2012. Jay Hendrick. Acrylic on cardboard.

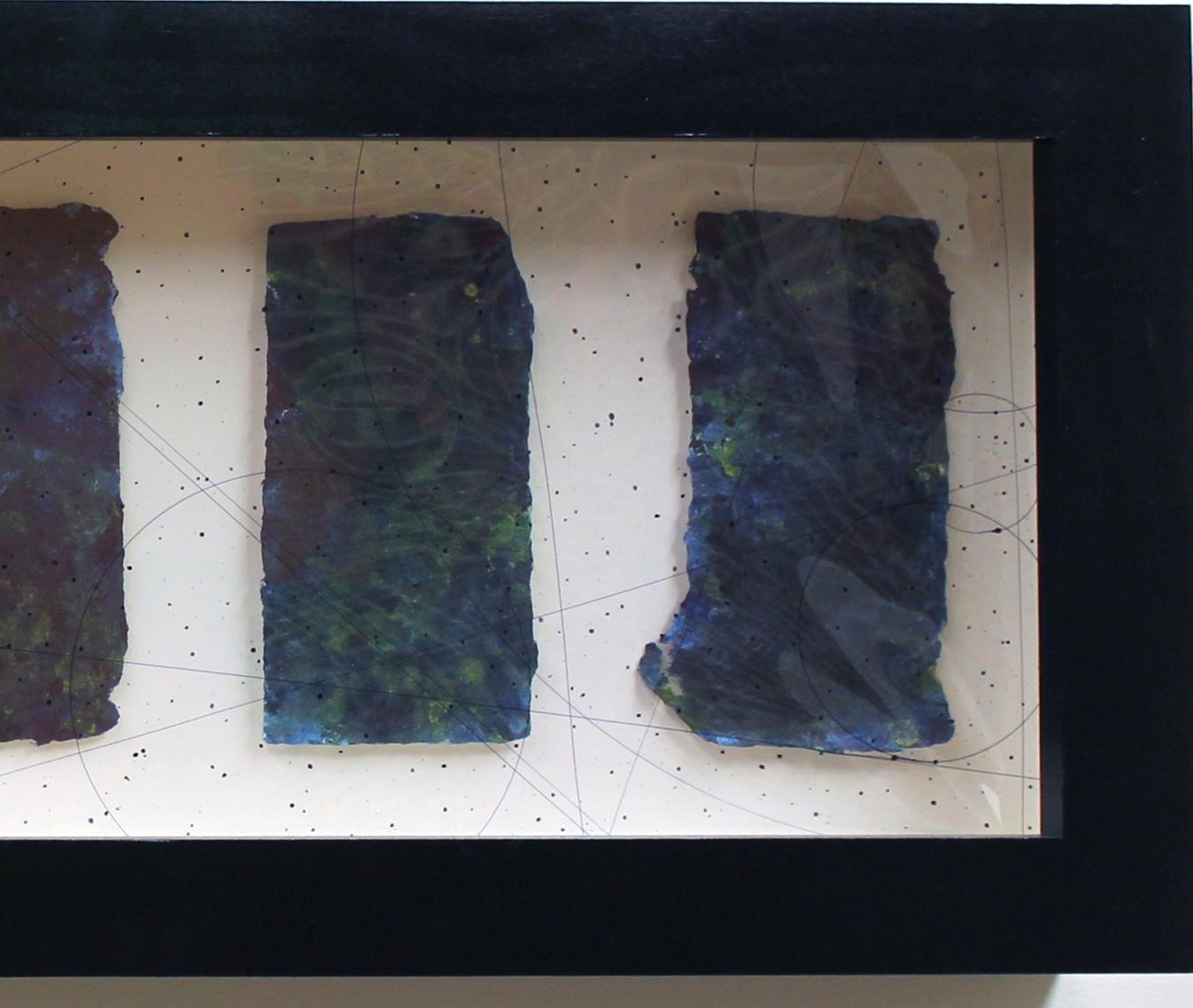
Melissa Hill



STATEMENT

I am looking at the conception of contingency and how random events construct the self at any given time. Every person is an amalgamation of their experiences which is called the contingent self. Each experience layered upon other experiences makes a human what a human is, but it should be noted that the human is constantly changing because the contingency of their life changes with each new experience and each new choice. This idea was first conceptualized in a fragment

attributed to the Greek philosopher Heraclitus in which he stated that: "We both step and do not step in the same rivers. We are and are not." By turning not only to philosophy but also to scientific theory, I look to the universe as a whole and how it's constantly changing states relate to the human condition.



SELECTED BOOKS

The Structure of Scientific Revolutions
by Thomas Kuhn

Contingency, Irony and Solidarity
by Richard McKay Rorty

The Art and Thought of Heraclitus
by Charles H. Kahn; Heraclitus

*The Elegant Universe: superstrings, dimensions, and
the quest for the ultimate theory*
by Brian Greene

ABOVE *Star Chart 36 NE 12/2014, 2015. Melissa Hill. Artist-made paper, ink, acetate, pen.*

Nathan Loda



STATEMENT

Whether they are about the sketch of an artist's life, a history of culture, or the value of wilderness, books often have both small and grand ways of influencing the works of art I make.

I have admired Andrew Wyeth and his paintings for a long time and his biography captures some of the mystic nature of his personal life that often seems present in his paintings. My painting, *The Hunter*, portrays some of the mystic behind the identity of the hunter, much like that of the artist. There is an ancient history associated with hunting and I am interested in how the cultural perception of the hunter has changed over time. It is similar to the change of cultural values and

interpretations that Greil Marcus examines in his book, *Old, Weird America*. Marcus is interested in how contemporary folk musicians like Bob Dylan interpret and represent traditional folk music and how the context of the songs are interpreted differently throughout history.

The Meaning of Wilderness, explores the reasons for preserving wild places and access to undisturbed landscapes. Much like Olson's belief in preserving access to wilderness experiences, my painting portrays a person that is preserving and continuing the history of hunting and humankind's primeval relationship to nature.

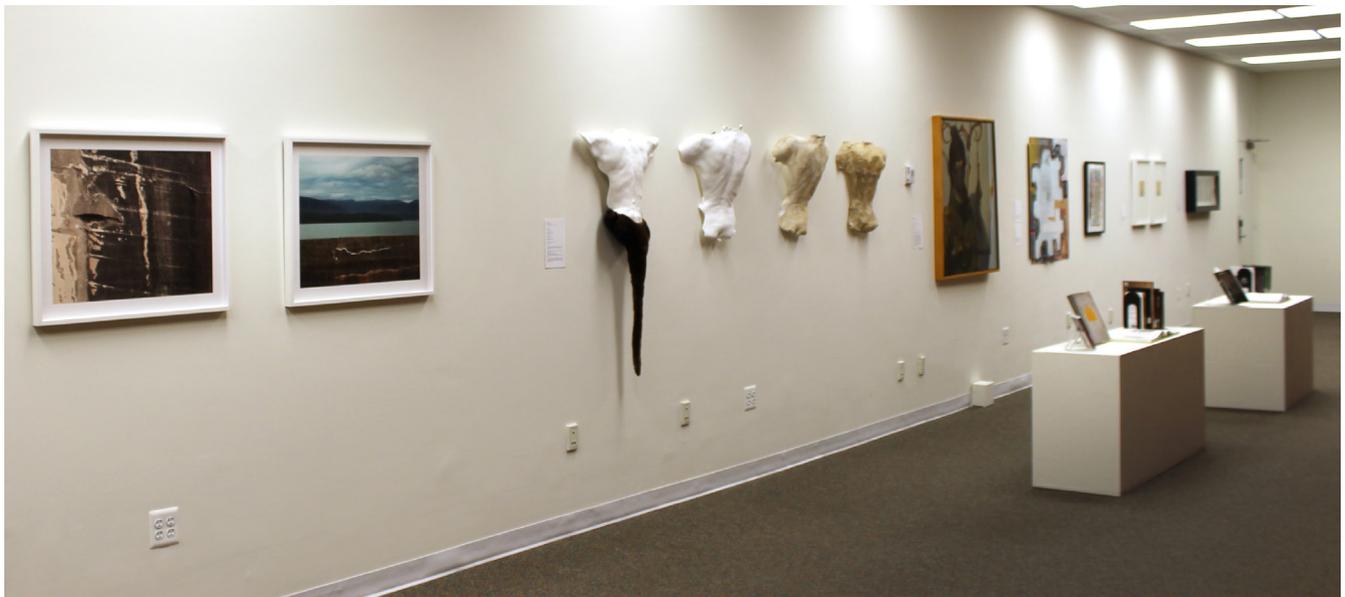
SELECTED BOOKS

Andrew Wyeth: A Secret Life
by Richard Meryman

The Old, Weird America: The World of Bob Dylan's Basement Tapes
by Greil Marcus

The Meaning of Wilderness
by Sigurd F. Olson

Heartland: The Life and Art of Bo Bartlett (DVD)
dir. Glen Holsten



ABOVE A wide shot of the Verbal/Visual exhibit in Fenwick Gallery.

LEFT *The Hunter*, 2012. Nathan Loda. Oil on canvas.

Ceci Cole McInturff

STATEMENT

My art practice investigates states of individual consciousness, and how distinct senses of reality influence ways we interact with and navigate modern culture.

Often cross media and using varied materials, this has meant a focus on:

component parts;
aspects of containers and containment;
presenting transformations as naturally ongoing;

suggesting breakage or release as a portal to highly fluid, boundary-free states.

My tools and techniques often include mold-making and casting, metaphoric use of body forms, repetition (as distinct from replication), erosion and evolution.

The torsos exhibited here represent a period of experimentation with a cast of my back, making artificial openings in it as well as treating presentation of the white Hydrocal with fur, with coffee and dirt, and with hand-formed flax paper.

The resulting forms these torsos served as maquettes for were subsequently used in sculptural books and sculptural performance.



SELECTED BOOKS

Temple of the Mind
by Motien Boonma

Women in Praise of the Sacred
by Jane Hirshfield

Wolfgang Laib: a retrospective
by Klaus Ottman

The Tibetan Book of Living and Dying
by Sogyal Rinpoche

True Perception: the path of dharma art
by Chögyam Trungpa

LEFT *Torso (with dirtied)*, 2012. Ceci Cole-McInturff. Plaster, coffee, dirt.

OPPOSITE *Torso (complete)*, 2012. Ceci Cole-McInturff. Plaster



BIO

Artist Ceci Cole McInturff works in writing, sculpture, hand-formed paper, narrative installation, and book objects. She often includes original spoken and written text.

She is founder of the 87FLORIDA Artist Collective, and former owner of 87FLORIDA, a non-profit exhibit and performance space in Washington DC.

After two years studying MA/Art and the Book at the Corcoran College of Art+Design, she is now completing an MFA in critical arts practices at George Mason University, with thesis research on alterations of con-

sciousness at moments of creating, both in science and art. She is a Florida native, a former executive with the CBS Television Network, and the mother of two sons.

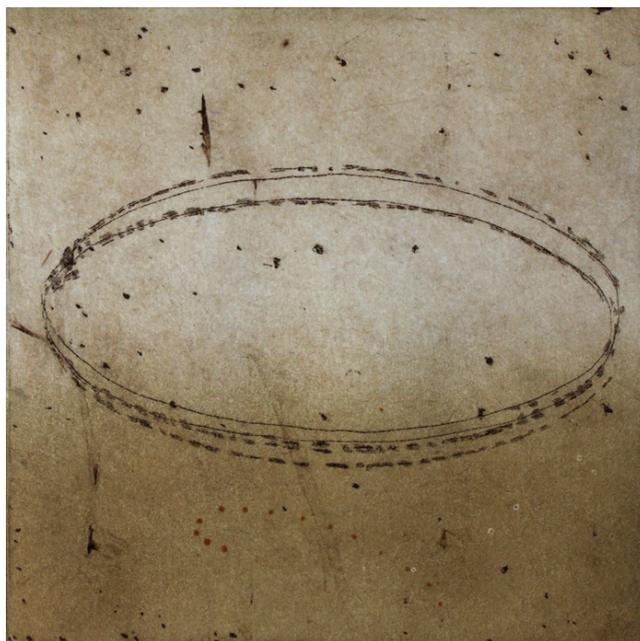
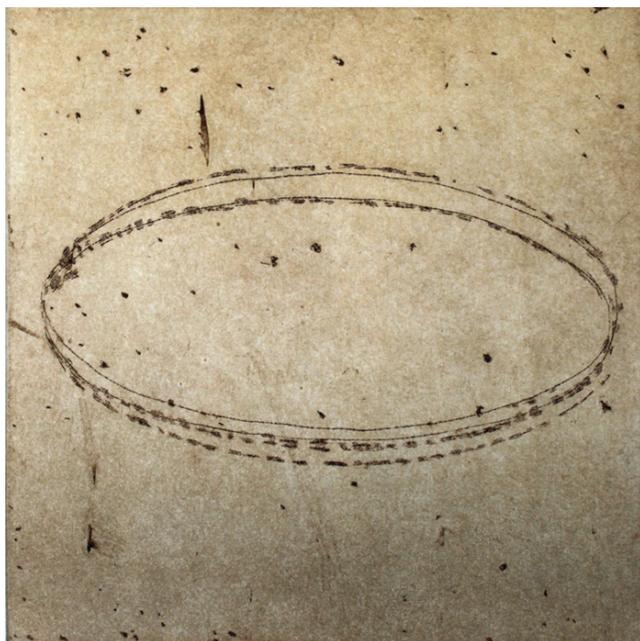
She is a member of the International Sculpture Center, Washington Sculptors Group, District of Columbia Arts Center, Washington Project for the Arts, ArtDC Forum, Hamiltonian Gallery, Pyramid Atlantic Art Center, National Museum for Women in the Arts, NY Center for Book Arts, the International Association of Hand Paper Makers, and the Friends of Dard Hunter.



LEFT *Torso (with tail)*, 2012. Ceci Cole-McInturff. Plaster with fur.

ABOVE *Torso (paper)*, 2012. Ceci Cole-McInturff. Hand-formed flax paper.

Anne Smith



STATEMENT

Books of many different genres have been valuable to my practice, from poetry to philosophy to books about artists. Reading Bachelard was a revelation—he was able to articulate with words the ideas I was just beginning to articulate in image and physical structure. Similarly, I found Merwin’s poem *Among the Shadows at Home* (see page 26) at exactly the right moment. Merwin describes being at home in the dark, which directly spoke to my own experience and the drawings I was then making. The drawings of George Seurat also immediately spoke to me, as I had been working with a similar technique.

I love browsing the stacks at the library, especially the art stacks on the 4th floor. Browsing is an excellent way to discover something out of the blue that will speak to your core. In browsing, you’re bound to find a book that’s meant for you.

ABOVE *ORBIT 1* and *ORBIT 6*, 2014. Anne Smith. Etching with cine colle.

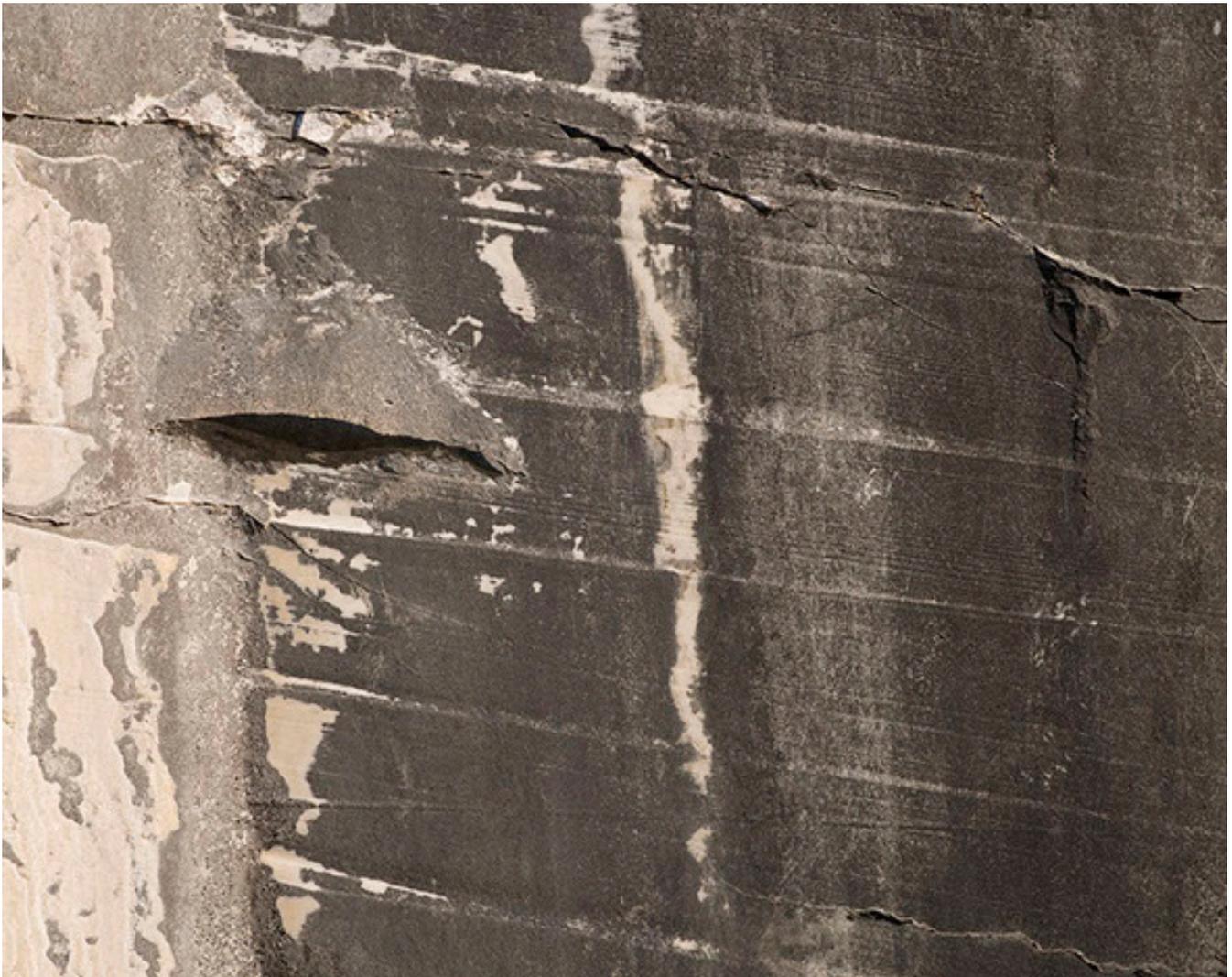
SELECTED BOOKS

The Poetics of Space
by Gaston Bachelard

The Moon Before Morning
by W.S. Merwin

Georges Seurat: The Drawings
by Jodi Hauptman

Raphael Warshaw



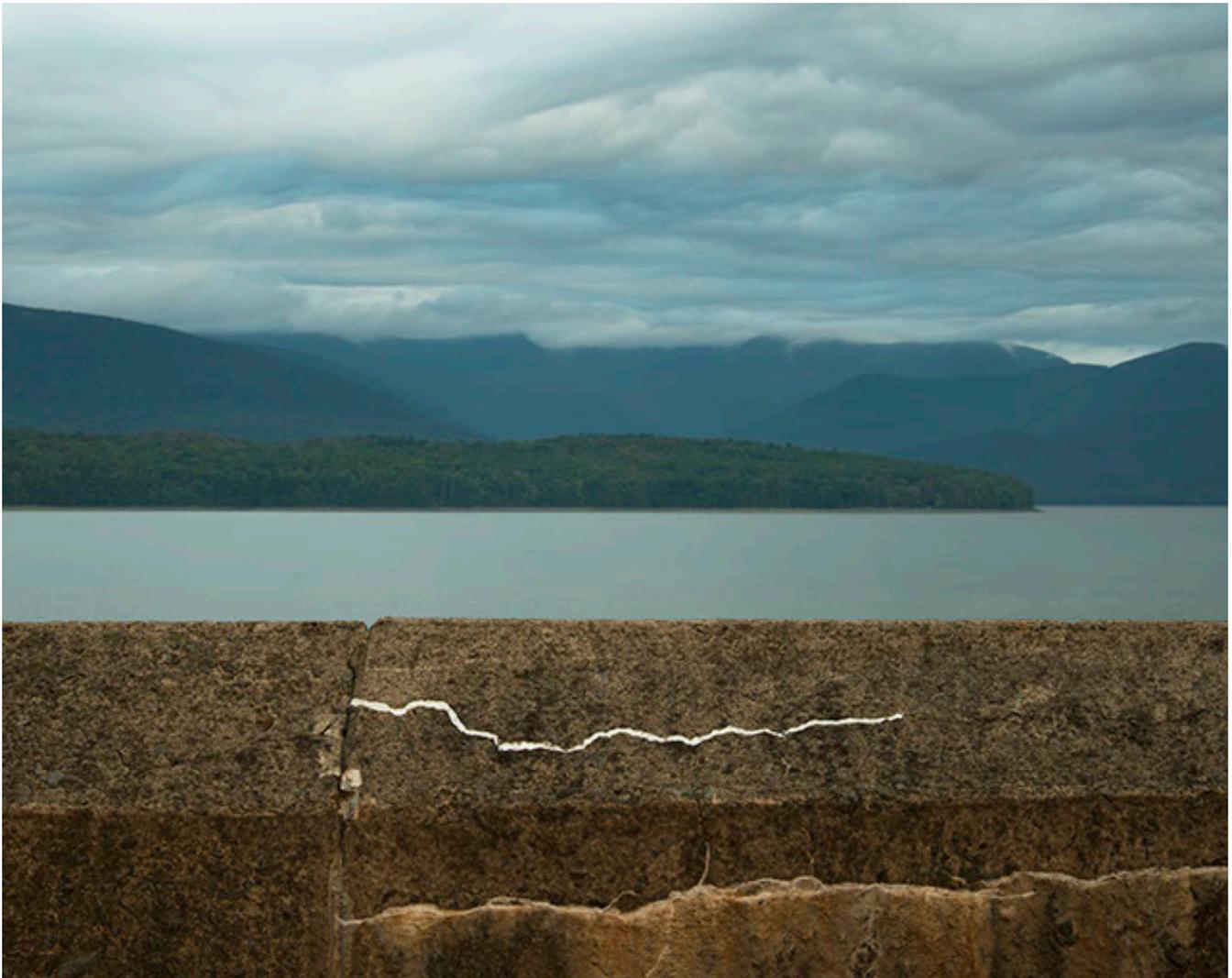
STATEMENT

I believe that memory is our identity, our self, that this “self” is malleable and that we are often not the agents of its change. A peculiarity of my make-up is that I have difficulty remembering people when they are adrift from the places in which I have encountered them, thus my interest / obsession in landscape and memory.

Memory, Brain and Belief edited by Daniel Schacter and Elaine Scarry represents the proceedings of a conference called Memory and Belief held at Harvard in 1997 after which each presenter provided a chapter. Our understanding of the mechanism has expanded

since its publication but the philosophy remains current and compelling.

In *Patterns of Childhood*, a novel by Christa Wolf, the protagonist, Nelly, speaks of her time as a member of the Hitler Youth in the third person “because it is unbearable to think the tiny word ‘I’ in connection with the word ‘Auschwitz’. ‘I’ in the past conditional: I would have, I might have. I could have. Done it. Obeyed orders.”



SELECTED BOOKS

Memory, Brain and Belief
ed. Daniel Schacter and Elaine Scarry

Patterns of Childhood
by Christina Wolf

ABOVE *Ashokan 10*, 2012. Raphael Warshaw. Archival Inkjet Print.

LEFT *Quarries 16*, 2013. Raphael Warshaw. Archival Inkjet Print.





About Fenwick Gallery



A SPACE FOR INQUIRY

George Mason University Libraries provides a hybrid, walk-through exhibition space in Fenwick Library to enhance and enrich teaching, learning and culture at the University. This space highlights Mason Libraries' resources together with original visual and multi-media work.

Exhibit themes emphasize facets of the Libraries' collections, research interests of Mason faculty, students and staff, Mason's curriculum and local cultural initiatives. Fenwick Gallery is dedicated to exhibiting high quality works by students, faculty, staff and other emerging and experienced artists that highlight aspects of the Libraries' collections.

For more information, visit: fenwickgallery.gmu.edu

OUR GOALS

- Promote the Libraries' collections and encourage scholarly and cultural inquiry at George Mason University
- Focus on research and scholarship at/of George Mason University
- Collaborate and engage with relevant Mason faculty to incorporate and/or embed gallery exhibitions into course instruction
- Stimulate intellectual and creative reflection through visual and multi-media exhibitions, discussions, etc.
- Promote the Libraries' academic and cultural mission
- Support the Libraries' development program and goals