

T A K I N G  
T E R R  
I T O  
R Y

EXHIBITION  
APRIL 11 - JUNE 1, 2019



### *Mission*

The mission of McLean Project for the Arts is to exhibit the work of emerging and established artists from the mid-Atlantic region; to promote public awareness and understanding of the concepts of contemporary art; and to offer instruction and education in the visual arts.

### *Benefactors and Partners*

MPA is funded in part by the National Endowment for the Arts, the Virginia Commission for the Arts, and Fairfax County in cooperation with ArtsFairfax.



*Exhibition*

April 11 – June 1, 2019  
MPA@ChainBridge

*Reception*

7 – 9 PM  
Thursday, April 11, 2019

*Artist Talk*

2 PM  
Saturday, May 18, 2019



It is a pleasure to bring together the works of **Susan J. Goldman**, **Barbara Kerne**, **Eve Stockton** and **Patricia Underwood**. Each of these artists mines the myriad techniques available to artists currently working in printmaking. Harnessing the medium as a way into exploratory and conceptual concerns, each also draws on their vast knowledge and experience, as artists and as human beings, stretching boundaries and continually claiming new territory.

A reverence for nature in its infinite forms is a common theme between them, as well as the universal meanings and manifestations of form and color. The relationship between humanity and the natural world is also examined, as each artist walks the line between formal abstraction and real- world references.

**Susan J. Goldman** contributes works to the exhibit from her *Squaring the Flower* series. Bright and bold, these silkscreen images are inspired by the ancient Greek idea of “squaring the circle,” as an expression of balance and beauty. Driven by the formal qualities of color interaction and a sense of geometrical playfulness, Goldman’s prints, hanging together to make a wall-length frieze, encompass a spirit of experimentation and expanded logic. Transparent and opaque color blocks shield and reveal delicate, illustrative line drawings of flowers, creating contrasts of fragile and strong, intense and subdued. In this way, boundaries are nudged outward, new territory is created and occupied, as each image builds on, moves past, and circles around to another.

**Barbara Kerne** makes mixed media images, woodcut prints and paintings. Like all of her work, the three images included from the series *Seeking Home* are derived through an experiential, transcendent communion with the natural world. Combining the abstract and the realistic, and using swirling brushstrokes and expressive line work, she creates both densely energetic macro-landscapes humming with activity, and micro compositions that delve into mysterious shapes and interior spaces collected on her walks in the wild. For Kerne, nature is both comforting and revelatory, and she generously reminds us of our place as part of it all. Placing her work in the progression of American landscape painting, she brings to it a decidedly late twentieth/early twenty-first century vibration, full of electric colors and a deliciously hallucinatory charge.

**Eve Stockton** is known for her large-scale woodcut prints that combine images from nature with strong references to science and the cosmos. Often building larger pieces from grids of smaller squares, she expertly divides her attention between abstraction and realism. In this exhibit, she employs these approaches as well, but simultaneously steps squarely into new territory by including three-dimensional plaster casts as the central part of her compositions. The larger of two works shown is an extensive piece with a theatrical central concept called *The Rosie Project*. Hung on the wall, at twenty feet long, the work honors strong women by referencing the iconic Rosie the Riveter image. Stockton has cast in plaster the elbows of more than fifty women, labeling them with each one's role or profession. They are mounted on elegant woodcut prints as a testament to collective energy, individualism, grit and persistence of purpose. The determination exhibited by Stockton in tackling such an extensive, interactive project is embedded in the piece as well.

**Patricia Underwood** contributes printed and mixed media pieces on wood veneer that are deeply environmental. Honoring and depicting the tree as a wise and collaborative living being, she creates images of these woody individuals with a mysterious and earthy exuberance. Taking on the perspective of the tree, the artist effectively becomes the subject, emanating empathy and reverence, sadness and beauty. Underwood's palette is muted and unexpected, her line-work musical and appealingly frenetic. In one central work core images of earth and trunk are combined, in the form of a wall installation, with images of upward climbing limbs. Titles like "*Wailing*" and "*Temple*" reinforce a sense of urgency for survival, attesting the depth of feeling behind these distinctive images.

Each of these four artists presents work made with a clear voice. The images are reflective of a strong point of view, of techniques mastered through an ongoing experimental reach. Each has been developing their vision fearlessly and diligently. Seeing the works together is a testament to the fruits of hard work over time, to pushing forward always, to making and taking new territory.

Nancy Sausser

*Curator*

McLean Project for the Arts

*Works by Artists*

Susan J. Goldman  
Barbara Kerne  
Eve Stockton  
Patricia Underwood

# S U S A N J G O L D M A N

## SQUARING THE FLOWER

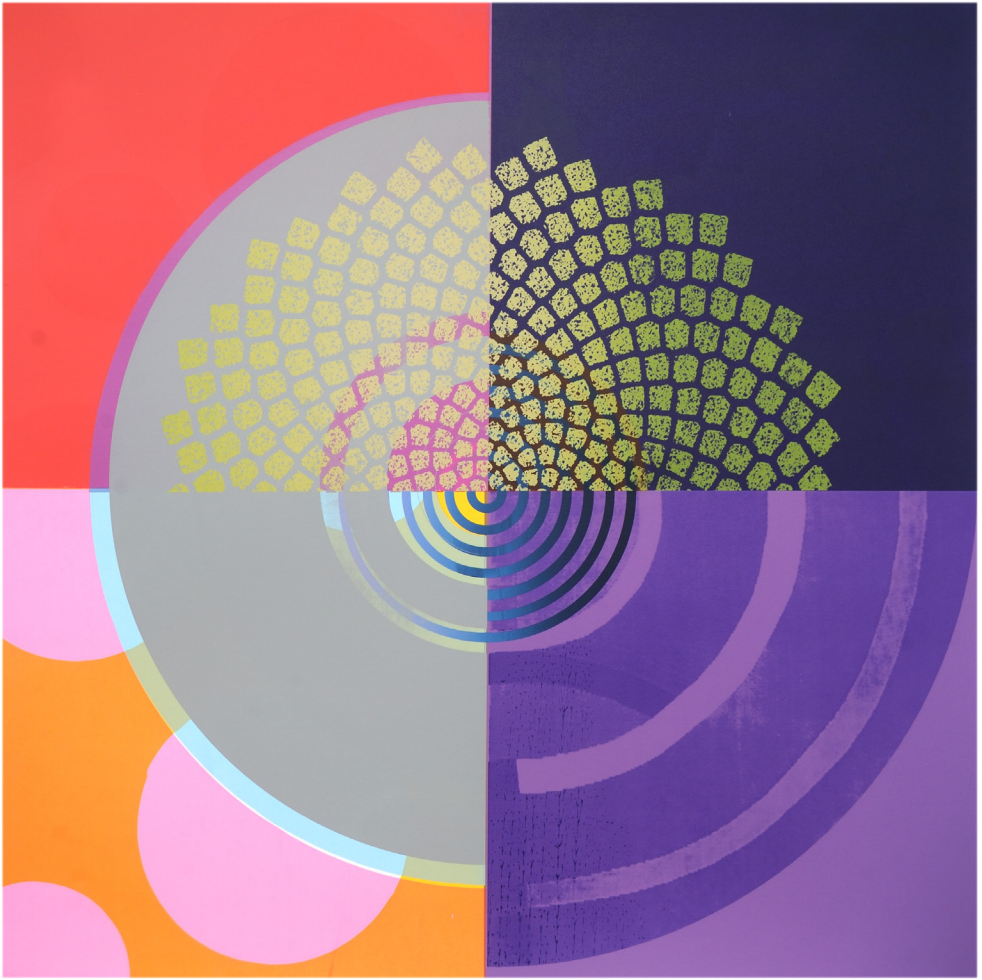
“Squaring the Flower” is an installation of twenty-four 23” x 23” screenprints. Walking past rows of prints arranged into one grand composition, I am referencing both the friezes of antiquity and the ever-changing rhythms of improvisational jazz music. “Squaring the Flower” bridges the worlds of ancient and modern art and music.

My artistic challenge has been to transform a still life form of a flower in a vase into dynamic, modern imagery. I am seeking to create balance between decorative Victorian art, as characterized by ornate shapes and patterns, and modernism, with its bold forms and bright colors. The flower gets stripped away, covered up and over-printed, yet it always finds a way back in, like a melodious refrain or a cherry blossom in springtime.

Shifting 19th century two-point perspective into a single-point, aerial perspective by flattening the image and seeing it from above, is the genesis for the “Squaring the Flower” which has become in-depth exploration of color on a large scale.



*"Squaring the Flower" Ring Around the Rosey;*  
Screenprint, 23" x 23", 1/1, 2019



*"Squaring the Flower" A Pocket Full of Poseys,*  
Screenprint, 23" x 23", 1/1, 2019

## BIOGRAPHY

**Susan J. Goldman**, artist, master printmaker, curator and filmmaker, is Founding Director of Printmaking Legacy Project<sup>®</sup>, (PLP<sup>®</sup>) a non-profit dedicated to the documentation, preservation and conservation of printmaking practice and history. She is curator for Forward Press: 21st American Printmaking, PLP<sup>®</sup>'s premier 2019 major national print exhibition for the greater Washington DC community, at the American University Museum, Katzen Center for the Arts.

Goldman is also Founding Director of Lily Press<sup>®</sup>, which began as a private studio in 2000. In 2006 she realized her first collaborative projects, co-publishing with Elizabeth Catlett, and most recently for Sam Gilliam, Sylvia Snowden, Keiko Hara, and Renee Stout.

Goldman received her Bachelor of Fine Arts from Indiana University-Bloomington in 1981, and her Master of Fine Arts from Arizona State University-Tempe, in 1984. After moving to Washington in 1990, Goldman taught printmaking at the Corcoran College of Art and Design, MICA, Georgetown University, and was Master Printer and Program Director at Pyramid Atlantic. From 2000-2012 was Adjunct Professor and Master Printer for Navigation Press at George Mason University-Fairfax.

Goldman received a National Endowment for the Arts Grant 2011-12, as producer and director of Midwest Matrix<sup>®</sup>, an hour-long groundbreaking documentary videotape DVD on the fine art printmaking tradition of the American Midwest.

Goldman sustains a full-time vibrant studio practice producing and exhibiting her own work nationally and internationally. Her work is in private and public collections worldwide. With Printmaking Legacy Project<sup>®</sup> and Lily Press<sup>®</sup>, Goldman has established herself as a valuable player in the future of the print.

# B A R B A R A K E R N E

## SEEKING HOME

This body of work is about seeking within my heart to remember who I am no matter where home is. I have always identified with trees and the forest and like Niobe, sometimes think I would like to be one.

I have travelled extensively, walked in forests near and far, must have thousands of pics of trees, but the ones I used in this work are the ones that are close to home, that I can see and feel and touch, that I have sketched over and over again.

Nature's resonance is cathartic for me, soothing, healing, and inspiring, so I image natural forms of connection with lyrical expression. I have developed my own voice, female and naturalistic, abstract and realistic, in which natural forms ebb and flow to transcendently soften the world's hard-edged lines.



*"Seeking Home 1", 56" x 34"*

Mixed Media on Paper, 2019



*"Seeking Home 2", 56" x 34"*  
Mixed Media on Paper, 2019

## BIOGRAPHY

**Barbara Kerne** is a Picturemaker, born in New York and received her BA from Brooklyn College, and her MFA from the University of Maryland. She is Professor Emerita after 28 years in the Art Department of Montgomery College in Rockville, Maryland, where she coordinated the printmaking program and taught printmaking, drawing and painting as a full time, tenured faculty member.

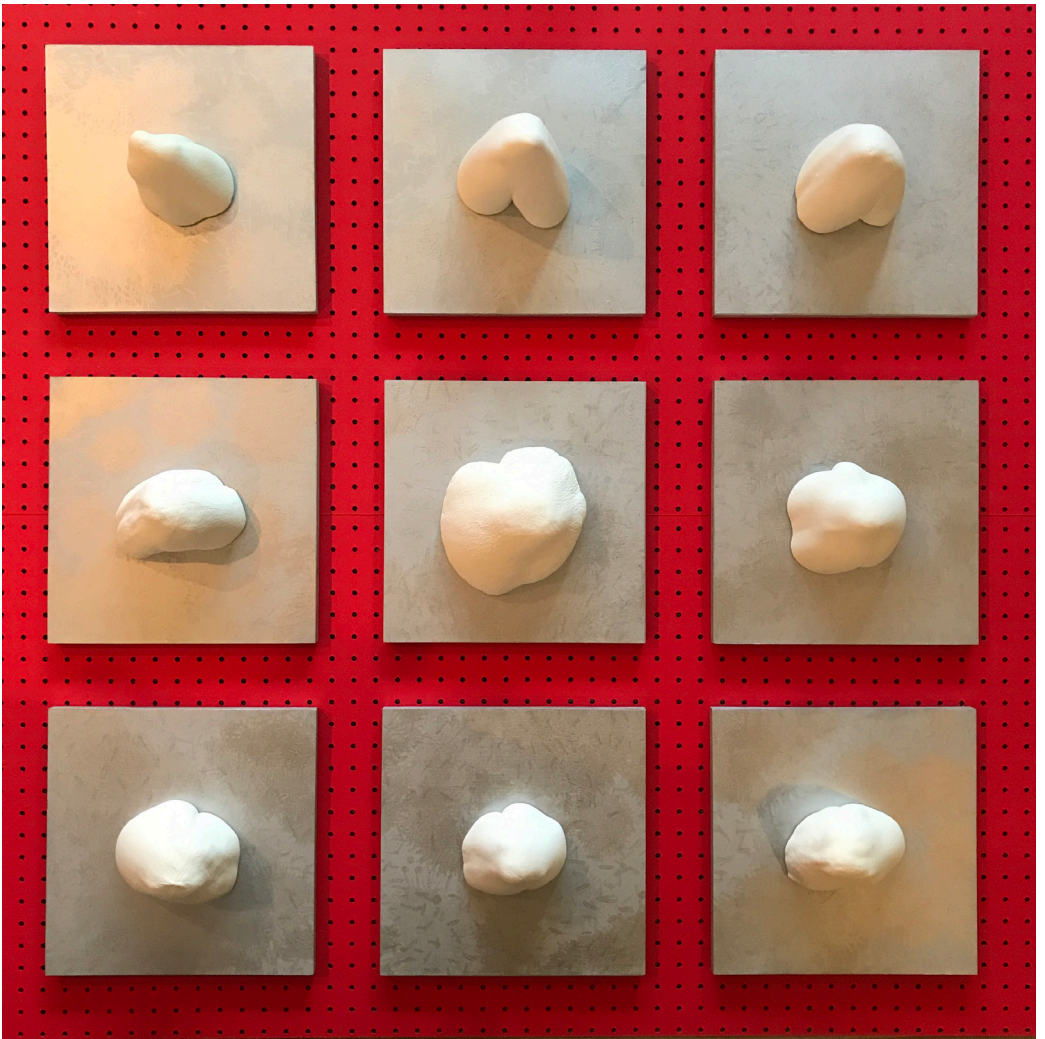
Her work has been shown in Europe, Asia, Africa and South America as well as throughout the United States. One person exhibitions in the Washington DC area include Jane Haslem Gallery, Franz Bader Gallery, and Addison Ripley Fine Art. She is represented in many public and private collections including the Library of Congress, Portland Art Museum, US Department of State and Corcoran Gallery of Art. Awards include the Maryland State Arts Council Individual Artist Award in the Visual Arts.

# E S T O C K T O N V

## THE ROSIE PROJECT

I admire strong women. I wanted to celebrate the strong women in my life. But how best to do so in way that captures the collective power of women while honoring the uniqueness of the remarkable women I know and love? It occurred to me that one of most iconic American images of women's strength is that of "Rosie the Riveter" with her shirt sleeve up and elbow out. So, I began experimenting. I asked the strong women in my life if I could make plaster casts of their elbows. After seeing each elbow as a beautiful portrait and a potent symbol, I turned it into a project. I have made plaster casts of more than fifty female friends and family, ranging from the age of 8 to 93. Individually, the elbows — accompanied by nameplates that identify the work or role of each — speak to the grit, grace and accomplishments of my sisterhood. Collectively, the elbows speak to the determination, aspirations and persistence of womankind.

May one and all keep their elbows out — and sharp



*The Rosie Project (detail)*

Plaster and woodcut prints on cradle boards on pegboard, 48" x 240" x 7", 2019



*Shelley - COACH*

Plaster and woodcut print on cradle board, 12" x 12" x 7", 2019

## BIOGRAPHY

**Eve Stockton** is known for her large-scale woodcut prints. She is inspired by close observation of nature and an eclectic interest in science. While her subject matter might seem familiar at first, closer observation reveals an intentional tension between representation and abstraction. Stockton often uses her 3'x3' prints as modules to build larger images. Similarly, she has constructed The Rosie Project so that the mounted elbow units add up to a large, theatrical presentation.

Stockton has a multifaceted background in architecture and art, having studied both architecture and fine arts at Princeton University and Yale University. Long a full-time artist/printmaker focusing on woodcuts, Stockton is the winner of many art awards. Her artwork has been regularly featured on the cover of Nature Genetics Magazine. She has exhibited her work at the National Academy of Science, Keck Center and at the National Institutes of Health. She actively exhibits her prints in East Coast galleries (Long View Gallery, Washington, DC; Kenise Barnes Fine Art, Larchmont, NY; Massoni Art, Chestertown, MD) and a West Coast gallery (Bryant Street Gallery, Palo Alto, CA).

In addition, Stockton has had one-person exhibitions in Nova Scotia and Ireland. Her prints are in museum, corporate, hospital, university and private collections. She lives with her husband in Alexandria, VA and prints with master printer, Susan Goldman at Lily Press Studio, Rockville, MD.

# P A T R I C I A U N D E R W O O D

## TAKING TERRITORY

Humans have evolved in the last 200,000 years (a mere blip in earth's 4.5 billion years of existence) from co-inhabiting our earthly territory with all other life forms on a relatively even playing field to becoming the most aggressively invasive species bar none, in the history of the planet. We are, as Richard Powers author of 'The Overstory' puts it "cashing in a billion years of planetary savings bonds and blowing it on assorted bling." Our unique intellect that distinguishes us from other earthlings (generative computation, promiscuous combination of ideas, use of symbols and abstract thought) seems to have come with one important element missing – responsible self-regulation. Our sense of connectedness to the planet and its inhabitants has all but left us. What it has brought on is an insatiable hunger for more.....of everything, at the expense of life itself. Trees on the other hand, co-inhabit territory in a very different way, taking and giving over to suit the collaborative needs of other life forms with which they live. Forests are collectives where no one individual's needs are met without a direct connection to the wellbeing of the whole. Competition in a forest is one form of collaboration. This collaborative wisdom is something we humans might learn from and perhaps be saved by. Using my own photo images of ancient trees silk-screened onto wood veneers, with additional layers of drawing, painting and printing, I expose environmental crises experienced from the trees' perspective and create intense, powerfully animated compositions. My personal visual language illustrates nature's urgings, her spoken language increasingly gone unheard by the ears, minds and hearts of those who inhabit and dominate her. I visualize these pleadings, revealing their ancient wisdom and urgency.



*"Wailing", Study 2, 14" x 27"*  
Photo silk screen, linocut, mixed media on wood veneer, 2019



*"Temple", Study 2, 21"x26"*

Photo silk screen, linocut, mixed media on wood veneer, 2019

## BIOGRAPHY

**Patricia Underwood** is a Washington based mixed media artist / printmaker. Her work has been described as evocative and complex, encompassing nature, human spirituality and healing. Her personal visual calligraphy (influenced from studying both the Japanese language and music) appears in almost all of her work. Bodies of work have included symbolic lullabies, pictographic portraits, healing shields, signs of life, ‘nine children’ as collateral damage, near extinct tribal art, human discourse and symbolic aerial landscapes. She has exhibited nationally and internationally, at venues including the Corcoran Museum and two solo shows in Warsaw in 2007. Her work is included in numerous private collections as well as the Artist’s Book Collection of the National Museum for Women in the Arts, Washington, DC. and several other institutional collections. Patricia Underwood obtained her BFA from Miami University, Oxford, OH, and her MFA Printmaking from Washington University, St Louis, MO. She has taught drawing, printmaking, visual foundations and color theory at several schools, including the Maryland Institute, College of Art, Baltimore, MD. She currently works full time in her studio/home in Castleton, VA and is represented by Haley Fine Art, Sperryville, VA.

*Artist Websites*

[www.susangoldman.net](http://www.susangoldman.net)

[www.barbarakerne.com](http://www.barbarakerne.com)

[www.evestockton.com](http://www.evestockton.com)

[www.punderwood.com](http://www.punderwood.com)



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