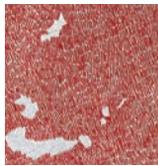
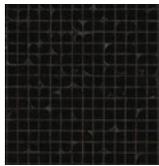




Charting Terrain:

A confluence *of* Light *and* form



Selected details of works by the artists: *Victoria Burge, Ben Butler, Theresa Chong, and Sean P. Morrissey*

Charting Terrain:

A confluence *of* Light *and* form

October 5—December 23, 2017
Joy Pratt Markham Gallery

Victoria Burge

Ben Butler

Theresa Chong

Sean P. Morrissey

James Siena

James Turrell

Curated by Cynthia Nourse Thompson



Walton Arts Center

Charting Terrain: A confluence of light and form presents six diverse and dynamic contemporary artists united by the desire to challenge the limits of pictorial space. Each artist included in this exhibition charts a landscape unique in the topography of material and design, which independently and collectively synthesizes light and form as a visual platform. *Charting Terrain* questions the manner in which surface is considered—as physical, peripheral and metaphorical. However, it is the outer boundaries, the contours, that draw each artist to the internal question of our mapping, which each answers through diverse and varied media.

Utilizing the simplistic elements of architecture and light, the works of James Turrell beseech the viewer to stillness and reflection. Based on the 2013 transformative light installation *Aten Reign* at the Guggenheim Museum in New York City, the works presented encompass snapshots of the hypnotic ellipses in tribute to this captivating work of art. Moreover, these works embody and deftly examine the ephemeral and the transitory while forcing the viewer to question their relationship to both. Turrell states: “I make spaces that apprehend light for our perception, and in some ways gather it, or seem to hold it...my work is more about your seeing than it is about my seeing, although it is a product of my seeing.”

Artists Victoria Burge and Sean P. Morrissey equally capture futile moments, through visually documenting light and reflection in their work. Quiet and sparse in color and image, each layer evokes sadness and longing. Instances, both fleeting and fugitive, are illuminated as transparent silhouettes with invisible borders beckoning to be grasped. Burge’s triptych *Light Study*, fully illustrates this by visually mapping the momentary effects of light on water, while Morrissey’s prints depict geometrical reflections of portals strewn across the urban panoramic periphery. In comparison, Burge’s other works are vigorously marked surfaces suggestive of sprawling landscapes or fields of abstract shapes, connected by delicate, yet dense lines. These works oscillate between recognizable cartography and abstract topography.

Similarly, Theresa Chong's expansive compositions are composed of graceful lines with small painted elements that make visual reference to celestial maps, diagrammatic scientific data and even musical notation. These purely abstract works have been referred to as maps without destinations—frontiers that extend beyond the borders of the margin. James Siena's works present vibrant mazelike forms and geometric patterns that also allude to nature's vast environments. The sculptures of Ben Butler are recontextualized landscapes, as if mathematically charted as great vistas and geological stratum. It is the artists' physicality, through the application of repetition and materiality, which evokes such silent contemplation as experienced in his work *Scholar's Rock*.

The voices highlighted within *Charting Terrain* solidify the diverse reflections of each artist's contemporary and visually interpreted landscapes—yet each continues to question its permanence. The equally internal and external metaphorical terrains set forth in this exhibition advance the fluid perceptions of the ephemeral. Through a sequence of acknowledged, unaccustomed definitions and shared elements, the totality of the presented works reassert that the meaning of artistic landscapes are neither concrete nor static.

—Cynthia Nourse Thompson, *Curator*

The Joy Pratt Markham Gallery
Walton Arts Center

Victoria Burge



Light Study I

Relief print with embossing
2015

Courtesy Aspinwall Editions

© Aspinwall Editions, 2017

Works that are not illustrated in this catalog are noted in the lower right among each artist's represented works.



Sawtooth

Ink, charcoal and pencil
on page from
Atlas Eclipticallis
2017

© Victoria Burge



Lacuna III

Relief print with
embossing
2017

Printed by CR Ettinger
Studio Philadelphia

© Victoria Burge



Light Graph IV

Ink, acrylic
and charcoal
2017

© Victoria Burge

Ben Butler



Scholar's Rock
Aspen and cedar
2013



Invention #55
Ink on paper
2010

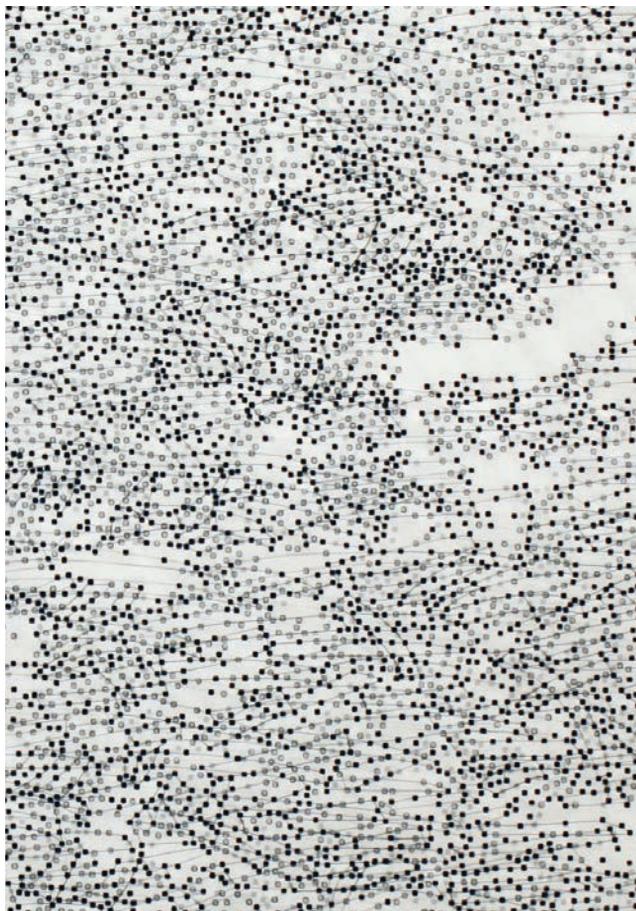


Untitled Tea Drawing
Tea, ink and graphite
on paper
2005



Furrow
Cedar
2016

Theresa Chong

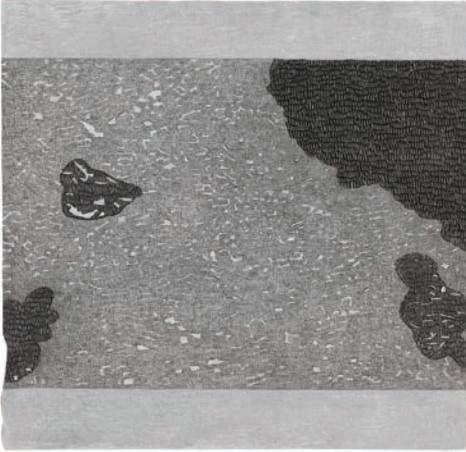


Tuaq (Lump of Old Ice Frozen Into New Ice)

(Detail)

Pencil and gouache on rice paper

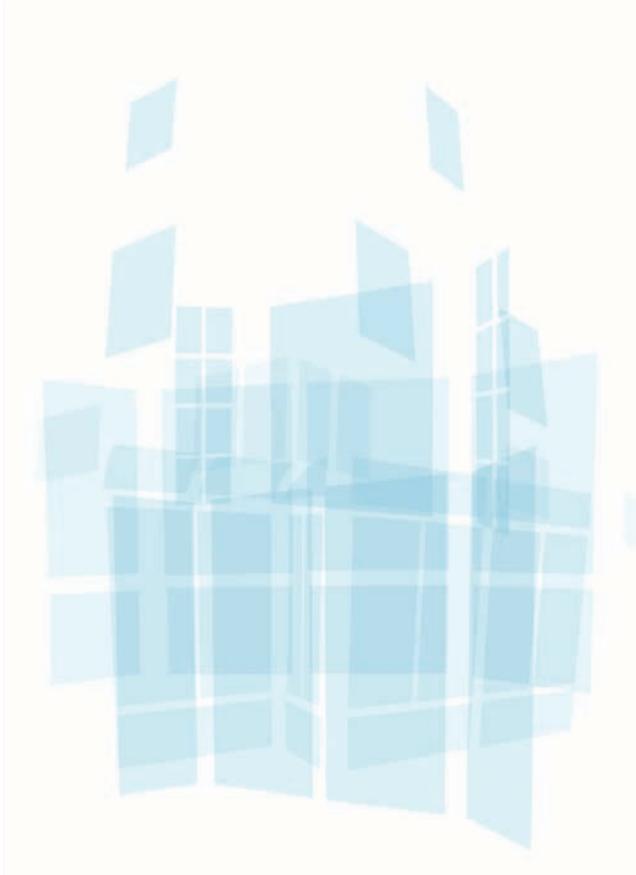
2009



HUAN (Dispersion)
Gouache and colored pencil
on Shikibu Gampi
2014

LU (Walking Carefully)
Gouache and colored pencil
on Shikibu Gampi
2014

Sean P. Morrissey



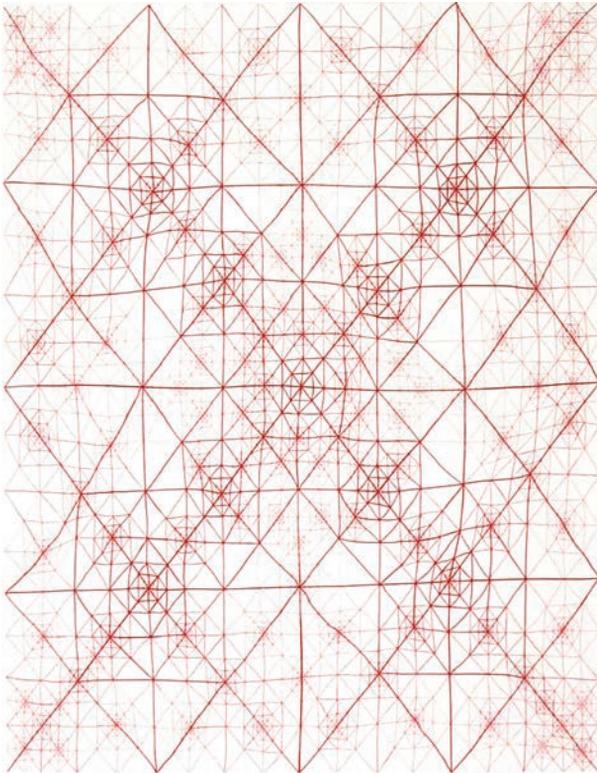
Transparent Template 02
Screenprint
2010



Transparent Template 03
Screenprint
2010

Transparent Template 05
Screenprint
2010

James Siena



Circulation

Etching

Hahnemühle bright white paper

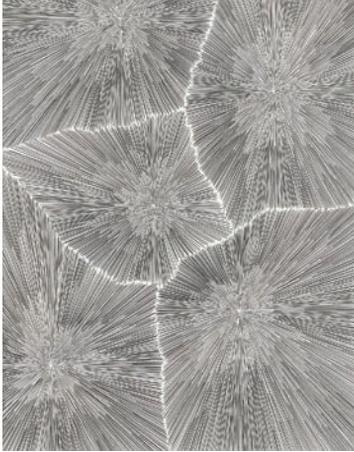
Edition of 28

H.C.

1999

Courtesy Harlan & Weaver

New York



No Man's Land

Engraving
Magni Incesione paper with
Chine Collé
Edition 49
H.C.
2004

Courtesy Harlan & Weaver
New York

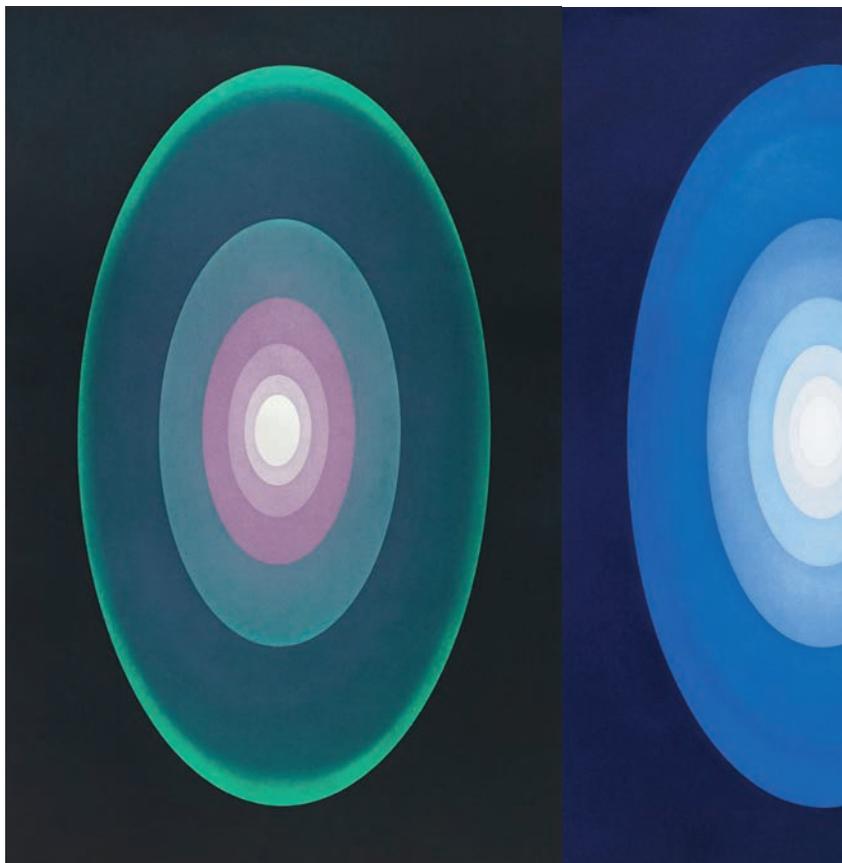


Upside Down Devil Variation

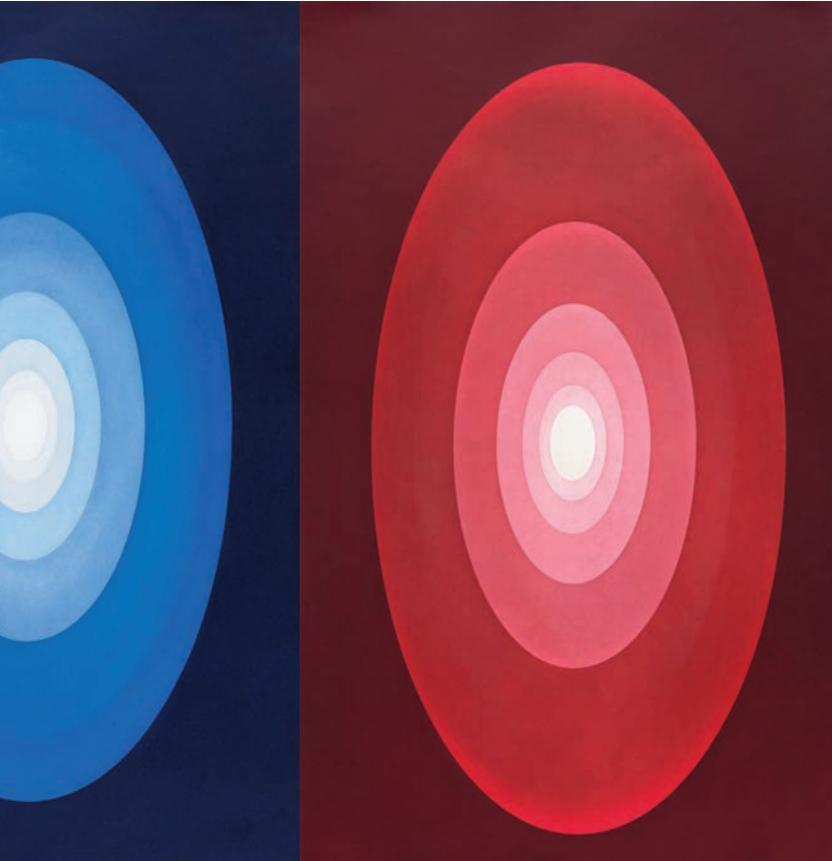
Engraving
Hahnemühle bright white paper
Edition 42
H.C. 2/2
2004

Courtesy Harlan & Weaver
New York

James Turrell



Suite from Aten Reign
Suite of three aquatint etchings
Edition 30
2014
Courtesy of Pace Prints
New York





Aten Reign

2015

Archival pigment print

Edition 30

Courtesy of Pace Prints

New York

This catalogue was designed by students of the Graphic Design degree program within the School of Art at the University of Arkansas, Fayetteville— as part of a collaborative partnership with Walton Arts Center and the Joy Pratt Markham Gallery.



Above: Victoria Burge, *Sawtooth*, 2017 (detail)
Cover: Theresa Chong, Miksa (*Between*), 2009 (detail)



Walton Arts Center