



# ARTISTS' MAPS

December 15, 2014–February 20, 2015







The background is a complex, layered map. It features a yellowish-tan base with various black and red lines, dots, and handwritten text in cursive. A prominent black line with a series of small circles along it runs horizontally across the middle. To the right, there's a vertical strip with a black and white zigzag pattern. The overall aesthetic is that of a historical or artistic map with modern, abstract overlays.

## CURATOR'S STATEMENT

Maps are powerful. They can orient us on unfamiliar streets or help us find our way through unmarked territory. In their essence, maps distill an incredible amount of information into a compact, readable, digestible abstraction—a tool for navigating and understanding what's around us.

This exhibit expands upon the traditional idea of mapping, featuring works by artists at Mason and artists in the Mason Libraries collection. Each of these artists has embraced the map as a dynamic and versatile tool for investigating histories, bodies, geographies, and more. By recording landmarks, making careful observations, and charting terrain of all sorts physical and intangible, each artist's map reveals a surprising story.

This exhibit features work by:

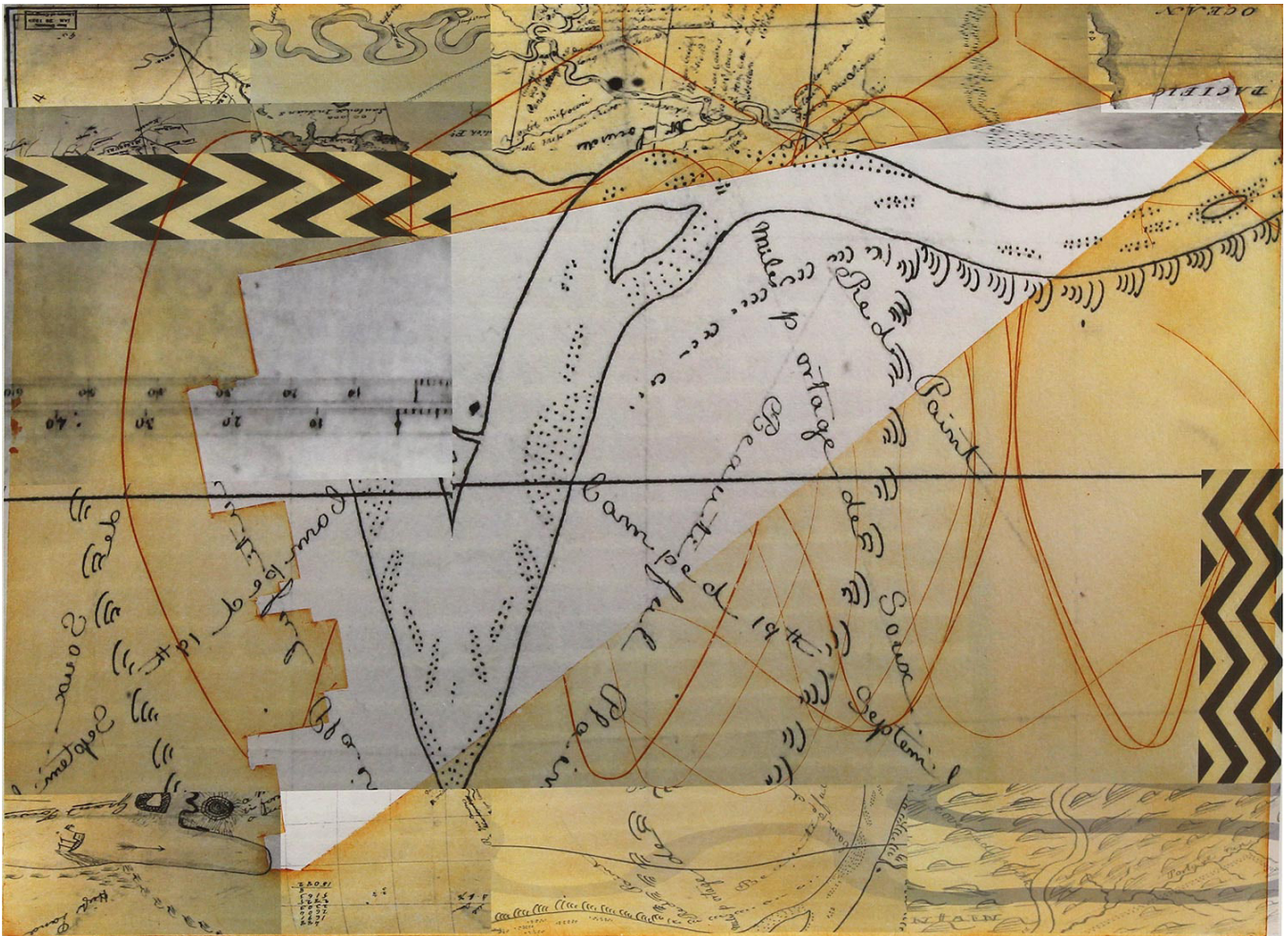
Carmon Colangelo  
Floating Lab Collective  
Melissa Hill  
Jacob Lahah  
Sarah McDermott  
Lise Melhorn-Boe  
Cathryn Miller  
Sharon A. Sharp

## ANNE SMITH

Graduate Professional Assistant  
Fenwick Gallery, 2014-2015



# Carmon Colangelo



**ABOVE** *Lewis and Clark (Printer's Proof)*, 2014. Digital and intaglio print.

## CURATOR'S COMMENT

This work is inspired by and incorporates the maps of Lewis and Clark as they made their way across what would become the western United States in 1804. Colangelo used material from various sources, such as maps and architects' stencils, to make this piece that transforms the Lewis and Clark maps into brand new territory. This print was produced at Navigation Press, in George Mason University's School of Art. Students and faculty worked closely with Colangelo to develop and print this and other images over a week-long stay.

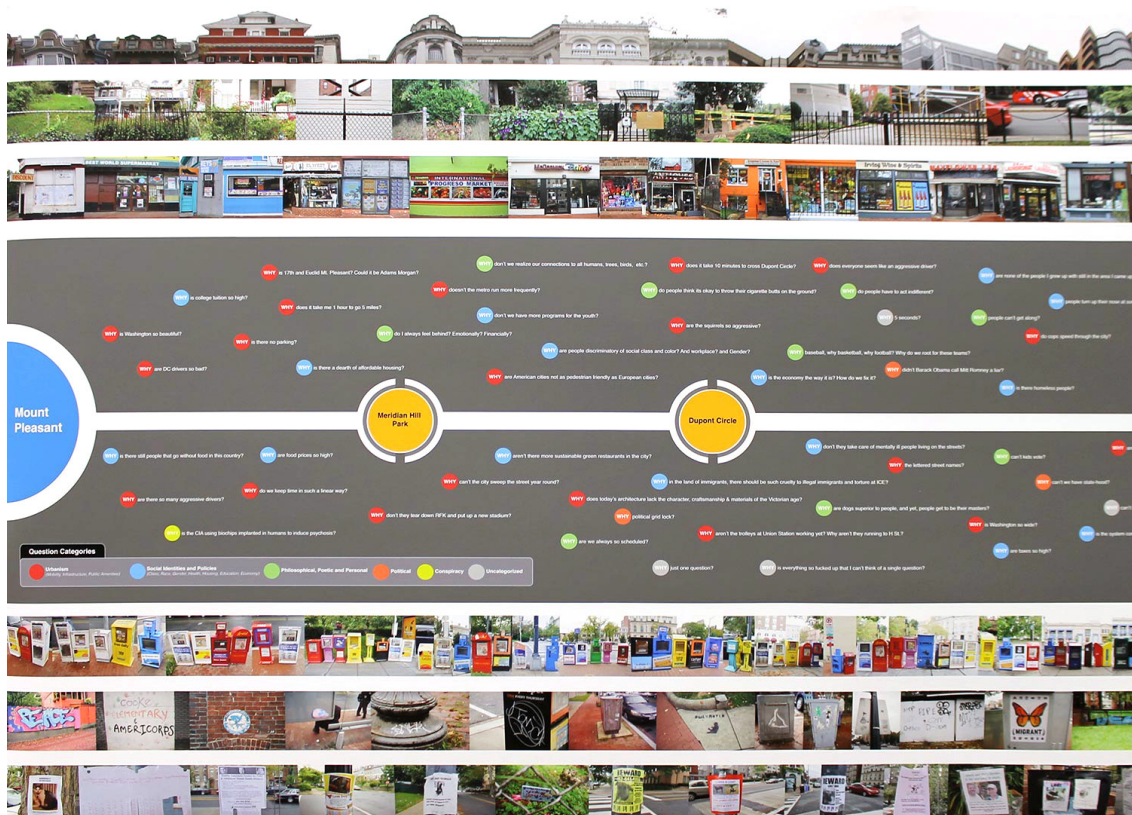
## BIO

Carmon Colangelo is the dean of the Sam Fox School of Design & Visual Arts, University of Georgia. A widely exhibited artist known for large mixed-media prints that combine digital and traditional processes, Colangelo's work has been featured in more than 20 solo shows and dozens of group exhibitions in Argentina, Canada, England, Italy, Korea, Mexico, Puerto Rico, and across the United States. His work has been collected by many of the nation's leading museums, including the National Museum of American Art in Washington, D.C., the Whitney Museum of American Art in New York, the Fogg Art Museum at Harvard University, and the Saint Louis Art Museum.

Source: Sam Fox School, Washington University in Saint Louis



# Floating Lab Collective



ABOVE detail, *Mapping Why*, 2012. Digital print.

## STATEMENT

Mapping Why was an M.E.T. action during October of 2012 intended to map realities of the city that cannot be described using traditional measurement parameters. In contrast to governmental census mechanisms, we utilized the Braille image of the word WHY as a mapped route along which to engage participants during a walk extending from Mt. Pleasant to Good Hope Road in Anacostia. WHY invites participants to think critically in response to their circumstances and surroundings. The

resulting map visualizes a psycho-social topography in an aggregated and interpretable, but non-definitive, manner. Simultaneous to the collection of WHY questions, specific aspects of the streetscapes were photographed in order to investigate the physical traces and markers of this psycho-social topography. These demarcations helped form a new vocabulary for thinking about the city's current state and future direction.

## ABOUT

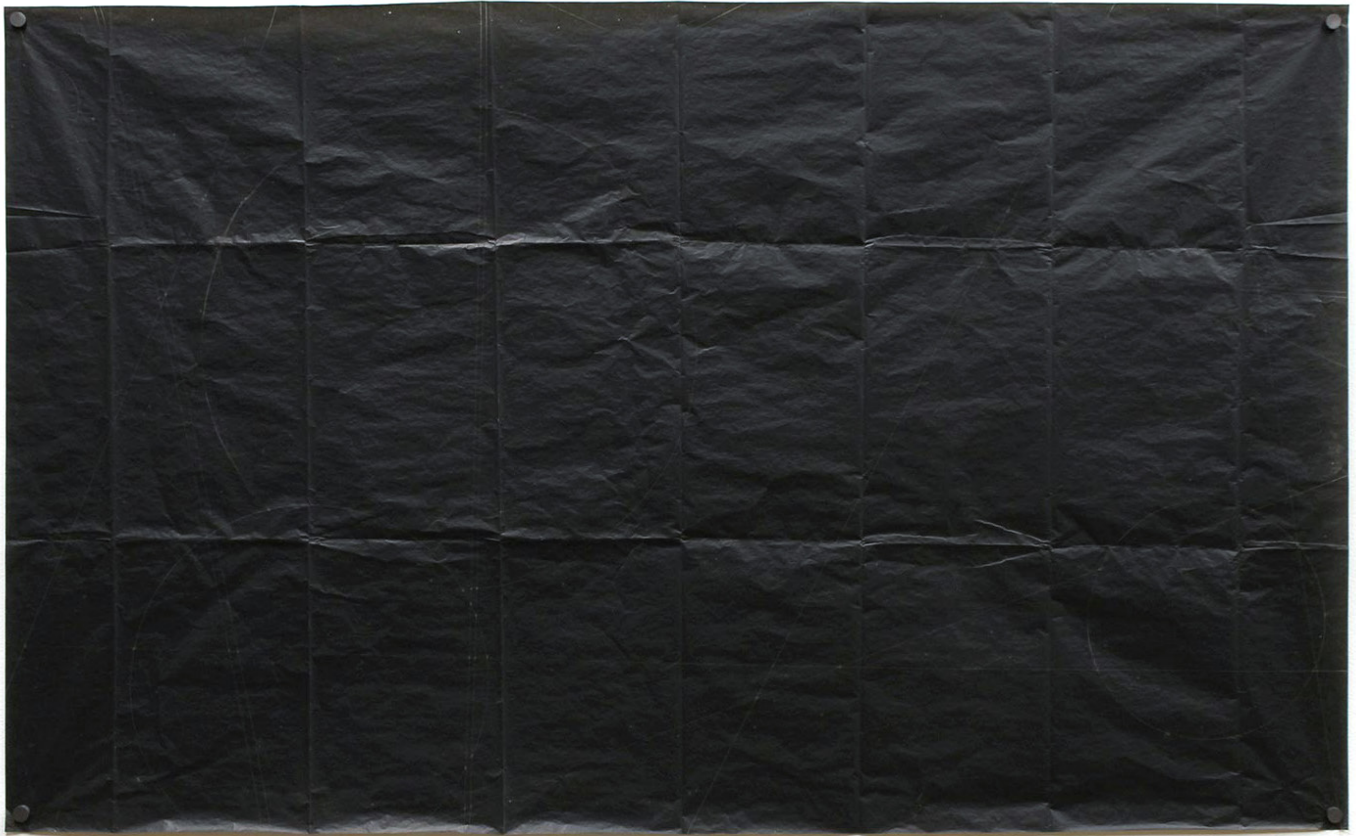
The Floating Lab Collective is a group of artists working collaboratively on social research through public and media art projects in Washington DC, as well as nationally and internationally. They experiment with the aesthetics of direct action in crafting responses to specific places, communities, issues and circumstances. FLC artists move across visual art, performance, new

media, and publications to engage and integrate such social topics as housing, the environment, migration, labor and urban mobility. One of FLC's most important tools is a converted taco truck— a Floating Museum— that circulates projects among different neighborhoods, communities and regions.

Source: Floating Lab Collective



# Melissa Hill



**ABOVE** 06062014, 2014. Drawing on carbon paper.

**OTHERS IN THE EXHIBIT** 07162014, 2014. Drawing on carbon paper.  
08032014, 2014. Drawing on carbon paper.

## STATEMENT

Gazing at the stars has long been one of the most intimate experiences humans have engaged in. It fuels curiosity and inspires creativity. My goal with these works is to use proximity to create an intimate experience between the viewer and the work, much like the night sky does when it's visible.

My maps are created by observing the night sky and making notations of star positions, shooting stars, and airplanes flying overhead. I then combine various elements from each map, reimagining the night skies. Afterwards I construct celestial orbits and tracks in my sky invoking early astronomers and their observations.

## BIO

Melissa Hill (b. 1986 in Norfolk, VA) is an award winning artist who received her B.F.A. in 3D media (2011) and her B.A. in art history (2012) at Old Dominion University in Norfolk VA. She is a 2015 M.F.A. graduate in sculpture at George Mason University in the Washington D.C. suburbs of Fairfax, VA. Hill's art has been represented in several solo shows, group exhibitions, and has been collected internationally.

A fascination with tactile materials lead her to work with yarn and other fibers. Hill's work is informed by an internal and an external narrative shaped by her experiences.



Jacob Lahah



**ABOVE** *Movement Mapped for 5 Day Straight*, 2014. Mixed media drawing.

## STATEMENT

This drawing shows my physical movement for five days. It maps my movement around every interior and exterior organic and geometric structure for five days. Each day is represented in a different color with a key and signifier to help read the map.

BIO

Jacob Lahah is an undergraduate student in the School of Art. His work reflects and shows interest in the topic of self identity and concepts about his life. He does this through interdisciplinary means, working with a variety of mediums. His concentration is in new media and he plans to use the medium to make a statement about himself.



## Jacob Lahah, continued



**ABOVE** *Food Map*, 2014. Mixed media drawing.

### STATEMENT

This is a visual representation of the food I ate for a day. It shows the distance and travel of food through its geographic location. The food is represented in a form showing mark-making techniques that describe the distance food comes to create individual meals for a day along for the distance food has traveled in total. As well this also shows a representation of the Fairfax water districts map for public water and how it ties into my overall day consumption.



Jacob Lahah in a video interview for *Artists' Maps*  
See the video at: [fenwickgallery.gmu.edu](http://fenwickgallery.gmu.edu)



# Sarah McDermott



**ABOVE** *Channel and Flow*, 2014. Handmade and Japanese papers.

**BELOW** detail, *Channel and Flow*

## STATEMENT

*Channel & Flow* documents an attempt to follow a stream on its path through a dense suburban neighborhood. It uses the structure of the book's page turns and fold outs to represent how the stream has been contained and fragmented by the built environment.

Source: Women's Studio Workshop

## BIO

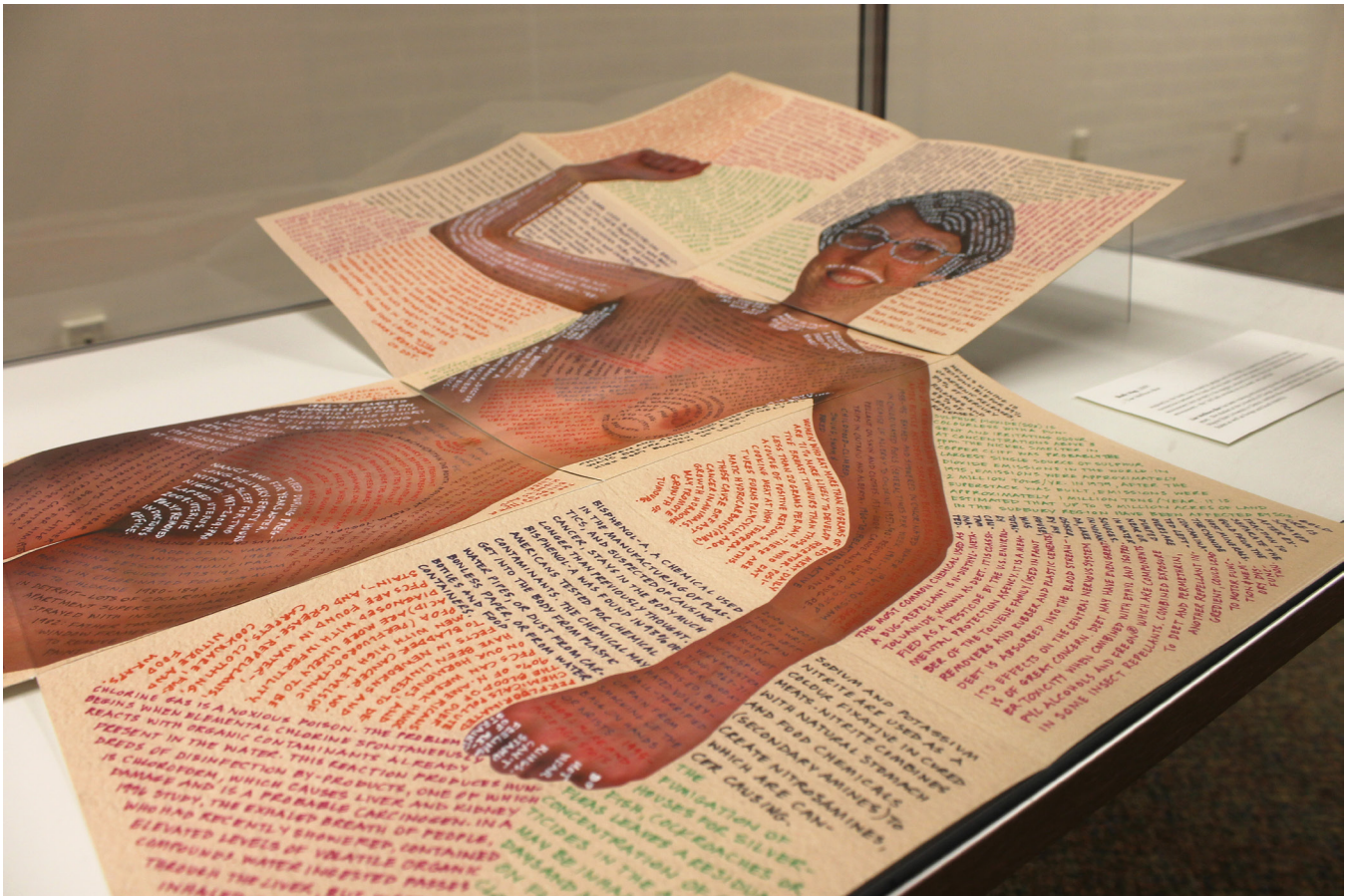
Sarah McDermott received her MFA in Book Arts from the University of Alabama. She has been a Van Lier Scholar at the Center for Book Arts and a resident at Pyramid Atlantic Art Center. McDermott has taught at the Corcoran College of Art and Design, the Center for Book Arts, and the Book Arts Roundtable.

*“Walking along the stream ended up being a fragmented experience... And that was one of the things I wanted to explore: to what extent can I use a waterway to orient myself within a neighborhood that I don't know at all.”*

- Sarah McDermott, in an interview with curator Anne Smith  
Full interview available at: [fenwickgallery.gmu.edu](http://fenwickgallery.gmu.edu)



# Lise Melhorn-Boe



ABOVE detail, *Body Map*, 2009. Digitally printed artists book..

## STATEMENT

Inspired by the body maps made by people with HIV/AIDS, I created this piece which makes connections between my body and my health issues (text printed on the photo of me) and my environment (text printed in the margins, around my body.) Not that I attribute everything to the environment—the “old lady wrinkles on my knees” are just that!

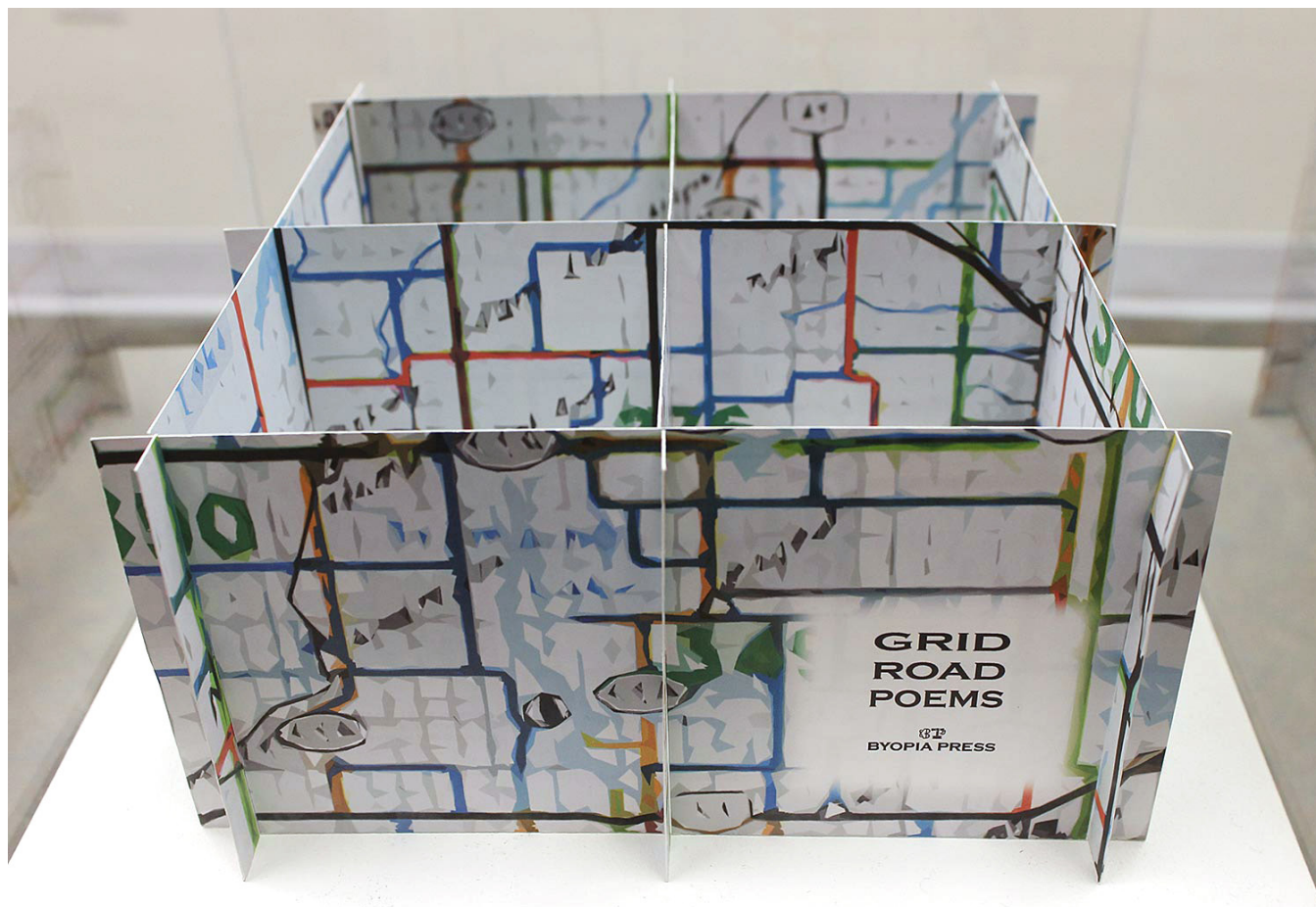
Source: 23 Sandy Gallery

## BIO

Lise Melhorn-Boe has been making and exhibiting books and sculptural bookworks for over thirty years. She studied at the University of Guelph and received her M.A. and M.F.A. degrees from Wayne State University in Detroit. Melhorn-Boe has exhibited widely across Canada and the United States as well as Europe and South America.



# Cathryn Miller



**ABOVE** *Grid Road Poems*, 2006. Digitally printed artists book..

## STATEMENT

There's nothing like a walk on a hot summer day, and *Grid Road Poems* takes you on one. Ten haiku on twelve pages that can be assembled in a variety of ways, the entire work reflects prairie grid roads.

Dark on the gravel,  
My shadow stretches ahead.  
Where will it lead me?

Source: Byopia Press, Vamp & Tramp Booksellers

## BIO

Cathryn Miller studied Fine Art at the University of Toronto, trained in Commercial Art in Ottawa, and studied Honours English at Carleton University. She then worked as a geological draughtsman; a microfossil picker; a subsurface geological technician; and as a designer, cutter, and seamstress in professional theatre. Self-taught as a weaver, she established her studio in 1974, later moving to papermaking and bookmaking. She operates and publishes through Byopia Press with her husband.



# Sharon A. Sharp

## STATEMENT

For more than twenty years I've lived near the Blue Ridge Parkway, where the abundance and variety of trees have fascinated me (and where I've had to rely on my trusty tree-identification book while on drives or walks). Blue Ridge Bounty, an accordion-panorama structure, is an exploration and celebration of this abundance, using a variety of fine art papers, extensive handwriting, and inkjet prints of an original collograph and a US Geological Survey map of this area.

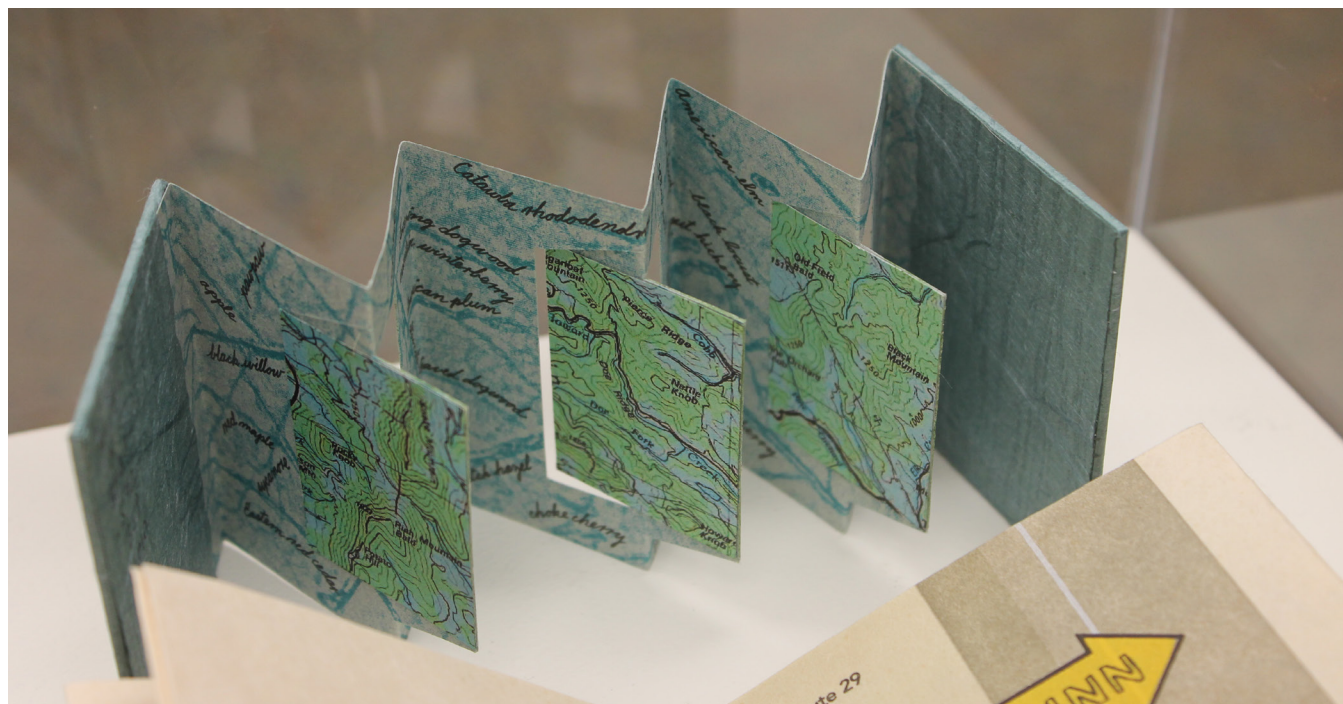
## BIO

Sharon Sharp lives and works in "High Country"—Boone, NC. She is an artist, instructor, poet, and editor. She has taught several classes on bookmaking at various art schools and residencies, and her work is held in numerous public and private collections, including here at George Mason University.

Source: Sharp Handmade Books



ABOVE *Blue Ridge Bounty*, 2010. Mixed media.



ABOVE detail, *Blue Ridge Bounty*







# 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](http://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