



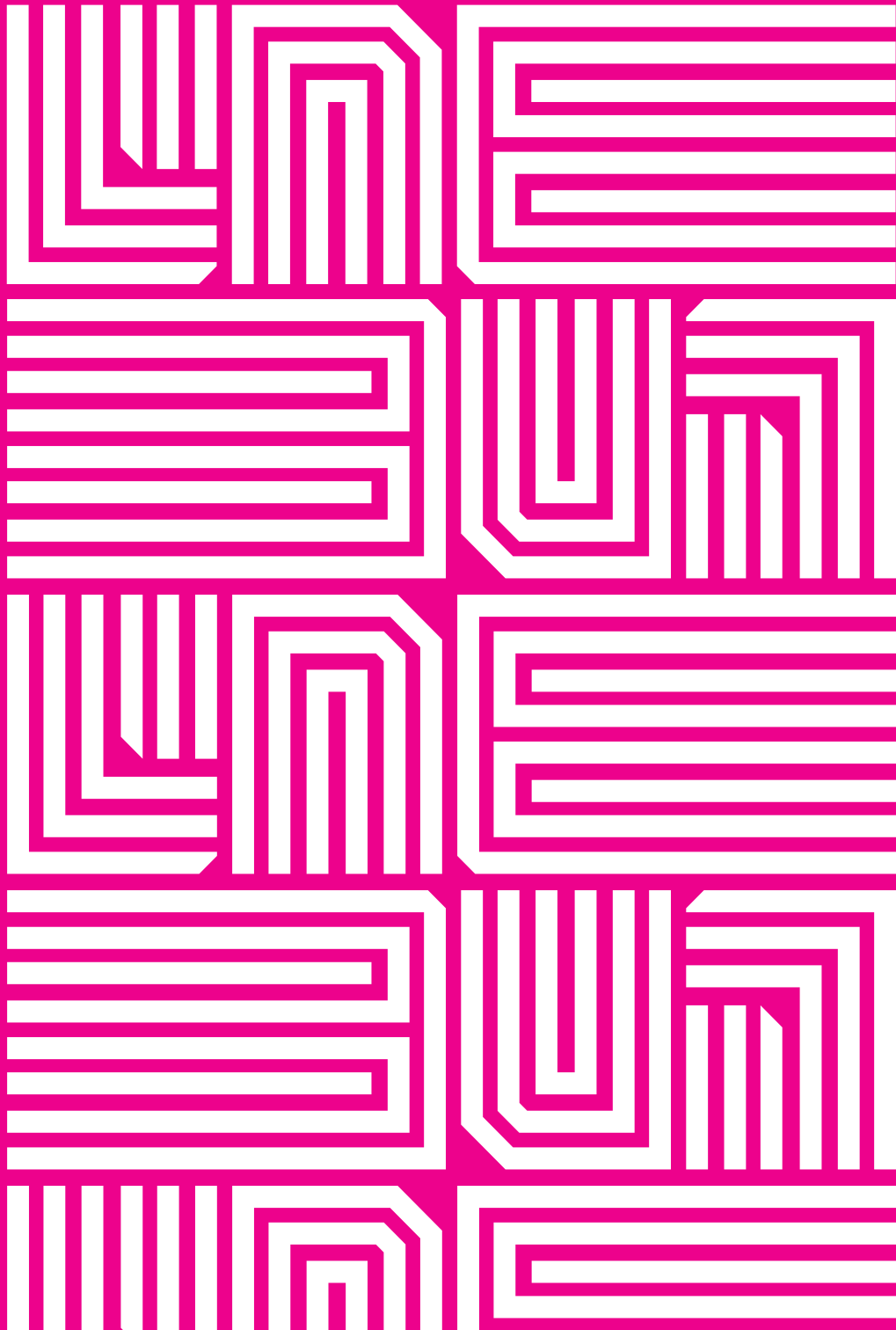
October 8, 2021—February 4, 2022

LINE SHOW

Bruce Gallery

Edinboro University

Edinboro PA



A liberal education is at the heart
of a civil society, and at the heart of
a liberal education is the act of teaching.

–A. Bartlett Giamatti

1938-1989

DEDICATED TO THE
EDINBORO ART DEPARTMENT

1870-2022

Featuring:

Bridget Riley's Untitled (Fragment 1/7)
Screenprint on Perspex, 1965
Permanent Collection, Bruce Gallery

Mike Asente	Martha Gorzycki	Lori Korsmo	Danielle Slade
Soheila Azadi	Jessie Henson	Monique Luchetti	Roland Slade
Pati Beachley	George Afedzi Hughes	Kate MacDonnell	Dave Stull
Leslie Berns	Delanie Jenkins	Fredy Huaman Mallqui	Ian Thomas
Lori Ellison	Barbara Kendrick	Frank Novel	Ryan Zimmerman
Bryan Geary	Narissa Kennedy	Stephen Parks	

October 8, 2021—February 4, 2022
LINE SHOW

Bruce Gallery
Edinboro University
215 Meadville Street,
Edinboro, PA USA

Gallery Director
Lisa Austin
laustin@edinboro.edu

Creative Director
Alex Herr

Art Historians
Paula Burleigh
Charlotte H. Wellman

Independent Preparator
Vance Lupher

brucegallery.info



@Bruce__Gallery |



INTRODUCTION

Lisa Austin

Director, Bruce Gallery
Edinboro University

Starting at Mid-Century,

faculty at the Edinboro State College, a rural institution educating teachers, established a permanent art collection. After my August 2020 appointment as Director of Edinboro's Bruce Gallery, I discovered, included among the five hundred works in the collection, Bridget Riley's 1965 screenprint, *Untitled (Fragment 1/7)*. After locating Riley's work in a wooden storage rack in Doucette Hall where it had been stored for a half century, I wondered how it had arrived at Edinboro.

Records suggest Riley's work came to Edinboro's collection in 1967 from the Feigen Gallery in Manhattan. Edinboro professor Shelle Barron and professors emeritae Mary Jane Kidd and Suzanne Winterberger surmise that painting professor James Goldsworthy engineered its acquisition. Winterberger, who arrived at Edinboro in 1982, described Goldsworthy as a "quiet and

Loveland Hall, Edinboro Campus | Source: Conneauttean, 1947



secretive guy” who traveled to events at Black Mountain College with his art department colleague, Marjorie Eason. Winterberger recalls that Goldsworthy was “very prim and proper, in a suit” and that he “ran in Andy Warhol’s circles in New York City.” Did Goldsworthy secure a donation from the Feigen Gallery during his visits to New York City? Perhaps.

Whatever the source, Bridget Riley’s bold print provided the perfect inspiration for this group exhibition. Riley’s thick, black geometric lines provoke connections between the **concrete lines** of three-dimensional material; **two-dimensional lines** of text, color and bands of video; and **implied lines** in bands of clouds, branches, human hair, aging skin, intestines, explosions, playing fields, roadways, bar codes, and words.

The LINE show includes forty works by twenty-four artists and designers who employ graphite, pen and ink, paint, prints, photos, fiber, wood, metal, vinyl, installation, performance, book art and animation to embody gesture, repetition, functionality, race, gender, branding, meditation, regeneration, humor, death, the environment, collaboration and community.

Gathered in Bruce Gallery, works in the LINE show reflect the aspirations, achievements and connections among Edinboro faculty, alumni, and regional, national and international artists. In 2022, as Edinboro

transitions from an independent university to a Penn West campus, I pause to acknowledge those who built Edinboro’s lauded, 152 year-old program. I add a salute to the donors, those who served on the gallery board and the directors who managed the collection including: John Bavaro, Justus Cotterill, William Cox, Bart Farmer, James Goldsworthy, Denise Keim, Mary Jane Kidd, Tavia La Follette, William Mathie, Dr. Gopal Mitra and Dietrich Wegner.

I would like to thank the many people who enriched this project. During Spring 2021, at the suggestion of Dr. Charlotte H. Wellman, Associate Professor of Art History at Edinboro, Kilolo Luckett, a Pittsburgh-based curator, was engaged in a five-part Bruce Gallery virtual series entitled “Illuminating the Collection.” Luckett discussed works owned by the Bruce Gallery with a dozen students, alumni and faculty. These conversations inspired the idea of using work from the collection as the basis for future collaborations.

To expand upon the potential of LINE, a series of Zoom conversations with several artists in this exhibition were recorded and are available on the Bruce Gallery’s YouTube channel. I thank all who participated. This catalog serves to formally document this exhibit and includes artwork from a former Edinboro professor, Martha Gorzycki, and several Edinboro alumni: Soheila Azadi, Bryan Geary, Narissa Kennedy, Stephen Parks and Ryan Zimmerman. Current Edinboro GAID student Alex Herr served as the 2021 Creative

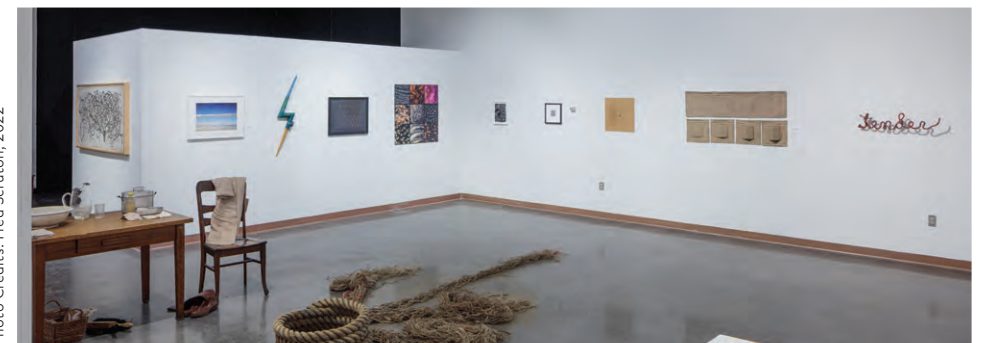
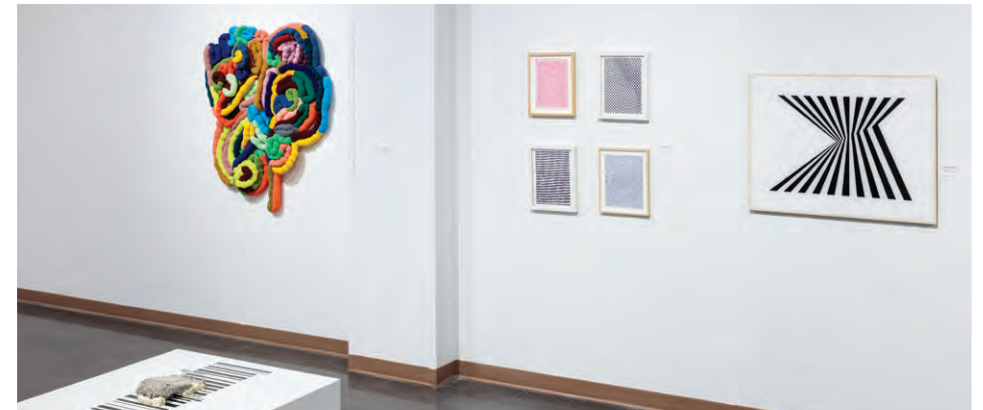


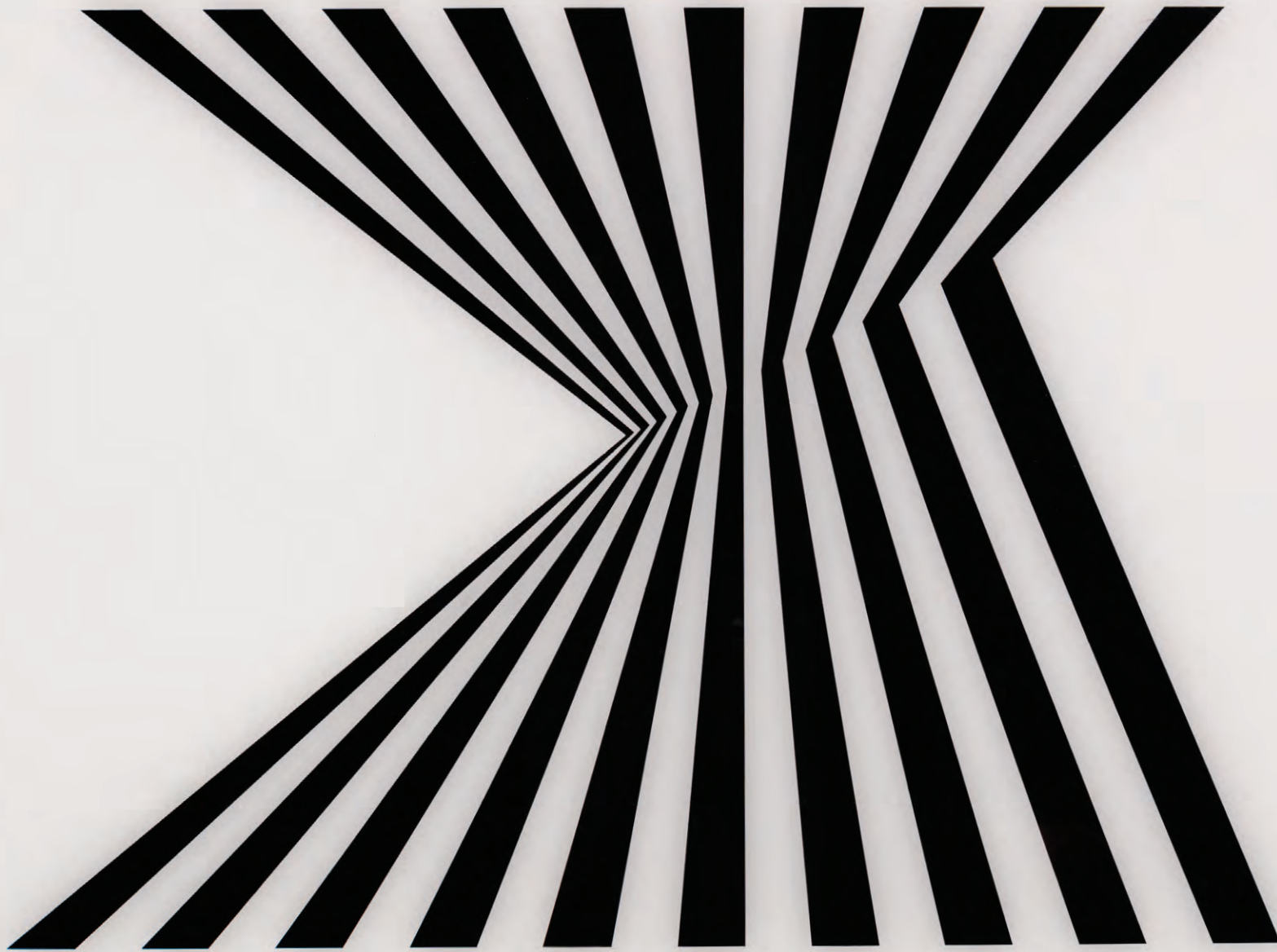
Photo Credits: Fred Scruon, 2022

Director for the Bruce Gallery. Herr designed this catalog, exhibition poster and wall labels with the support of Professor Shelle Barron.

Dr. Wellman served as editor for this publication and as author for the entry on Riley’s work. Through Wellman’s connections, Dr. Paula Burleigh, Assistant Professor of Art History and Director of Allegheny College’s Art

Galleries, was engaged to write an introduction and catalog entries for the works in the show. I’m grateful for Burleigh’s vivid writing. She wonderfully distills and catalyzes the collection of works gathered in this LINE show.

Lastly, I acknowledge Joan Lee Austin, who was pressed into copy-editing service during a winter holiday at Club Fairhaven. █



Riley 65

ENTRY

Dr. Charlotte H. Wellman

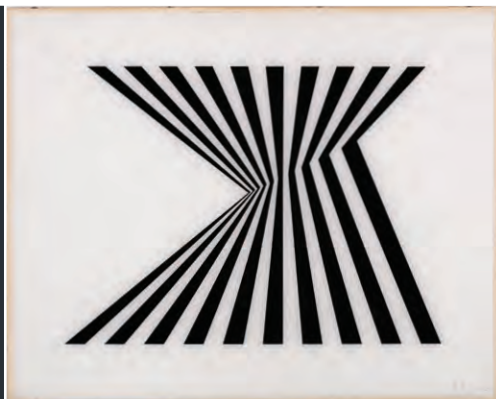
Associate Professor, Art History
Edinboro University

BRIDGET RILEY

(British, born 1931)

Untitled (Fragment 1/7)

First in a suite of 7 prints
Screenprint on Perspex
26 ½ in. x 33 in. (67.3 cm. x 83.8 cm.)
Ed. 75
Signed and dated l. r. Riley 65
Printed by Chris Prater
Kelpra Studio, London
Published by Robert Fraser Gallery



Bridget Riley's *Fragment 1/7* bends time and space. It transcends its two-dimensional plane, producing a near-hallucinatory three-dimensional effect. Printed in a fathomless black ink on a white Perspex acrylic sheet, Riley's screenprint embodies the principles of Op Art, a movement to which Riley is inextricably bound. At the same time, the wasp-waisted diagonals also suggest sun leaking through venetian blinds while at the same time proposing more expansive vistas—racing down a tilted landscape towards a setting sun—or, perhaps, bending light through a prism in a scientific study of visual perception.

The impression—the first of seven in the suite—was executed in 1965, a seminal

year in Riley's career. In that year her work was included in the "Responsive Eye" exhibition at the Museum of Modern Art in New York, an event which, in art critic Michael Kimmelman's words, turned Riley's acclaimed stripes from "fame to fad."¹ She found herself identified with Op, a connection she found confining. *Fragments* represented a culmination of her black-and-white oeuvre which she initiated in 1962; in the show's wake, she began to experiment with shades of gray and, ultimately, she embraced color.

The series was pulled by Chris Prater, who co-founded Kelpra Studio in London in 1957 with his wife, Rose Kelly. While originally a commercial printing business,

Kelpra was instrumental in transforming screenprinting into a fine art.² Art historian Pat Gilmour suggests that Riley probably met Prater at Hornsey, a college in North London, where both were teaching.³ Riley would complete a total of 56 screenprints with Kelpra, several of them series.⁴ Collaboration, essential to printmaking, was endemic to Riley's practice: it was her custom to draw compositions and delegate assistants to execute them in oils.⁵

Like many painters who turn to printmaking, Riley used her screenprints to interrogate her work in other media. Most of her prints anticipate specific paintings; *Fragment 1/7* proves the exception. Maurice de Saumarez has suggested that *Fragment 1/7* relates to an ink drawing loosely extrapolated from a detail or "fragment" of an earlier painting entitled *Off* (1963).⁶ While the fraction of the print's title seems to refer to its position in the suite, this is not the case. The fractions Riley chooses seem almost arbitrary: 2/10; 3/11; 4/6; 5/8; 6/9; 7/5. In *Fragments*, stripes stretch, then buckle, then cascade; they yield to matrices that crystallize, then dissolve, transforming the grid from a two-dimensional to three-dimensional structure.

The image is printed on an acrylic sheet, a plastic with a long history dating back to 1909. Prater used a brand named Perspex introduced in 1936 for a

shatter-proof plastic used in airplane manufacture for the Second World War.⁷ Quite conversant with its properties, Prater used its "brilliant white" ground to set off the jet-black accents of Riley's stripes, heightening the print's vertiginous effects.⁸ The result verges on the kinetic, anticipating Riley's later experiments with dizzying, immersive environments. *Fragment 1/7* pits flatness against three-dimensionality, substance against optical effects, fixed image against kinesis—tensions that invite the myriad connections among works gathered in Bruce Gallery's **LINE**. ■

[1] Michael Kimmelman, "Not so square after all," *The Guardian*, 27 September 2000, 2.

[2] In her trenchant review of Karsten Schubert's catalogue raisonné of Riley's prints, Pat Gilmour sets the record straight in recounting Kelpra's genesis. Gilmour, "Bridget Riley," *Print Quarterly*, Vol. 20, No. 3 (September 2003), 307.

[3] Gilmour cites Craig Hartley's essay in Schubert's catalogue raisonné, as well as Maurice de Saumarez's Biographical Outline for 1960 to establish this connection (309).

[4] Gilmour, 310.

[5] Kimmelman, *Ibid.*

[6] These sources are gathered in the online entry composed by the Tate. The Tate owns the entire series. [tate.org.uk/art/artworks/riley-untitled-fragment-1-7-p07104](https://www.tate.org.uk/art/artworks/riley-untitled-fragment-1-7-p07104) Accessed 12.19.21.

[7] Anthony Zazo, "Plastics History—A Brief History of Plastics—Specifically Acrylic Sheet," *ePlastics* blog, April 17, 2015, [eplastics.com/blog/plastics-history](https://www.eplastics.com/blog/plastics-history), Accessed 12.18.21.

[8] Tate entry.

ESSAY & ENTRIES

Dr. Paula Burleigh

Assistant Professor, Art History
Director, Allegheny Art Galleries
Allegheny College

Source: Wikimedia Commons | Note: This work is not included in the LINE show.



The Corinthian Maid

Kora of Sicyon, 1782 - 1785

Joseph Wright of Derby | Oil on canvas
41.8" x 51.4"
The National Gallery of Art

In *Natural History* (79 CE), the Roman Historian Pliny the Elder located the **origins of drawing** in the sorrow of a Corinthian maiden whose lover was about to depart for battle.

While the soldier slept, she traced the outline of his profile's shadow on a wall. The maiden's father, a potter named Dibutades, filled the lines with clay to create a portrait bust, which he then fired in earthenware. With the Neoclassical revival of Greco-Roman culture in the 18th century, Pliny's tale became a popular myth for the origins of portraits, drawing, painting, and even art writ large.¹ **At the core of this story is the simple gesture of making a line.** The line possessed a whole spectrum of artistic possibility, from description to expression: it recorded the contour of

an individual face, and it indexed human desire.

For artists in the Renaissance—particularly those Italians invested in the concept of *disegno*—line was a powerful tool for shaping illusionistic space. For the Neoclassical artists of the eighteenth century, the clear, bold line filtered out the imperfections of nature and assuaged narrative ambiguity. What remained were idealized figures in easily discerned spaces. With the onset of abstraction in the twentieth century, artists liberated line from its descriptive function in order to explore the inherent properties of painting, namely its flatness.

Bridget Riley—the historical linchpin of the Bruce Gallery's LINE—entered into the scene at a moment when line was in crisis. The mid-century tendency toward self-referentialism in painting—art that explored its own surface reality and nothing more—left line inert. By the 1950s, abstract painting had been fully flattened, so to speak, which made Riley and other artists associated with so-called Op Art truly radical when they deployed line in the service of optical illusions that suggested both fictive space and movement.



source: getty images

Bridget Riley—the historical linchpin of the Bruce Gallery's LINE—entered into the scene at a moment when line was in crisis.

Bridget Riley's *Untitled (Fragment 1/7)* is exemplary: the horizontal line bisecting the sharp diagonals creates the dramatic visual tension of a slingshot pulled away from the viewer, taut and awaiting release.

In spite of its fundamental status—the origin of art, according to Pliny—line continues to be a source of innovation for artists. LINE explores the mark's diverse applications in contemporary visual art practice: within this exhibition, line functions as material embodiment, metaphor for

human connection, meditative practice, and contour of the body. The inclusion of Bridget Riley's *Untitled (Fragment 1/7)*, a highlight of Edinboro University's permanent collection, provides an apt starting point for exploring the seemingly limitless possibilities of line.

Born in 1931 in London, Riley spent much of her childhood in Cornwall, and later attended Goldsmiths College and the Royal College of Art, completing her studies in 1955. Following a period of Impressionist-inspired landscapes, Riley began painting

geometric abstractions in 1961. She developed a style characterized by sharply delineated lines, repeated geometric forms, and a palette of high contrast black and white. Op Art, a term with which Riley was frequently associated (at times to her chagrin), posed perceptual conundra: otherwise static lines appeared to undulate or vibrate. Unlike the traditional structure of illusionism, Riley's lines coalesced into a unified skin that alternately hovered and receded.

Riley was deeply interested in the structure of perception, and the (dis)connection between eye and mind.² She created her perceptual puzzles by exploiting the tension between the individual geometric unit and the overall compositional schema, so the eye constantly oscillates between the two. Owing to the sheer number of component parts and subtle tonal variations, Riley's work demands and rewards close, sustained looking. In this current exhibition, similar investments in the formal properties of line and those relations between the parts and whole animate the work of the late Lori Ellison, whose black and white ink drawings pay direct homage to Riley. But Ellison's work lacks the slick polish of Riley's patterns, opting instead for a more relatable, visibly hand-made aesthetic. Notebook paper—Ellison's preferred surface—conveys both intimacy and immediacy, a glimpse into the artist's private visual musings. Likewise, Lori Korsmo's work displays minute details

that reveal themselves with slow, careful viewing. A coder by profession, Korsmo's compositions reflect a mathematical logic combined with an interest in decorative textile patterns.

Riley re-introduced illusionistic depth into her work at a time when medium specificity dictated that artists explore the properties inherent to their chosen material. Thus depth was regarded as the province of sculpture alone. While Riley revived a tradition of imbuing flat surfaces with fictive depth, by contrast, Ian F. Thomas stages an encounter between two-dimensional and three-dimensional space on the surface of porcelain vessels. Using a black and white color palette that recalls Riley's rigorous evacuation of color, Thomas grinds down the porcelain edges to make incisive curved lines. A playful inversion of the classic optical illusion, the resulting objects have a graphic quality that makes them look like pictures of vessels.

A hallmark of contemporary art is that medium specificity has all but disappeared. Consequently, line manifests in myriad materials in the exhibition, from attenuated threads to ponderous barge ropes. Jesse Henson uses an industrial sewing machine to draw on paper, the surface of which often warps and bends in undulating patterns that echo the illusory effects of Riley's compositions. But Henson's highly textured drawings in thread are far more pensive than the loud pyrotechnics of Op Art illusions: the flexible strength of the paper and the

collective impact of thousands of threads invite richly metaphorical readings into human dynamics of fragility and strength. Likewise, artist Mike Asente renders line in thread with a series of mechanical embroideries exploring the simple form of straight lines radiating from a central nexus. Comic book illustrations, Dürer's etchings, exploding stars, and the human anus all inform Asente's radically decontextualized drawings.

When Riley made *Untitled (Fragment 1/7)*, modernist painting still aspired to the impossible condition of conveying a universal human experience, and thus offered little space for expression of the artist's identity in relation to race and gender. Wary of the ways in which "women artists" were ghettoized or simply dismissed, Riley vehemently resisted the co-opting of her compositions by fashion designers, and with it the implicit feminizing of her paintings.³ Many artists in this exhibition highlight the ways in which a line is never neutral but always bound to a complicated network of intersectional issues and identity. We could say, for example, that Pliny's description of the origin of art was of line marking out a woman's desire.

In their respective practices, Pati Beachley and Delanie Jenkins explore material embodiments of line, and how they intersect with gendered dynamics of power, labor, and representation. In Jenkins' performance *Raveling in the New Year*, the artist unbraids a barge rope. The long, heavy rope makes for slow, dull, and physically

demanding work: Jenkins implicitly asks what kind of labor is celebrated in the public sphere, versus what remains unnoticed. As a woman performer, the question becomes gendered, inviting the viewer to consider the vital but often invisible support that women's labor and care work lend to a functioning economy and culture. Beachley likewise uses rope, but cast in aluminum to create an unexpectedly obdurate surface. Arranged on the wall in the form of a scrawled text reading "tender" and finished with lipstick, Beachley raises the specter of traditionally gendered oppositions—hard/soft, metal/fiber—only to render them obsolete.

The relation between line and identity is perhaps most explicit in photographs by the collaborative team Danielle Slade and Roland Slade. *Texture Evolution*, a grid of nine photographs of coiled, twisted, curled, and color-treated hair, demonstrates the ways in which line can be fashioned on the body as an expression of identity. The Slades own

So Fancy Hair Salon in Erie, PA, where Danielle specializes in natural hairstyles for women of color. The photographs offer extreme close-up views, creating the effect of multiple drawings in and with hair. The three-by-three format of the images recalls the modernist predilection for grids, but foregrounding the content that was excised from mid-twentieth century art: racialized identity.

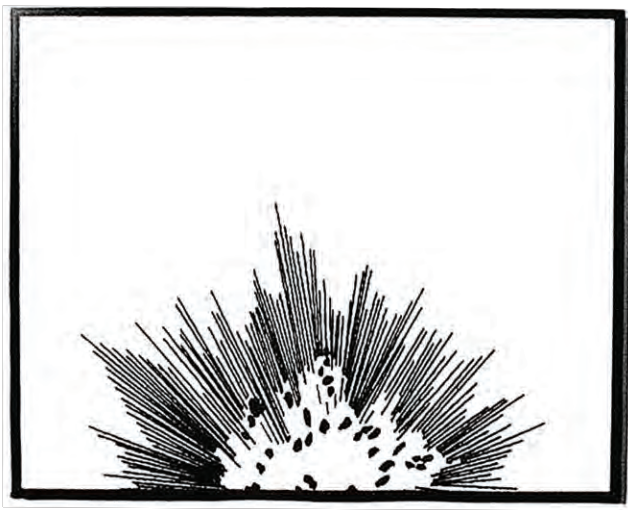
There are many more approaches to line on view in this exhibition, the diversity of which is a testament to the curatorial vision of Lisa Austin. Line wends its way into furniture; it reads as bar graphs, and an instrument of data analysis. It appears as a lightning bolt, a brain, and in the tangled branches of a magnolia tree. For the Corinthian maiden, line provided a way to remain connected to her lover while he was physically absent. Indeed, line is simply a means of forging connection between disparate points in space, whether real or symbolic. ■

[1] On the popularity of Pliny's recounting of the Corinthian Maiden's story in the 18th century, see Shelley King, "Amelia Opie's 'Maid of Corinth' and the Origins of Art," *Eighteenth-Century Studies* (Summer, 2004): v. 37, no. 4. 629-651.

[2] Pamela M. Lee, "Bridget Riley's Eye/Body Problem," *October* 98 (Autumn, 2001): 26-46.

[3] Thomas Crow, *The Rise of the Sixties: American and European Art in the Age of Dissent*. (New Haven and London: Yale University Press, 2005): 112-113.

Photo Credits: Mike Asente



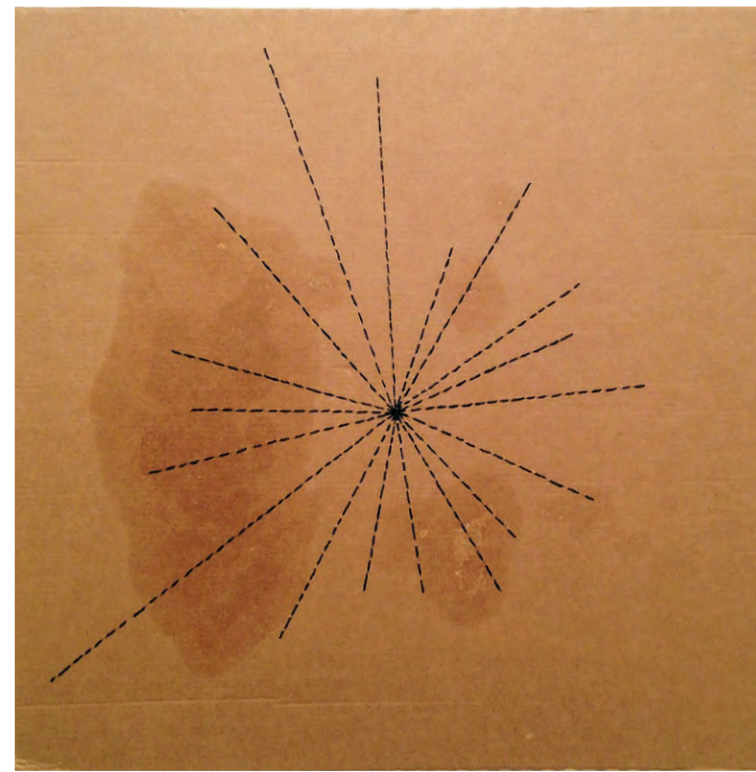
Ground Explosion

mechanical embroidery | 2009
8" x 10"
on loan from the artist

MIKE ASENTE

Brooklyn, NY

Brooklyn-based artist Mike Asente's *Ground Explosion* forms part of a larger series of mechanical embroideries picturing schematically outlined explosions. Describing his process as one akin to a musician sampling riffs from other songs, the artist amalgamates the shapes of the explosions from motifs in sixteenth century etchings by Northern Renaissance master Albrecht Dürer—the linear, striated “holy rays” emanating from the head of a sacred figure—and the cartoonish shrapnel and debris pictured in American war comics first published in the 1950s. To make a mechanical embroidery, Asente combines elements of the original etchings and comic panels into his own composite drawing, which the artist then digitally scans, and then a computer



Cardboard Embroidery: Cosmological Pulsar Mapping, After Rodchenko

take-out pizza box, cardboard & thread | 2014
18" x 18" (Large Size Pie)
on loan from the artist

embroidery machine executes the design on a fabric surface. Also on view in the gallery, Asente's *Cardboard Embroidery* displays similar imagery embroidered onto cardboard—a found pizza box with grease stain still visible—with the title suggesting the cosmic form of a pulsar. Both series followed from the artist's earlier series of asshole portraits (1998-2004), where Asente first explored the configuration of several lines emanating from a central nexus. Freed of contextual details and set against only negative space, these deceptively simple compositions speak to the power of lines to signify in a dizzying array of systems: from the human body to the cosmos.



Photo Credit: Soheila Azadi

BABA
(in collaboration w/ Zohreh Pasandi)

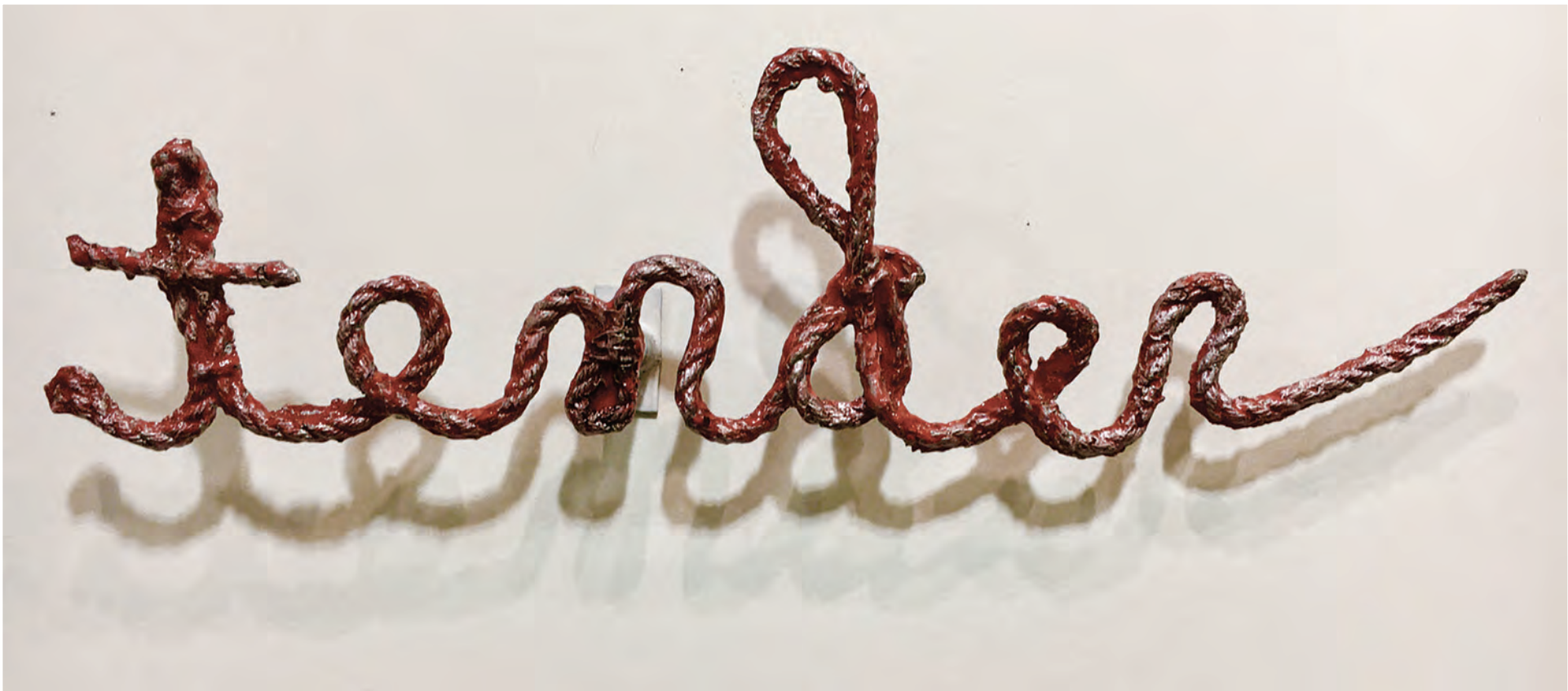
yarn and ping-pong balls | 2017
50" x 30" x 5"
on loan from the artist

SOHEILA AZADI

Portland, OR

A tight labyrinth of brightly colored yarn stuffed with ping pong balls, *Baba's* irregular coils suggest unknown topographies ranging from bodies to alien landscapes. Reflecting a career-long interest in the politics of gender, Soheila Azadi describes *Baba* as a “misogynist brain.” While spiraling forms evoke human anatomy, the hallucinatory colors and soft bulges are humorous and strange. The knitted material conjures associations with the historically female-dominated arena of craft. By imagining a sexist brain as a giant, whimsical plush toy, the artist divests the misogyny of its insidious power. The experience of living in both Iran and the United States—in a theocracy and a democracy—informs Azadi’s practice, which explores the lived experiences of women of color in different geopolitical contexts.

Photo Credit: Pati Beachley



PATI BEACHLEY

Pittsburgh, PA

Pati Beachley infuses objects with both explicit and subtle queer narratives. The artist's surprising combinations of disparate materials and processes undermine conventional definitions of gender. For example, while Beachley works with the historically masculine process of casting, she employs materials ranging from textiles to lipsticks in order to unfix gender, pointing toward its malleability as

Tender

cast aluminum rope with lipstick finish | 2017
8" x 26" x 5"
on loan from the artist

a category. Part of a larger body of text-based rope castings, *Tender* is deliberately ambiguous: the word alternately connotes physical softness, emotional vulnerability, and money (legal tender). The artist describes the twisted structure of rope as a “metaphor for things being twisted, bound, or tied together,” an apt description of the way in which identity is both contingent and relational.



LESLIE BERNS

College Park, MD & Hudson, NY

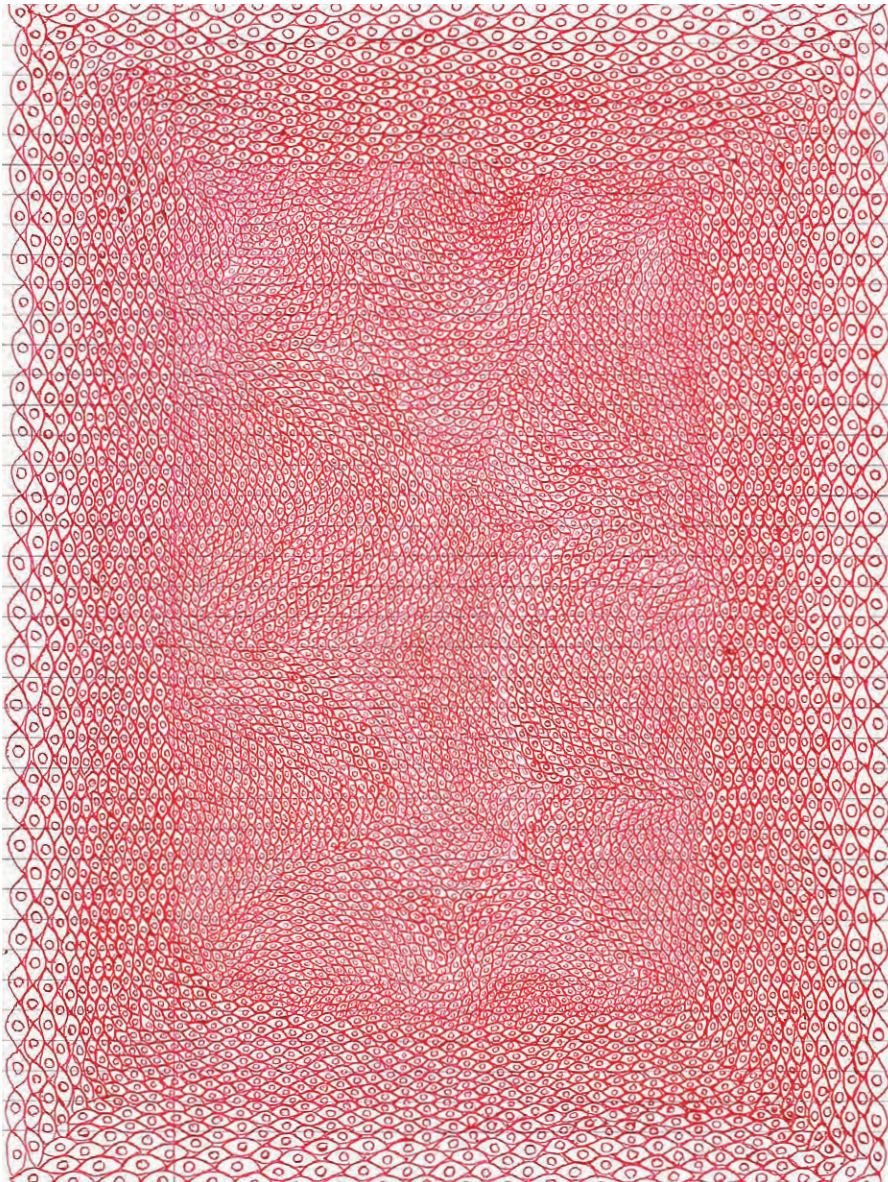
Comprising only wood and oil pastel, Leslie Berns' wall-mounted sculpture evokes a rich range of associations, including books, barcodes, charts, and the color value scales taught in art school. Berns applies oil pastel to wood shims: made of cast-off wood, these thin, rectangular planes are shoved underneath doors, windows, or furniture to stabilize and level surfaces. The auxiliary role of the shim makes it an apt material for an artwork that conjures ghosts of forgotten, maligned histories. *Books, Marks, Sticks to Bricks* (*Mixed-Remixed 1932-2022*) is part of a larger body of work and research on the history of anti-miscegenation laws, or legislation that criminalized interracial unions.

**Books, Marks,
Sticks to Bricks**
(mixed-remixed 1932-2032)

oil pastel on wood | 2020
7.5" x 34" x 1.5"
on loan from the artist

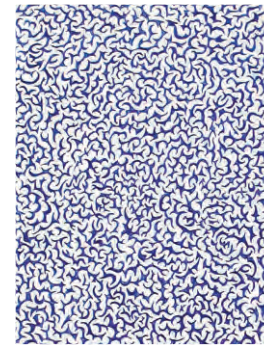
These were substantiated by complex legal taxonomies that categorized individuals according to racialized scales in order to determine who legally counted as white. Berns describes the black oil pastel as being “applied to wood sticks in fractions—whole, half, quarter, eighth, sixteenth, etc.,” a language that evokes the mathematical parsing of ancestry that was key to the rhetoric of miscegenation. The high contrast, racially inflected colors (black pigment on brown wood), loosely refer to the visual language of scales and graphs, inviting the viewer to ask what sort of data is being quantified, analyzed, or interpreted among these measuring sticks?

Photo Credits: McKenzie Fine Art, New York

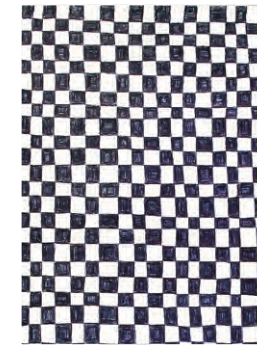


LORI ELLISON

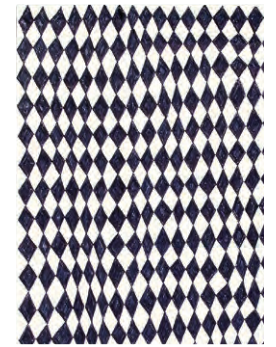
New York, NY



Untitled (leftmost)



Untitled (left)



Untitled (middle)

Untitled (right)

*red ink on notebook paper | 2014 - 2015
11" x 8.5"
on loan from McKenzie Fine Art, New York*

*blue ink on notebook paper | 2009
11" x 8.5"
on loan from McKenzie Fine Art, New York*

*black ink on notebook paper | 2012
11" x 8.5"
on loan from McKenzie Fine Art, New York*

*black ink on notebook paper | 2012
11" x 8.5"
on loan from McKenzie Fine Art, New York*

Lori Ellison's work reflects an obsessive drive to cover intimately scaled surfaces. Through repetition of a single motif—a square, a lozenge, or occasionally more curvilinear forms—Ellison's compositions appear to vibrate in a way that recalls the illusions of Op Art. Ellison worked on an intimate scale, with a startling economy of materials: notebook paper and ink. While the small size and intricacy of the works suggest a ritual of devotion or the compulsion to make, a surprising amount of humor lurks in the illustrative marks, bordering on whimsy. Ellison wrote about the work, "My choice of motifs has a wry wit. One does not have to make large work to hold a wall. Compactness and concision can be a relief in this age of spectacle." Indeed, these small compositions reward the slow, careful attention that informed their making.

Photo Credit: Alex Herr



Arched Table with Split and Splayed Legs

walnut, spalted maple | 2020
20" x 44" x 18"
on loan from the artist

BRYAN GEARY

Erie, PA

With a sleek silhouette and few decorative embellishments, *Arched Table with Split and Splayed Legs* could pass for mid-century modernist furniture. But the design is more playful than that: Bryan Geary manipulates the conventionally straight, perpendicular lines of a table to introduce new and wide ranging associations. Medieval cathedral vaults inspired the pointed arch just below the tabletop, while the split legs imitate the hooves of a white tail deer. While clean lines are a hallmark of modernist design, Geary explores the ways in which subtle shifts—a gentle curve, a slight splay—can evoke histories and forms traditionally outside of the discipline.

MARTHA GORZYCKI

San Francisco, CA

In *Unfurling*, filmmaker, animator, and artist Martha Gorzycki reconfigures the American flag, replacing stripes with scrolling logos, commercial signage, and automobiles. These ubiquitous images from U.S. visual culture unfold in a rhythmic manner that the artist likens to the “hypnotic effect of consumerism.” The movement of the car evokes the American dream, of which the automobile became a mid-twentieth-century emblem. But that dream is revealed as empty, its promise unfolding in Gorzycki’s composition as merely an unending, monotonous commute. The corner of the flag reserved for stars displays spinning windmills. Perhaps a playful nod to imagined adversaries of Don Quixote, the windmills could likewise suggest wind as renewable energy, and thus an optimistic alternative to the relentless culture of consumption scrolling by.

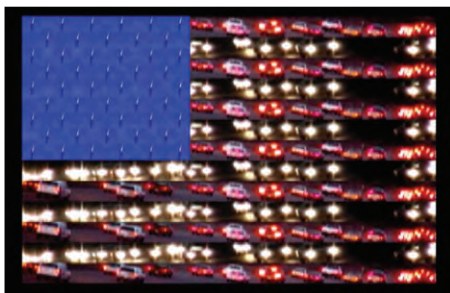
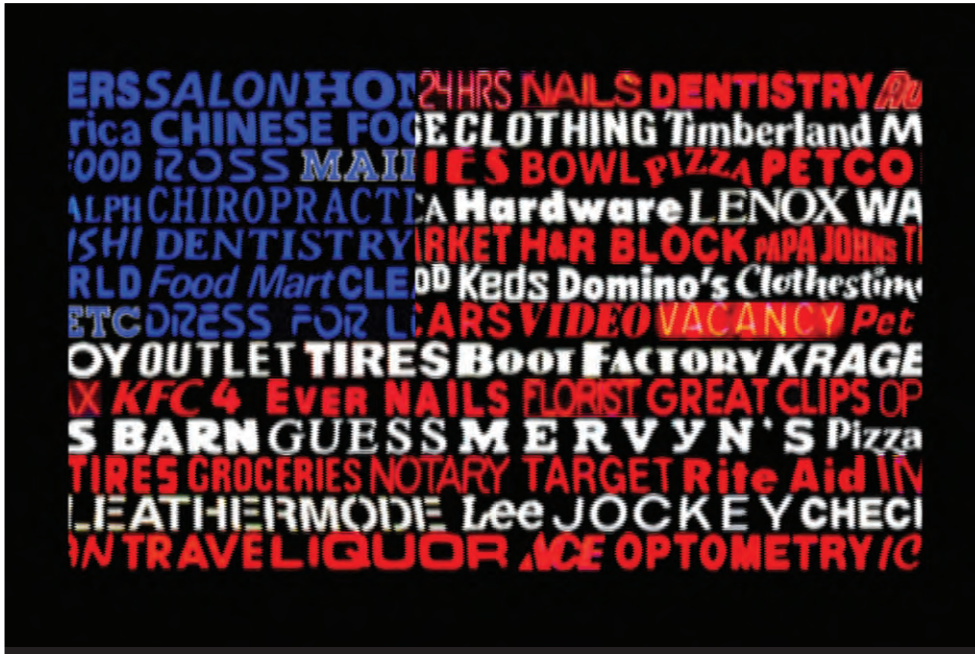


Photo Credits: Martha Gorzycki

Unfurling

animation | 2006
2:21 minute duration
on loan from the artist



[Link to animation via YouTube](#)

JESSIE HENSON

New York, NY

Jessie Henson aggregates individual lines into abstract forms. A multitude of short, straight lines of thread coalesce into dense configurations of variegated color, evoking waves, maps, or landscapes. Henson uses an industrial sewing machine to effectively draw with thread on paper. As thread accrues, tension begins to overwhelm the paper, warping its surface into an object that contains elements of sculpture, tapestry, and drawing. Henson is interested in the paradoxical nature of thread; she explains, “the thread is...thin and humble, but surprisingly strong when the strands build up together. The accumulation becomes an act of putting on armor...[but] if the sewing builds up too much, the paper will tear apart.” This material tension between strength and fragility is an evocative metaphor for human relationships. Communities, for example, can generate power, but the bonds therein remain nonetheless vulnerable and delicate.



Photo Credit: Jessie Henson

Untitled

polyester and rayon thread on handmade paper | 2018
11.5" x 9"
on loan from the artist

GEORGE AFEDZI HUGHES

Amherst, NY

Catharsis pictures a football (soccer) field: fragmented and flattened, the painting hovers between figuration and abstraction. The simple austerity of the composition belies the passionate outpouring of emotions the title implies—emotions expressed by fans or players. Growing up in Ghana, George Afedzi Hughes recalls football’s widespread popularity, especially among children. As an adult, the artist grew more critical of the sport, namely the way European teams aggressively recruit Ghanaian players, and the sometimes blatant displays of racism on the field. The artist cites these fraught issues of national politics and colonialism as important influences on the work. Formally, Hughes focuses on the way in which the linear makeup of the field imposes order on the game: “The lines of the painting serve as the rules and demarcations of the field,” the artists explains, “which helps the coach and players organize tactical formations during the fun of play.”



Photo Credit: George Afedzi Hughes

Catharsis

acrylic and oil on canvas | 2008
71" x 83" x .25"
on loan from the artist



DELANIE JENKINS

Pittsburgh, PA

Raveling is a daylong performance in which the artist dismantles a substantial barge rope. The physical process is labor intensive: taking apart the heavy, dirty rope requires sustained effort and struggle. Both performance and its documentation invite the audience to consider the ways in which culture celebrates some laborers while ignoring others. While the word unraveling is more commonly used than raveling, they are synonyms. By opting for

Raveling

mixed media installation/performance | 2013
size variable
on loan from the artist

the more obscure term, Delanie Jenkins removes the pejorative emotional connotations, which become all the more pointed when “unraveling” is applied to women of advanced age. The verb “raveling” highlights the paradoxically generative potential in the act of undoing something. Materialized as a single thick, ponderous line, the rope eventually becomes a multitude of thin but strong fibers. On the symbolic resonances of line in *Raveling*, Jenkins explains, “I think of line in relation to lineage, family of women makers, doing and undoing, trying to shift the narrative within their daily working choreography, the repetition that is a composition of action(s), both real and imagined, dreamed.”

Photo Credit: Barbara Kendrick



Medusa

archival inkjet print, digital collage, framed plexi | 2017
15" x 11"
on loan from the artist

Nevertheless

archival inkjet print, digital collage, framed plexi | 2017
16" x 12"
on loan from the artist



Leda

archival inkjet print, digital collage, framed plexi | 2017
18" x 24"
on loan from the artist

Ariadne

archival inkjet print, digital collage, framed plexi | 2017
18" x 16"
on loan from the artist

BARBARA KENDRICK

Omaha, NE

In the series of collages titled *Fleshed Out*, Barbara F. Kendrick digitally sutures her face and bodily fragments onto images of sculptures—many of them well known, in public museum collections. The resulting prints display startling juxtapositions between the smooth marble of antique portrait busts, and the artist’s real, aging flesh. In the context of the collages, line becomes an instrument for delineating past and present and animating flesh from inorganic material. “As a culture,” Kendrick explains, “we have an aversion to the wrinkled truths of aging. Self-portraits by women showing their aging skin are rare. In *Fleshed Out*, I use photos of my wrinkled neck, chest, arms and hands as draped clothing, substituting the folds of my skin for the folds of sculpted fabric.” The imposition of a real visage or actual skin onto the idealized renderings of the human body make the original sculptures look all the more generalized and inert. The addition of Kendrick’s face to the Medusa portrait bust, identifiable by its writhing snake-hair, offers a pointed commentary on our visual culture’s relationship to aging. In Greek mythology, Medusa’s gaze was lethal, instantaneously turning the viewer into stone. Likewise, our culture’s fetishization of youth effectively erases images of older women in particular. In a gesture of self-empowerment, Kendrick reclaims and embodies the deadly gorgon.

Photo Credit: Narissa Kennedy



Head vs. Heart
(from the series, *Hell or High Water*)

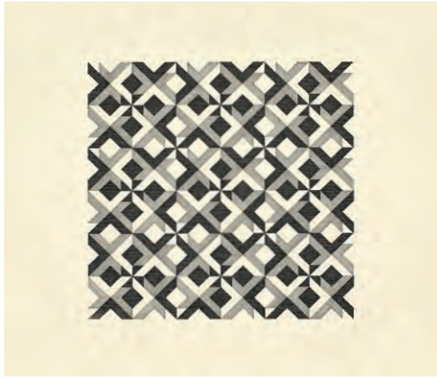
steel, brass | 2020
8' x 3' x 3.8'
on loan from the artist

NARISSA KENNEDY

Laramie, WY

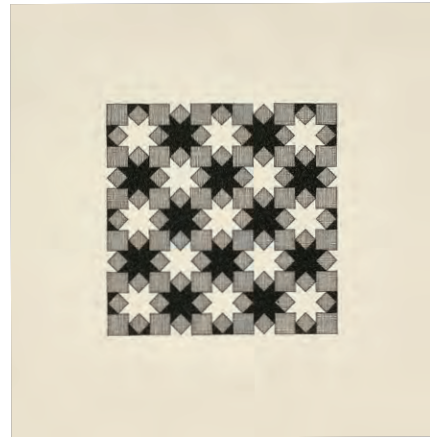
Thousands of individually brazed jump rings comprise *Head vs. Heart*, which has the appearance of a drawing in space, liberated from the page. Delicate networks of lines coalesce into a bulbous, hollow form, from which tendrils or appendages flow. In spite of its massive scale, *Head vs. Heart* evokes a cellular world viewed through a microscope. Narissa Kennedy describes the work as “abstract emotions protruding from the body,” which she made in response to watching close family members grapple with medical trauma. Photographs documenting the sculpture in relation to human bodies make the object look parasitic, and the massive accumulation of lines suggests the unstoppable growths of potentially threatening organisms. The title of the series, *Hell or High Water*, anchors the abstraction in the arena of emotional challenges: the seemingly insurmountable obstacles that life asks us to overcome.

Photo Credits: Richard L. Nicol



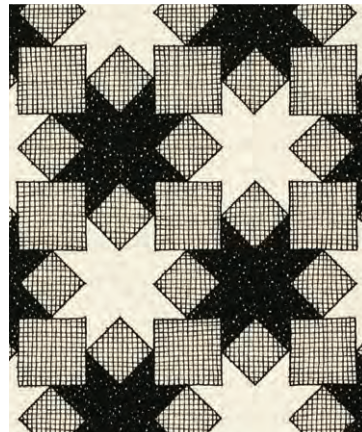
Declared 2

steel pen nib and india ink on mirage plate | 2020
24" x 30" | detail on right
on loan from the artist



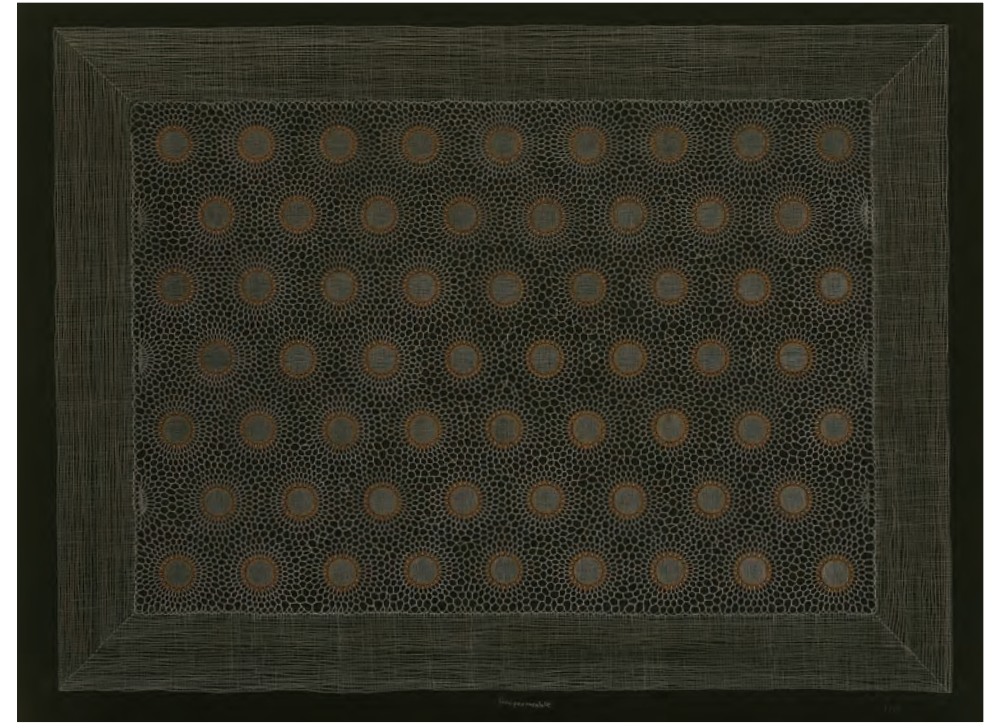
Seed 1

steel pen nib and india ink on mirage plate | est. 1999
12" x 12" | detail on right
on loan from the artist



LORI KORSMO

Tacoma, WA



Semipermeable

gold and silver pencil on black charcoal paper | 2020
19" x 25"
on loan from the artist

Lori Korsmo's drawings reward sustained looking, which reveals intricate details and subtle tonal and textural variations among otherwise uniform patterns. A coder by profession, Korsmo's meticulously rendered compositions reflect her interests in mathematics, lace, and Turkish carpets. Korsmo's drawings demonstrate the powerful impact of aggregating a multitude of minute lines: networks comprising thousands of small pencil and ink lines unfold, evoking visions under a microscope, diagrams of the cosmos, and quilted crafts. The artist's rigorously structured abstractions invite a meditative reverie and mental clarity often associated with mandalas.

Photo Credit: Monique Luchetti



MONIQUE LUCHETTI

Brooklyn, NY

Magnolia IV is part of a series of large drawings that Monique Luchetti made during the Covid-19 pandemic. Based in Brooklyn, New York, the artist watched the frenetic human activity in her neighborhood grind to a halt. In the absence of pedestrian and auto traffic, silence and stillness allowed Luchetti to focus attention on the normally invisible activities of nature. Specifically, she began observing the massive magnolia tree in her backyard,

Magnolia IV

pencil, gouache, gesso on Nepalese lokta paper | 2020
30" x 60"
on loan from the artist

as it underwent seasonal cycles from sparse dormancy to a lush pink regalia of blooms. While human motion felt arrested by the pandemic, nature, Luchetti recalls, “kept going, oblivious to us humans.” The sprawling mass of branches in *Magnolia IV* evokes the physical form of the tree, but it also suggests expansive networks of connectivity—among plants, the environment, and the human body. Luchetti’s recent work responds to research on the ways in which plants communicate and cooperate with other plants, contributing to a communal coexistence. “If we are listening,” Luchetti explains, “[plants] can communicate with us, creating an expanded sense of reality beyond the purely visible.”

Photo Credit: Kate MacDonnell



from here to st louis

archival pigment print | 2007/2021
20" x 27"
on loan from the artist

KATE MacDONNELL

Cambridge, MD

Kate MacDonnell's photographs picture found lines in nature, from cloud formations to the horizon. While the peaceful composition of clouds in the sky taken from an airplane window could be anywhere, the titular reference to St. Louis anchors the image in a specific geographic field. While we can surmise the destination, the actual location—described only as “here”—remains ambiguous, an implicit invitation to the viewer to put themselves in the window seat, looking out into an airy abyss. MacDonnell often takes vertically oriented pictures of the sky. The camera's flattening effect imbues from here to St Louis with a graphic quality, recalling the literal meaning of photography: “drawing with light.”

Photo Credits: Fredy Huaman Mallqui



Puchka I

black walnut | 2020
72" x 30" x 30"
on loan from the artist

Puchka II

basswood | 2020
51" x 10" x 27"
on loan from the artist



FREDY HUAMAN MALLQUI

Erie, PA

The large-scale, carved wood sculptures in the *Puchka* project gesture toward both the natural environment and cultural rituals. Based in Erie, PA and originally from Ayacucho, Peru, Fredy Huaman Mallqui describes *Puchka* as alluding to his own childhood experiences as well as the “stories, rituals, experiences, and ... iconography of ancestral and contemporary cultures.” The objects’ overall compositions distill various plant and animal forms, while the carved lines in *Puchka I* evoke wool fibers, which the artist views as relating to a capacity for change. Likewise, the structure of woven fiber suggests processes of coming together in a collective to share and generate strength. While the formal elements of *Puchka* are important—the visual impact of rhythmic repetition of incised lines generates rich associations without actually picturing forms—The *Puchka* sculptures demonstrate line used in the service of symbolic and spiritual aims.

Photo Credits: Fred Scruton



Untitled (head)

enlarged notebook page reproduction | undated
30" x 24"
on loan from the artist

Untitled (record)

enlarged notebook page reproduction | undated
30" x 24"
on loan from the artist



FRANK NOVEL

Erie, PA

Since the 1970s, self-taught artist Frank Novel has maintained a daily drawing practice. Music is an important influence on the artist, who keeps a large collection of vintage LPs in his apartment and describes his process as drawing to songs or even to tunes playing in his mind. Novel approaches the page without premeditated subject matter, working in an improvisatory way in a number of varied settings—he carries his sketchbook with him whenever he leaves home. Some of the figures that inhabit Novel's graphic worlds are recognizable cultural figures—John Lennon, Yoko Ono—while others, like Charlie Brown and Batman, come from fiction and comics, and still many others are anonymous, like those on view in LINE. In Novel's *Untitled* works, lines comprise not only the characters, but also environment and perhaps psychic auras that extend beyond the figures into a kitchen, or simply give way to the negative space of the page. In the context of Novel's work, dense repetition of line conveys both narrative and pulsing, vibrant energy that suggests unknown facets of the figures' lives beyond the visible page.

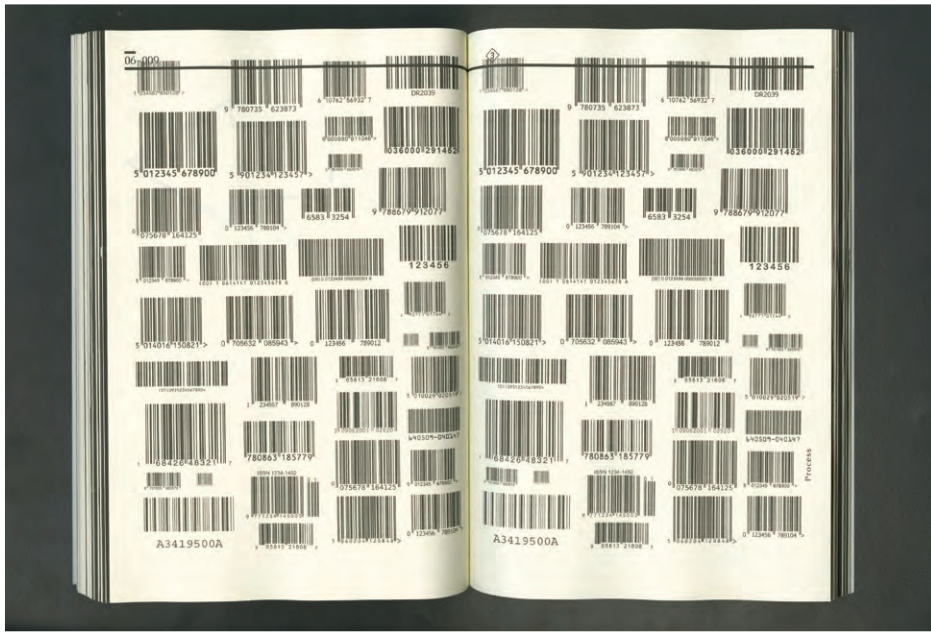
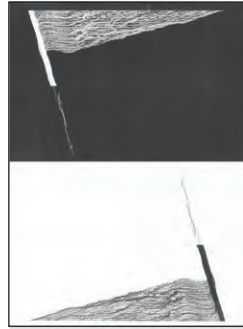
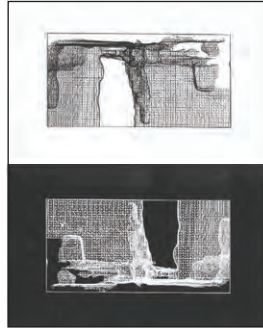


Photo Credits: Stephen Parks



Taxonomy of Ranging Rods

digital offset print | 2018
12" x 9" x 1.5"
on loan from the artist

Principles of Superposition

automotive vinyl, laser etched found concrete | 2018
variable
on loan from the artist

Isle of Separation

1-color risograph on paper | 2018
17" x 22"
on loan from the artist

Motivation of a Builder

1-color risograph on paper | 2018
17" x 22"
on loan from the artist

STEPHEN PARKS

Deep Gap & Boone, NC

Stephen Parks is a graphic designer, educator, and a multi-disciplinary artist. Parks' practice explores new forms of post-industrial labor, relationships between human workers and machines, and the psychological impacts of product fulfillment companies like Amazon. Parks works with a variety of technologies, materials, and image-making methods, which range from analog to digital. In his risograph prints, for example, the artist makes three-dimensional scans of objects in his apartment which become raw digital material for manipulation on a computer. Dismantling the polygon mesh (essentially the "body" of the scan) and rebuilding something new from those digital ruins, Parks then makes risograph prints of the digitally altered scans. The delicate network of lines in the resulting prints index the complex cycle of deconstructing and rebuilding.

DANIELLE & ROLAND SLADE

Erie, PA

Texture Evolution displays detailed views of hair styled by Danielle Slade, co-proprietor with Roland Slade of So Fancy Hair Salon in Erie, PA. Specializing in curly, coarse hair that is common among Black women, the Slades' mission is to empower their clients to view hair as a medium for self-expression. Countering a long history of pathologizing natural hair as something to be straightened or fundamentally altered, the Slades capitalize on the inherent texture of the hair to create a range of styles through coils, twists, curls, and color. The gridded photographs featuring an array of natural styles look like abstract studies of the curved line, but they also allude to the larger social art practice at the Salon, a space for conversations and education surrounding the intersections of identity, race, and self-love.



Photo Credits: Roland Slade

Texture Evolution

photo collage on coreplast | 2021
9" x 9"
on loan from the artist

Photo Credit: Alex Herr



The Omen

wood, paint, aluminum wire | 2002
42" x 9" x 2"
on loan from the artist

DAVE STULL

Erie, PA

Dave Stull originally made a smaller version of *The Omen* as a model for a public art proposal. He envisioned a monumental lightning bolt in an outdoor sculpture park, as though it had come down from the cosmos. While the public art project was never realized, Stull believed that the model possessed a “strange power of its own.” The artist subsequently re-fashioned the sculpture between the size of the original and the hypothetical monument, scaled to interact with the human body. An esoteric combination of landscape and symbols on the object’s surface suggests a coded message, but ultimately the meaning remains obscure. A simple configuration of lines conveys the iconic image of a lightning bolt—in nature, a drawing in the sky—which in turn suggests a more metaphorical line of divine communication.

IAN THOMAS

Slippery Rock, PA

Flatlanders, porcelain vessels fired and subsequently ground down to expose interior views, oscillate between two-and-three dimensions. While the vessels are clearly objects in three-dimensional space, the high-contrast cutaways lend them an illusory graphic quality. Thomas's title playfully references inter-dimensional transit: *Flatland: a Romance of Many Dimensions* was English author Edwin Abbott's 1884 novella about a two-dimensional world inhabited by geometric shapes. In the *Cosmos* television series originally aired in 1980, astronomer Carl Sagan uses the term "flatlanders" to describe similar geometric denizens of Flatland. Attempting to discern a three-dimensional object, the flatlanders can only perceive its linear cross-sections. Thomas takes the porcelain vase—an iconic three-dimensional object—and stages an encounter with line, an emissary from the consummate flatland of paper. Reflecting on the process of grounding down the porcelain, Thomas says, "Through this slow, erosive process, I can contemplate only on the edge that is being cut. There is total focus on the line, the line between what was once there and what is now."



Photo Credit: Ian Thomas

Flatlanders

cast porcelain, ground underglaze | 2021
10" x 10" x 6"
on loan from the artist

Photo Credits: Ryan Zimmerman



RYAN ZIMMERMAN

Rochester, NY & Aspen, CO

Ryan Zimmerman’s sculptures are visually indebted to recognizable furniture forms, but subtly altered in ways that question the objects’ functionality. The artist’s wood and fiber-based works display visual systems of linear repetition that both gesture toward and exceed typical utilitarian constructions for the home. Hovering between aesthetics conventionally associated with sculpture and with furniture, Zimmerman’s works invite viewers to reconsider traditional divisions between categories of art, craft, and design. Likewise, the title of the *Monolith* series suggests monumental architecture, as though they are preparatory models for larger, hypothetical structures.



Quilted Volume Study

fibers | 2019
24" x 42"
on loan from the artist

Monolith I

wood - cherry | 2018
36" x 12" x 12"
on loan from the artist

Monolith II

wood - white oak | 2018
36" x 12" x 12"
on loan from the artist



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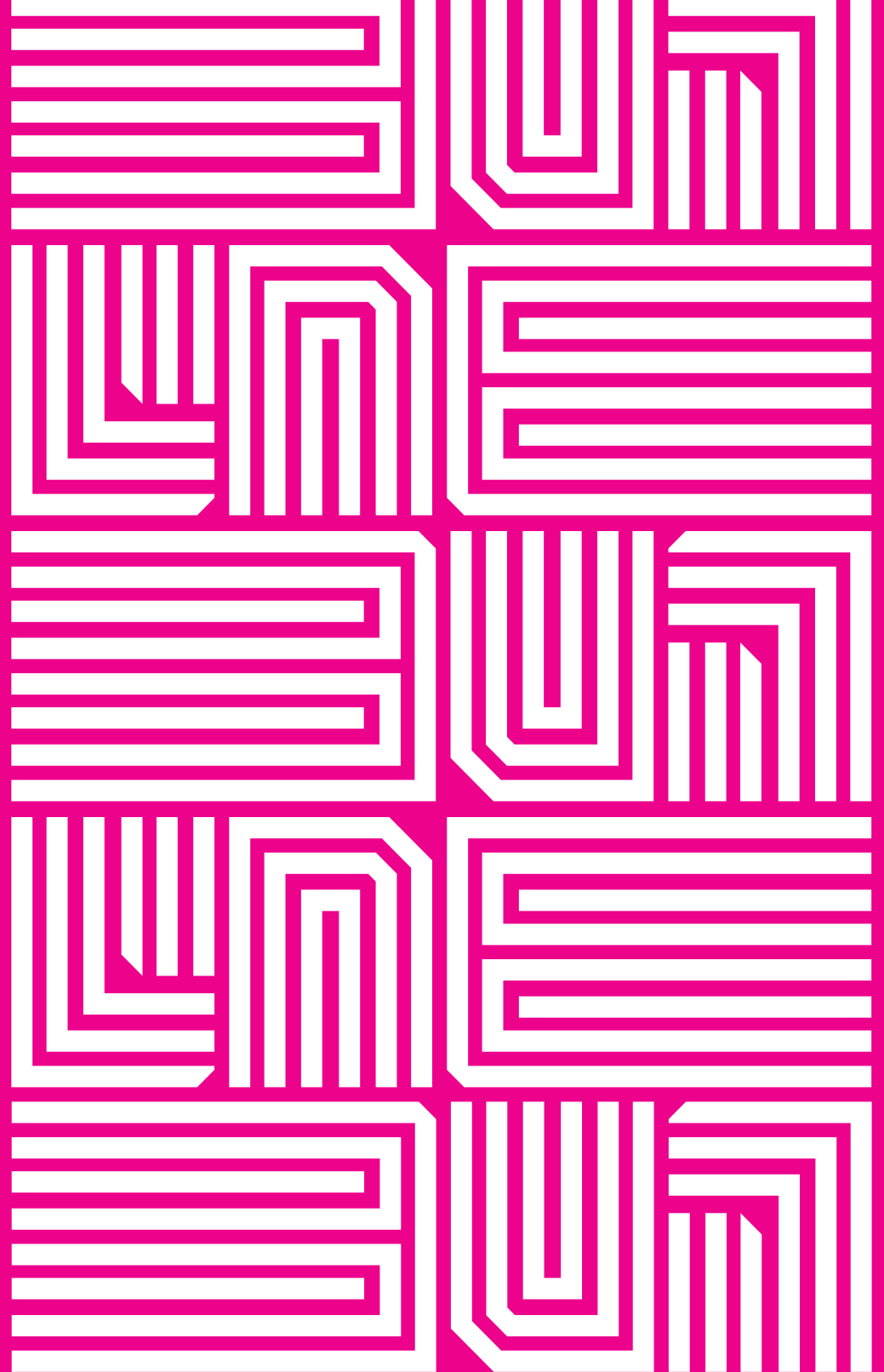
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