Leaded: The Materiality and Metamorphosis of Graphite
January 25-March 29, 2009
Artist Cell Phone Tour
585-627-4132

Cell Phone Stop #1
Grant Holcomb: Director’s Welcome

I’m Grant Holcomb, director of the Memorial Art Gallery. Welcome to “Leaded: The Materiality and Metamorphosis of Graphite,” and to this special tour in the artists’ own words. The exhibition and audio tour are underwritten by Lynne Lovejoy, with additional support from an anonymous donor.

“Leaded” showcases the work of 16 contemporary artists - each exploring the distinctive qualities of graphite in their own way. Join us, as forty-four intriguing works take you on an unexpected journey beyond the act of mark-making. We hope you will enjoy this unique opportunity to hear the artists’ speak about their work “in their own words.”

Patti Giordano: Instructions

Throughout the exhibition you will see several signs that indicate a cell phone audio stop. Call the telephone number listed and enter the stop number to hear the artists talk about the highlighted work. When the stop concludes, you may simply enter the next stop number, or hang up and call the tour number back when you’re ready. To interrupt a stop, press # and then the next stop number.

You also have the opportunity to share your thoughts with us about this tour, or your overall experience at the Gallery today. We encourage you to enter *0 (star 0) at any time during your tour to leave us your feedback.

This cell phone tour is free, but please be aware that your normal plan minutes will apply. Thank you for visiting the Memorial Art Gallery.
Cell Phone Stop #2
Hsin-Hsi Chen: Penumbra series

My name is Hsin-Hsi Chen. These eight pieces of my drawing are from the Penumbra series which has a total of sixteen pieces. My drawing is based on the idea of Eastern philosophy and Western spatial illusion. I’m fascinated and experienced by how the broken bits of riddled paths in our lives can link to each other and overlap time and space. In my earlier 3-D work, I have used illusionary drawing to distort the real 3-D structures. In addition to the previous concept, I add a new idea to this Penumbra series to create true shadows from designed 3-D structures, in combination with illusionary shades to generate a real and imaginary shade puzzle.

Cell Phone Stop #3
Meghan Gerety: December

This is Meghan Gerety and I will be talking about my piece December in the show Leaded. I’ve been working exclusively with graphite on either paper or panel for about nine years, and this piece is pencil on clayboard panel. All of my work is based on photos that I take of places that I’ve visited.

In my creative process the images go through many steps as translation or reinterpretation from initial experience, to capturing that on film, to print, to blowing the images up on the Xerox machine, and finally to the drawing paper, and then the reinterpretation of drawing and redrawing, so that the final piece captures the essence of my experience of the initial place that provided the inspiration rather than attempts to make a picture of the place.

The way that I work is labor intensive and repetitive, with regular-sized pencils. And this I relate to my interest in Eastern philosophy in which through the repetition of and focus on the seemingly mundane, one can achieve the sublime.
Shimon Okshteyn: Untitled I; Untitled V

This body of work that I did in 2004, is brushstrokes of famous painters from van Gogh, de Kooning, Soutine, Freud, Leon Golub and Frank Auerbach. The brushstroke is the universal symbol of the vocabulary of paintings.

When I take the brushstrokes and create them big, the brushstroke became as an illusion of abstract painting and you enter into pictorial space to find ourselves in a different world. The work Untitled #1 is an illusion to American expressionist painting - use of the brushstroke that cuts through the surface. When you look and examine the drawings they conjure different images. In Untitled #3 we can see probably a Chinese landscape, and this is what is very intriguing and interesting.

Gloria Ortiz-Hernandez: Sum II (5 of 5)

The title of the drawing you’re looking at is Sum II, a set of five sheets, all the same size, each showing a square in the center. The material is pencil. Look at the drawing closely, and you will see that each square is the sum of many strokes, very carefully put down layer by layer until the desired density is achieved. All four sides of the square end in a substitution, indicating that the square is not hermetic – it is not closed. Then if you step back and look at all five sheets at once you will see that the tone changes from solid black to a very light grey. This is the story behind the drawing: the movement from dark to light.
Cell Phone Stop #6
Mark Sheinkman: 4 11 2007; 4 19 2007

My name is Mark Sheinkman, and the two works you’re looking at, 4/11/2007 and 4/19/2007, are titled based on the date the works were completed. They are both made with three materials: oil paint, graphite and alkyd. Alkyd is a common artist material and a synthetic resin also present in most commercial oil based paints. I primarily use alkyd to make the oil paint dry more quickly. The paint and graphite is applied onto linen which has been stretched over wooden panels. The images are created by adding and removing, or erasing, layers of graphite and paint. When the works are finished I apply several layers of varnish to protect the image. No photographic source material is used. The images are created spontaneously and develop over time. You can see other examples of both recent and earlier artwork including prints and drawings at marksheinkman.com

Cell Phone Stop #7
Molly Springfield: The Real Object

This is Molly Springfield, and I’ll be talking about my drawing, The Real Object. The Real Object is a drawing based on an outdated art history textbook I stumbled upon in a shared office at the university where I was teaching. At the time, I was making a series of drawings of photocopies of books – one-to-one copies of copies. I was trying to raise questions for the viewer about the nature of reproduction and originality. Even if I made a faithful reproduction of a copy it would still reveal imperfections and evidence of my hand. In this case though, something unexpected happened. I took the book to the copy room but it was too big for the copier and so I had to photocopy it in sections. When I laid the sections out on my desk, what I saw was very much like what you see here—a collaged version of the book. It occurred to me that I should draw this configuration just as I saw it and I realized this collage form perfectly matched the actual content of the chapter which was about the advent of collage and photomontage in modern art. The result was a drawing whose visual form matched the content of the text being drawn and whose title, The Real Object, summarized in one pithy phrase the paradoxical status of an original drawing of a copy of a copy.
Cell Phone Stop #8
Stefana McClure: *The 39 Steps*

This drawing, *The 39 Steps*, closed-captions to a film by Alfred Hitchcock, is from a series of sub-titled, inter-titled and close-captioned drawings that I’ve been working on for the last ten years. I call the series, “Films on Paper.” The drawing was made by mounting graphite transfer paper face up on cotton rag and then transferring off successive layers of information. The size of the drawing has been determined by the size of the monitor on which the film was viewed, and great care has been taken to ensure that the information removed is formatted exactly as it appeared in the original screen. The incredible sensitivity and intrinsic memory of graphite transfer papers and materials enables this multi-layered work to become a palimpsest, each new layer partially obliterating, but not erasing, the ones that went before.

Cell Phone Stop #9
James Busby: *Number Thirty Seven*

This is James Busby. I would like to speak specifically about painting *Number Thirty Seven* in the exhibition. This is a very pivotal work in my studio practice in that this is one of my first attempts at sort of abandoning the traditional rectangular painting surface in favor of something that was more sculptural and sort of challenged the way that I perceived making a painting. The two materials that I use are graphite and gesso. I’d always considered those to be very preliminary materials, and my challenge and goal with this work was to refine those two materials to the point that they would become unrecognizable as those types of tools and sort of create a surface that was very rich and complex. It also sort of challenged me to think about the way the marks were placed on the surface and the way they would be perceived. This is sort of something that I’m still concerned with in my studio practice today and it’s something that will continue to motivate my work.
My name is Creighton Michael. *SQUIGGLE linear B407* is my dimensional drawing, which simply put is scribbling on the wall with tangible marks. Just as in a traditional drawing, this installed work emerges one mark at a time employing chirographic segments of graphite and paper coated rope. Mimicking the physical action of drawing, *SQUIGGLE linear B407* explores other marking systems, such as writing and calligraphy. In fact, the title is a combination of squiggle - illegible script - and “linear B” – an ancient form of inscribed Greek characters. Unlike traditional drawing however, which characteristically records a moment, action or image in time, this work assumes a transitory nature of installation.