

THINKING

IN LINE

A Survey of Contemporary Drawing



Curated by John L. Moore and Ron Janowich
Discussion by guest curators;
Friday, November 14, 2003, 3 PM
at the University Gallery

University Gallery
November 4, 2003 - January 10, 2004
Opening Reception
Friday, November 14, 2003, 7-9 PM

Cover:

Melissa Marks
Volitia Retreats
Color pencil on paper
2000

Jake Berthot
Ken Buhler
Guy Corriero
Mindy Dubin
Heide Fasnacht
Marit Folstad
Lauren Garber
Max Gimblett
Mahmoud Hamadani
Mary Hambleton
Robin Hill
Nene Humphrey
Ron Janowich
Yun-Fei Ji
Richard Kalina
Elizabeth Karsch
Ed Kerns
Melissa Marks
John L. Moore
Elizabeth Murray
Bobbie Oliver
Eung Ho Park
Danica Phelps
Cai Guo-Qiang
David Row
Lisa Sanditz
Phil Sims
Jessica Stockholder
Joan Waltemath

Notes from Guest Curators:

Free from the need to create a theme or to place works of art in specific categories of current fashion, Ron Janowich and I made our choices for this exhibition from the many artists we know, so this selection is just one of many possibilities. I see our decisions as a conversation between two artists about the drawings of those artists we find interesting. Hopefully, the viewer will share some of our perceptions.

I was compelled to find some drawings that had never been seen before in galleries or that had not yet become familiar to an audience through art publications. There are many artists with whom students are familiar, and I did not feel a need to reiterate that to which they have already been exposed. I've enjoyed the opportunity to mix together established and emerging artists, and most of my selections largely include figurative and narrative works.

John L. Moore

*Senior Visiting Artist, Department of Art and Art History
Skidmore College, Saratoga Springs, New York*

My goal in the selection process has been to show how drawing is crucial to the development and maintenance of vigorous art practices for these specific artists. Their long-term commitment to drawing has allowed for intimacy with other mediums. At its highest level a co-evolution occurs that is both desired and necessary for unending growth and realization of the deepest potential.

For the most part, I chose artists who work abstractly. For these artists, drawing is thought and the material manifestation of aesthetic consciousness. My hope is that the viewer will explore and experience the birth of an idea as it emerges from the blank page. This is purposeful intervention of each artist through the sensitivity and humanity of touch. The exhibition presents an even greater interface when combined with the choices by John L. Moore.

Ron Janowich

*Assistant Professor of Art, School of Art and Art History
University of Florida, Gainesville, Florida*

On behalf of the University of Florida's College of Fine Arts, School of Art and Art History, I wish to thank John L. Moore and Ron Janowich for carefully selecting this powerful group of honest, exciting and superior quality drawings. The exhibition, curated for the University Gallery, represents a spectrum of current directions in drawing today. Their effort is in keeping with the mission of the gallery to explore cutting edge approaches to both new and classical mediums.

"Thinking in Line" appears at first to be a painter's drawing show, and on many levels, it is. The use of color, brushstroke and clear form, evident in much of the work, mirrors the contemporary definition of drawing that focuses on gesture and application while utilizing tools of painting. Upon closer contact however, what is striking about these works are qualities of incision, workmanship, and detail reminding us more of the thought processes associated with drawing. The plasticity of paint and its surface qualities is missing from the more ethereal touch inherent in these drawings. The use of paper or similar support plays a role in the organic integration of surface and material.

I wish to express my great appreciation to the entire team that brought this exhibition together: Marcia Isaacson, Associate Dean; Richard Heipp, Professor; Bryan Yeager, Gallery Manager; John Westmark, invitation and catalogue designer; Southern Press, Inc., catalogue sponsor; and the Graduate Assistant Gallery Staff: Heather Barrett, Jessica Theaman, Jessica Aiken, Jennifer Day, Jennifer Sabo, Clarissa Fostel, Michael Rowland, and Yue Zhang.

Amy Vigilante Dickerson, Ph.D.
Director, University Galleries



front cover
Mary Hambleton
Genesis
charcoal, shellac, acrylic
13 x 11 inches

Lisa Sanditz
Fairway 18, Rites of Passage
acrylic on canvas
36 x 50 inches



Jake Berthot
untitled
pencil-graphite on paper
22.75 x 27 inches



About the curators

John L. Moore is an internationally renowned artist and independent curator living in New York City. He has received many prestigious awards, is included in numerous public and private collections, and has held many teaching positions. He is currently a Professor of Art at Skidmore College in Saratoga Springs, New York.

Ron Janowich is an Assistant Professor of Art at the University of Florida who is currently on a sabbatical leave in New York City. He has exhibited internationally and his work is included in numerous public and private collections. Significant awards include two grants from the National Endowment for the Arts.

Jake Berthot
Ken Buhler
Guy Corriero
Mindy Dubin
Heide Fasnacht
Marit Folstad
Lauren Garber
Max Gimblette
Cai Guo-Qiang
Mahmoud Hamadan
Mary Hambleton
Robin Hill
Nene Humphry
Eung Ho Park
Ron Janowich
Yun-Fei Ji
Richard Kalina
Elizabeth Karsch
Ed Kerns
Melissa Marks
John L. Moore
Elizabeth Murray
Bobbie Oliver
Danica Phelps
David Row
Lisa Sanditz
Phil Sims
Jessica Stockholder
Joan Waltemeth



Yan-fei Ji
The Move in Ba Dan
aluminum and mineral pigment
on mulberry paper
48.75 x 38 inches

Drawing is sometimes considered to be the foundation of visual artistic language, the manifestation of thought processes behind a work of art. Historically associated with works on paper, the medium is now considered to be more about gesture than actual materials. Drawing carries implications of immediacy, handmade product, directness and structure.

Thinking in Line presents a real range of object and approach. There is graphite and color, strength and subtlety, noise and quiet in the work of these approximately 30 artists, most currently residing in New York. A certain vulnerability and honesty is inherent in drawing, and the works in this exhibition offer the viewer an opportunity for an inside/outside look at what motivates the artist.

My guess is that this selection reflects, in a number of ways, the state of or at least the appearance of the global situation. In the end, after all is said and viewed, my hope is that the exhibition as presented is one of beautiful drawings, high in quality, expressing a range of persuasive personalized narratives that are stimulating to the mind and the eye.

John L. Moore

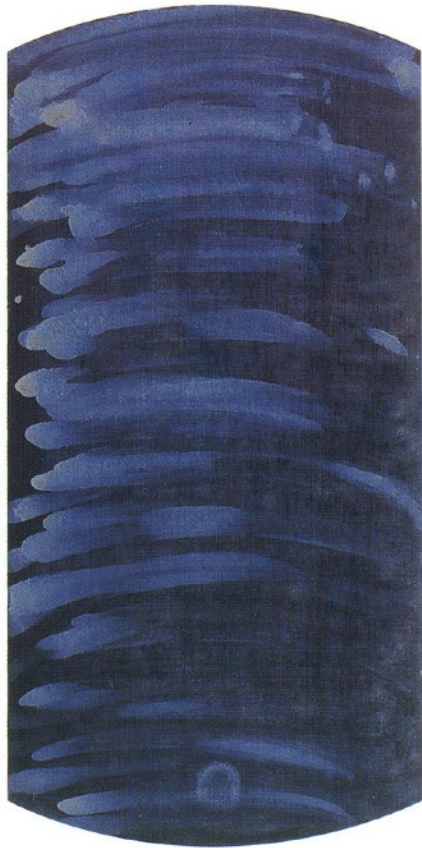
Perhaps line can serve as a direct link to the mind, allowing its impulse to take form, translating abstract thought into concrete discovery. The simple act of putting a mark on paper serves as a portal to the visible world and allows the cognitive gaze of the artist to articulate a full range of thought and feeling.

Ron Janowich

On behalf of the School of Art and Art History, and the College of Fine Arts I wish to express our extreme gratitude to John Moore and Ron Janowich for their expertise, time, and tremendous dedication in putting together this unique and important exhibition for the University Gallery.

Amy Vigilante Dickerson, Ph.D.
Director, University Galleries

Ron Janowich



Untitled
Graphite, oil stick, and charcoal on paper
32 x 22 inches
1999

Exhibition checklist:

- Jake Berthot *Untitled*, Pencil - graphite on paper 22.75" x 27" 2003
- Ken Buhler *P03-3*, Ink, acrylic, pencil on paper 23.75" x 37" 2003
- Guy Corriero *Untitled*, Mixed media on board 25" x 25" 2003
- Mindy Dubin *Rhythm III*, Graphite on paper 40" x 55" 1996
- Heidi Fasnacht *Bombing*, Graphite on paper 22.25" x 29.75" 1998 *Big Bang*, Graphite on paper 21 7/8" x 29 13/16" 1998
- Marit Folstad *Circle Drawing*, Video DVD 24:30 minutes 1998
- Lauren Garber *Residue 1*, Acrylic, enamel and graphite 12" x 12" 2003 *Vertical Residue 1*, Acrylic, enamel and graphite 92" x 25.5" 2003
- Max Gimblett *Stories To Tell - MOMA Table Ink/Arches* paper 30" x 22" 1996 *Snake Ink/Twin Rocker*, paper 30" x 15" 1986
- Mahmoud Hamadani *Ode to Kabul*, ink on paper 25 pieces - 15" x 15" each 2001
- Mary Hambleton *Genesis*, Charcoal, shellac & acrylic on paper 13" x 11" 2000 *Breath 1*, Charcoal, shellac & acrylic on paper 15" x 11" 2000
Mirus, Wonder Series, Charcoal, shellac & acrylic on paper 10.5" x 7.5" 2003
- Robin Hill *Untitled*, Raw pigment on waxed paper 30" x 22" 1987 *Untitled*, Oil and wax on waxed paper 12.75" x 12.75" 1999
- Nene Humphrey *Simple Aggregates (Red) #5*, Ink, thread, paint 13.5" x 10" 2002 *Simple Aggregates (Blue)#5*, Ink, thread, paint 13.5" x 10" 2002
- Ron Janowich *Drawing #5*, Charcoal, graphite on paper 33" x 25.5" 2003
- Yun Fei Ji *Untitled*, Mineral pigments on rice paper 13.5" x 48" 2003
- Richard Kalina *House Rules*, Watercolor and ink on paper 23" x 23" 2003
- Elizabeth Karsch *Dad's Fantastical Piracy Conviction*, Mixed media on paper 20.25" x 41.5" 2003 *Jack Whale*, Mixed media on paper 22.25" x 35" 2003
- Ed Kerns *O - Mech*, India ink & white chalk 9.5" x 7.5" 2000 *Breath of Iron*, India ink & white chalk 9.5" x 7.5" 2000 *Perfect Storm*, India ink & white chalk 9.5" x 7.5" 2000
- Melissa Marks *Volitia Retreats*, Color pencil on paper 14" x 66" 2000 *Volitia Wades In*, Color pencil on paper 14" x 66" 2000
- John L. Moore *Open Mirror*, Acrylic & charcoal on paper 50" x 38" 2001
- Elizabeth Murray *Untitled*, Pastel & graphite on paper 42.5" x 30" 1991
- Bobbie Oliver *Raja Series*, Goache on paper 7" x 8" 2000 *Night Shades I*, Acrylic on paper 30" x 22" 1998
- Eung Ho Park *Tree Stories #1*, Ink on paper 57" x 72" 2000
- Danica Phelps *Central Park Portraits*, Pencil on paper on wood 5 panels - 15" x 36" 1999
- Cai Guo-Qiang *Sketchbook for Extending the Great Wall of China by 10,000 Meters*, Gunpowder and ink on paper 21.75" x 359" 1993
Drawing for Cultural Melting Bath: Project for the 20th Century, Ink on rice paper 13" x 18 7/8" 1997
- David Row *House of the Rising Sun*, Pencil and paint marker on paper 59" x 59" 2003
- Lisa Sanditz *Fairway 18, Rites of Passage*, Mixed media on paper 36" x 50" 2000 *Celebration For The Gas Station*, Pencil & wash 11" x 14.75" 2000
Asian Plaza, Mixed media on paper 11" x 15" 2001
- Phil Sims *Untitled*, Watercolor & pencil on paper 16"x 16" - 6 panels 2002
- Jessica Stockholder *Untitled*, Photos, paper collage, acrylic paint 26 5/8" x 27 5/8" 1998 *Untitled*, Photos, collage, acrylic paint 26 5/8" x 34 5/8" 1998
Untitled, Photos, paper collage, acrylic paint 26 5/8" x 34 5/8" 1998
- Joan Waltemath *Untitled - Yellow - Bonn*, Colored pencil on mylar print with aluminum fittings 47" x 36" 2003