

**ARTISTS' STATEMENTS FOR THE NINTH ANNUAL INVITATIONAL DRAWING SHOW
January 29 to April 30, 2011**

Curated by Mark-Elliott Lugo; Curator, San Diego Public Library
(Statements revised and edited February 17, 2011)

BRANNOCK, Katherine

[CURATOR'S NOTE: The Katherine Brannock drawings in this exhibition are the plates for a book, titled The Kualitees of Kukiluk, currently being illustrated and written by the artist.]

Author/illustrator's description of the project: *The Kualitees of Kukiluk* is a children's story. Three fantasy creatures are being created for each of the twenty-six letters of the English alphabet; seventy-eight in total. Each creature embodies a human characteristic.

Kukiluk is the young female protagonist who discovers and documents these creatures as passionately as any natural scientist. During this process, she names each one and learns what it means to be fundamentally human – in mind, body, and spirit. The creatures will be augmented by additional illustrations to convey the storyline. Specially designed fonts are also part of the project.

CAPPS, Kenneth

[CURATOR'S NOTE: Kenneth Capps' statement was conveyed in a series of handwritten notes he labeled "Drawing notes." They are transcribed below.]

2-dimensional vs 3-dimensional line perception of each and the dialogue of experience between the drawing's edge. What is the most minimal mark one can make to suggest another dimension beyond surface of drawing?

The most basic mark (rudimentary) in drawing is a line.

My drawings are about no more and no less.

DOMINGUEZ, Jesus Y.

The OSB Series started as a recycling project using scraps of oriented strand board (OSB), a rough construction grade wood product similar to plywood. OSB is made up of multitudinous wood flakes of varying sizes compressed into large panels.

I saw intriguing artistic possibilities in the random patterns of the wood fragments that give OSB its distinctive, variegated look. Using Prismacolor pencils, I began to color areas that I thought were interesting. Previously, I had used Prismacolors on some of my wood sculptures. When I tried the Prismacolors on the OSB, I liked the results. *[CURATOR'S NOTE: Several of the artists in The Ninth Annual, namely Dominguez, Capps, and Todd Partridge, are best known as sculptors or furniture makers.]*

A number of the boards that I used for my latest OSB Series works were distinguished by large chips of wood embedded in them during the manufacturing process. By nature, these chips or fragments, no matter their size or proportions, are roughly rectangular in shape. The largest chips reminded me of scraps of white paper, similar to the poems or prayer slips that people from various cultures worldwide tie to trees and bushes. Consequently, the name of the Poem Slips series is derived from that tradition.

Every time I cut a new section from the OSB, I see an opportunity to develop a unique drawing based on the aesthetic qualities I see in the surface of the board.

DOMINGUEZ, Mary Lynn

MEDITATIONS

I'm a prolific (but not proficient) photographer and take lots of "snapshots" with my point-and-shoot camera. These photographs are not always good, so I feel free to do as I please with them, using my computer to manipulate, crop, and adjust in various ways.

Because I'm not focused on the technical aspects of taking a photo, the pleasure comes from simply looking through the eye of the camera to the world beyond. I find that the moment it takes to compose a shot is exhilarating, and I've come to view the experience as very meditative.

Of course, it's a very QUICK meditation! Because I wanted to extend the meditative process beyond the instant of capturing the image, I began drawing back into the digital prints.

As I thought about why I enjoyed making these drawings so much, I recalled the processes connected with other kinds of art I have created over the years — the quilting technique of stitching concentric rings around a motif; an interest in labyrinths and mazes; even my own subconscious doodlings which usually incorporate obsessive spiral images.

This technique of drawing has become an important meditative routine for me, a way to acknowledge the relationship between figure and ground and to pay attention to the background of things — to the negative, invisible, and often ignored, elements. Emphasizing the equality of positive and negative leads towards a union of opposites, a goal I endorse in life as well as art.

EGGLETON, Joshua

Much of my work is about my dual life as an artist/educator, as well as my career as a tradesperson in the construction industry. I am interested in how these different paths overlap, diverge, conflict, and sometimes serendipitously intersect. I should also add that I am, at times, completely self-absorbed, neurotic, and feel as though being in control of life is always just a little beyond my grasp. Most of my work utilizes the self-portrait to humorously explore what it means to be thirty-something, highly educated, over-extended, and wondering, what exactly is all this supposed to be about?

HAGY-BOYER, Sally

Some of my earliest memories are of making art. My father was an artist so my creative endeavors were always supported and encouraged. My art reflects my interpretation of the everyday events in my life. The synthesis of the natural world into manmade constructs such as charts, diagrams, statistics, and maps has always fascinated me. I am in pursuit of the moment when the brain transforms a two-dimensional object into a three-dimensional one, or vice versa.

I am always searching for and devising new techniques to express my ideas. I have used graphite, encaustic, printmaking, weaving, metalworking, and found objects to create my drawings, paintings, sculpture, and the artist book. Paper has always been my favorite starting point because the varied weights can handle practically any media.

KVISSBERG, Åsa

As my main interest lies within the complexity and confusion of human relationships, my artwork has always addressed issues surrounding this topic.

In my paintings I have concentrated on the effect the increasing importance that body contour and fashion have on young women today. I have been exploring how the search for an identity in modern society has become a "body-project" in which the self is constructed through the representation of the body, as in finding salvation through body contour.

We are presented (mainly through media) by an idealized form of the body that is unattainable for most people and ultimately leads to dissatisfaction with one's body.

When we are searching for an identity through the body, clothing and accessories become very important to us because clothes are an immediate continuation of the body, like an extra skin.

With the use of line drawings of the body contour in relation to each other, the suggestion of emptiness within the line becomes part of the idea of the obsession of the outer self. The interaction of lines can make it hard to differentiate who is who, suggesting that the sought-after uniqueness of the individual is lost in search for perfection. We all become more and more alike, even with all efforts made to own that special handbag or those unique shoes.

In my works I have worked with mixed media, layering drawings of inks and tusche, combined with acrylic painting, oil tempera, and paper collage.

NELSON, Robert

It comes down to one's world view. Some people are lucky enough to develop a world view by acquiring unbiased knowledge, but in many it is preordained by culture or manipulated by institutions. The world today is striking in its polarization, especially when so many perceive themselves as being on the side of good, while clearly seeing evil in others. And what about technology? It will undoubtedly transform our lives, but will it be our redeemer, or will we need to be redeemed from it?

I find it fascinating how perceptions and interpretations can vary depending on the viewpoint of the individual. While my works in this exhibition don't necessarily have specific meanings, they can be seen as making some kind of sense; if not logically, then at a gut level where no explanation may be possible. My goal is to create an image that works on an immediate, visceral level, but can also be appreciated in a deeper way. Hopefully viewers will

identify something in one of my drawings that resonates with them personally.

Children's toys are usually seen as embodying or symbolizing innocence. However, I find it intriguing that toys can also be menacing, or, depending on the situation, embody innocence threatened by outside forces or innocence and danger simultaneously.

Although these images can, to some degree, be disturbing – as the world can be disturbing – that does not mean they cannot be amusing.

OLDS , Herbert

The central focus of my work over the past twenty-five years has been the human figure. There is no other subject which has held such fascination or mystery for me. The work I do is predominantly autobiographical and represents a chronicle of feelings and emotions about the human condition.

Formally, my work evolves in the tension that exists between representation and abstraction. It aims to complicate, rather than simplify. I try to create rich visual surfaces filled with as many elements as the form of the work and my imagination will allow. The idea or content of the work grows naturally out of the act of drawing itself: that is to say, the drawings are not premeditated, they are discovered. They proceed haltingly by a process of experimentation, trial and error, and starts and stops. They evolve directly in the language of drawing. This working method is difficult and, in some ways, inefficient, but it allows me to create images giving form to thoughts and feelings which no premeditation could ever anticipate. The results of the drawings are as complex and contradictory as life itself.

“As I look at a butterfly or a great poem, the question that occurs to me is not how such a thing could have happened accidentally – I ask how anything that unlikely and beautiful could have been planned.”

– Quotation from *The Trail Home: Nature, Imagination, and the American West*, an award-winning collection of essays by John Daniel (Pantheon Books, 1992)

PARTRIDGE, Todd

As humans we experience the world through the boundaries of our bodies: the scent of freshly baked bread wafting near a nostril; the vibration transmitted from a cricket to the drum of an ear. And we shape this world we live in with these same bodies: the whisk of morning eggs; the press of a car's accelerator underfoot; and in my work, the gentle give of paper under pencil or the pressure of a hand plane along the grain of wood. In this age of the Internet and disconnect, I find it important to remember the physicality of the world we live in and these bounded bodies we inhabit.

My work explores these and other boundaries referencing the liminal: the nearly imperceptible thresholds between states of being. These drawings exist on the cusp between figuration and abstraction, and between two-dimensions and three. In the choices I've made – from the pocked and etched surface of the plaster ground, to the stylized and nearly abstracted depictions of tools – it is my hope that the viewer begins to gain a sense of my passion for the physicality of our world, and for the beauty in the materials and implements we use every day.

SEXTON, Barbara

SexBot I: Mutation BC. [2010], Irony No.11 [2009], Irony No. 10 [2008]. Binary Group
2011

When I did this piece, which is one configuration in a Binary Group Series, I was thinking about an array of sensory elements that define human attraction, or at least contribute to its ability to bestow power and control. One arrangement centered on fields of force that show the effects of attractive and repulsive tension between objects. This idea led eventually to a type of biophysical mapping that doesn't depend so much on sexual orientation as on the desire to express human relationships in a non-linear manner, without customary visual cues.

SILVA, Ernest

My work emphasizes the use of images to trigger speculation, based on personal experience, though not autobiographical. The common denominators are the handmade, the emotive, and the sense that they may have been imagined, drawn from art history, or recalled from memory. They can be read literally, but easily move to metaphor. The works from the *Rogue's Gallery* series evoke psychological moments and draw the viewer in for prolonged consideration.

Images from various sources are used to form nonlinear narratives and invite commentary. Some works can be read as representations of nature, metaphors, or allegories. For example, *The Great Wave* by Hokusai is used to represent the force of the ocean; a still life of tables and chairs – domesticity and quiet contemplation; and art historical references and volcanoes to suggest the power of imagination. This layering of references allows me to utilize a number of styles and art historical references, realism, expressionism, and the vernacular. The history of visual art is embraced, quoted, and contradicted to question its dismissal as “traditional”.

My work is a personal view, assembled to invite a consideration of human nature. Not the sum of objective descriptions, but the combining of subjective experience and perceptions of the objective world.

TREAT, Robert

CONCEPTS BEHIND THE “CONTAINMENT/RELEASE” DRAWINGS

- These images are more analytical than they are intuitive, using the mental process of “contextualization” by which we consciously place an object or line in relation to others.
- They are structural, loosely influenced by architectural blueprint drawings.
- Surface plays an important role in the pieces, allowing traces of *pentimenti* (an underlying image in a painting) to appear here and there under layers of the surface.
- These images are based on structural demarcations that roughly define a space (or release a space) within the picture plane. At the same time, the picture plane abruptly contains these lines within itself, giving the edges of the picture a sense of importance. Thus we have containment within containment.

TREJO, Raúl

I have focused on drawing for many years.
I believe a drawing can stand on its own as a
finished piece of art, not just a preliminary study
for a painting.

My motivation and inspiration to produce art comes
from many sources. They can be personal, political,
social, or religious.

Much of the work I have produced consists
of simple drawings of simple subjects, executed with
simple tools; pencil and paper in most cases.

My intent, like most, if not all, other artists
is to have a piece communicate a thought
or concept, in the hope that the observer is moved
and delighted by its content and execution.

Of all the demons, indifference is one that scares me.