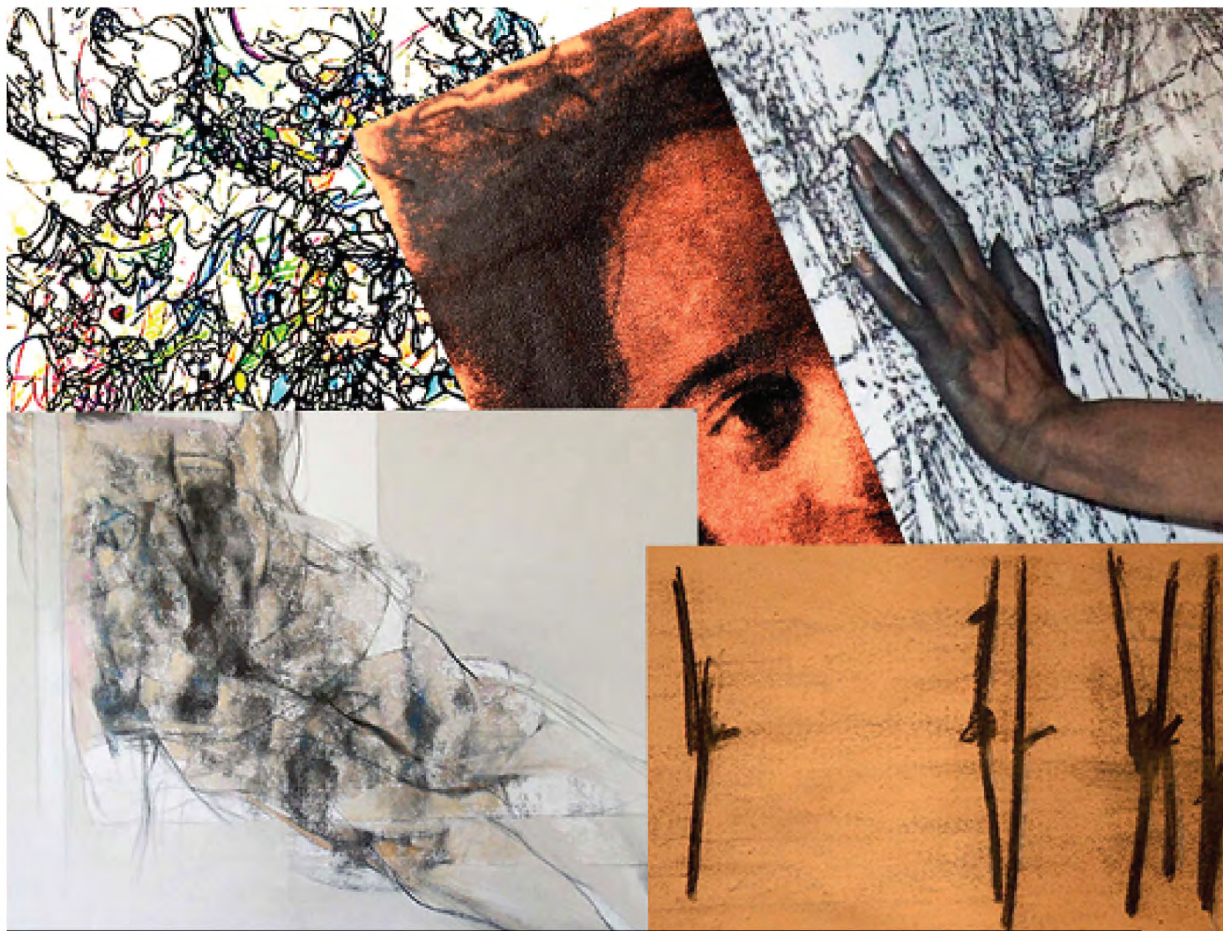


EASTERN CONNECTICUT STATE UNIVERSITY



# EYE-MIND-BODY: DRAWING AS ACTION

March 3 — April 22, 2022 | Opening Reception, Thursday, March 3, 4 - 6 p.m.

## EYE-MIND-BODY: DRAWING AS ACTION

Far from simply a transcription of visual experience, drawing is both a phenomenal and a physical act; It uniquely engages eye, mind and body. Whether epically large or intimately small, representational or abstract, intensely observational or kinetically performative, drawing is a choreography of observation, interpretation and movement. It is direct and directed, but nevertheless contingent upon the vicissitudes of both mind and body, their inherent capacities and limitations.

Drawing is, in essence, creation in its pure, messy and imperfect form. It is elemental, and its fascination lies in its power to affirm the nascent image while declaring the presence of the mark-maker. The marks made are the trace, the footprints in the sand, attesting to a presence as well as the absence left behind in its passing.

### DRAWING AS ACTION

A stylus, perhaps a stick of charcoal or graphite, is dragged across a surface, leaving a trail in its wake. More marks follow. Narrow and broad, tenuous or distinct, there might be no particular purpose or end product other than the act itself. This done, the marks might be obliterated, reduced to a fog of tones, mere shadows of their former self; and the process is begun again. The artist suppresses the impulse to render. Yet whether due to body mechanics or random imperfections in the surface itself, patterns do emerge suggesting forms in space. Some forms are reinforced by overdrawing. Certain propensities, such as a fascination with the human form, assert themselves. Nebulous figures coalesce from the shadows and smudges. They arise in much the same way that buried memories emerge from the labyrinths of the psyche. An image might be wiped down — not necessarily to eradicate it but rather in order to see it with fresh eyes, to avoid becoming overly enamored with what has already been done. Thus making room for further wanderings. Consequently, remnants of the previous patterns might re-assert themselves in unexpected ways, giving rise to a sense of wonder. All of these tracings join, becoming the matrix for new images or creating a dialogue between the older marks and the recent. Since visual experience does not present itself to the human eye readily outlined, the process of drawing, that is representing or delineating, is, to paraphrase Derrida, a blind venture into the depths of the unknown.

The tacit assertion is that drawing, even when representational, is a seminal act. And, in that respect it retains a degree of authenticity among the multitudinous array of images with which the contemporary world is overwhelmed and, ultimately, either ignores or worse yet incorporates into a fabricated reality based upon the myriad fictitious characters and events portrayed in the media.

Initial viewing of a drawing reveals a visual text and perhaps subtexts. Subsequent encounters reveal the footnotes. Drawing does this unaided by the intervening filtration of the digital devices, computers, algorithms, or apps. The fact that drawing might make no pretense other than its own artifice renders drawing's power even more arresting. This power comes from having been actually touched by its maker. It is that maker's ability to physically manipulate substances across the surface in order to create the illusion of a reality, be it literal or abstract, wherein lies drawing's vital power. The act of rendering is at the mercy of the physical and emotional state of the practitioner, the sum of their experience as well as their bodily capacities and limitations and the awareness thereof. This process is uniquely and irreducibly sensual. Drawing is different each time it is attempted. Its genuineness can be artificially approximated by technology but not truly duplicated.

The oldest known drawing dates back 73,000 years. It was found in the Blombos Cave, 200 miles from Cape Town, South Africa. At only an inch and a half the ochre marks are diminutive in size, however the implications are staggering in scale in that the Blombos discovery predates previous oldest drawings by nearly double the age. Yet, these primordial marks made by our sapien progenitors reach out across 73 millennia to touch us in the present.

Unlike, for example, photography or other media, whose interest more often lays in recording reality, the personality, identity or essence of its subject as well as with image resolution, drawing's fascination, even when representational lays not only in the image produced but in that product's constituent components, (i.e. lines, contours etc). Because the mark-maker (artist, draftsman et al) recording, representing, *vis-à-vis*, without the intercession of the device, ( camera, computer or other mechanical apparatus) he/she is no longer a passive witness to the perceptive process but rather now is an active participant. Thus they are creator, creating something within the nothingness before them. Drawing is then an inherently exploratory and declarative act by which the mark-maker not only records and represents but also creates their own non-verbal, non-linguistic index or symbols relating to the visual and psychological experience of drawing, and engages directly with the subject and the medium. There are no machines, no intervening devices to come between the creator and the created. The drag of pencil against the surface is tactile, immediate, and real. Through direct touch the artist negotiates the drawing, it is also through this touch and the tactile as well as visual qualia that the drawing also communicates with the artist. ■

*Mark Gerard McKee*  
*Exhibition Curator and Designer, 2022*



COLLEEN COLEMAN, *Drawing Performance*, 30 x 7', site-specific, graphite on paper, 2022

**COLLEEN COLEMAN** explores the material, cultural, singular and collective qualities of being in the world. What it is to occupy a body, existing and navigating through a material as well as social world. What it is to exist as an entity possessing and possessed by all of its realities, possibilities and limits, as well as an acute awareness of those inherent qualities. Her drawings reflect her fascination with the material details of her “self”, such intimate sketches of mundane fluffs of her own hair, as well as in the case of her performance centered installation, epic marathons of physical endurance, remembrance, gratitude, healing and love.

**ARTIST'S BIO** Colleen Coleman, born in Darlington, South Carolina, the daughter of Dorothy Silva Coleman, a Social Activist and community leader in small industrial working class town of Ansonia, Connecticut. She is a multidisciplinary artist and educator currently based in Brooklyn, New York. She completed a Masters of Fine Arts at the Art Institute of Chicago, in Sculpture with a focus in performance and printmaking. Coleman majored in Art History and Painting, sparking her interest in Surrealism and Flux's movements. Other artistic influences are spiritualist painter Hilma af Klint and

W.E.B.DeBoise, Alice Neel, Howardina Pindell, Gordon Matta-Clark, Adrian Piper, Fred Wilson, Martin Puryear, Sol Lewitt and Mathew Barney all serving as inspiration to Coleman's practice. Her work as an art administrator has included; Program Coordinator for the Urban Artist Initiative, a NEA funded program of the Connecticut Commission on the Arts in partnership with the Connecticut Commission on the Arts in partnership with the Institute for Community Research (ICR), Hartford CT. She was the Artistic Director for the ICR where she bridged Art and research, Her endeavors included nurturing ethnically and culturally diverse artists and organizations throughout the state and overseeing exhibition and public events. Coleman's studio practice has developed over the years to including, drawing, installation and social practice. Her work challenges social norms, structures, gender, and race, while in dialog with art history. Coleman sees the arts and herself as a catalyst for healing, and making the spiritual visible amid the material.

**BRUCE SAMUELSON'S** process appears to fuse time and motion. Classically educated and dedicated to the figurative tradition, the artist's drawings nevertheless transcend narrative mimesis in a melding of art and physics.



**BRUCE SAMUELSON**, *Untitled*, 19 x 24", pastel and charcoal on ragboard, 2014

Not simply isolated representations of the human form, Samuelson's drawings are both an analysis and synthesis of all possible perspectives occupying a space where past, present and future exist simultaneously in a single eternal moment. Forms emerge from a flurry of marks only to submerge back into a turbulent sea, awash in waves of line, shape and tones, flickering with light and shadow.

**ARTIST'S BIO** Bruce Samuelson was born in Philadelphia and was educated at Pennsylvania Academy of Fine Arts (PAFA) where he has taught painting and drawing since 1973.

Samuelson has exhibited in more than 30 one-person exhibitions. His paintings and drawings are represented in numerous private and public collections, including The Chapel Art Center, Saint Anselm College, Manchester NH; The Picker Art Gallery, Colgate University, NY; The Philip and Muriel Berman Museum of Art, Ursinus College, PA; PAFA, The Philadelphia Museum of Art and the Woodmere Art Museum, Philadelphia and The Philbrook Museum of Art, Tulsa, OK. He is currently represented by the J. Cacciola Gallery in New York.

He has received many awards including the PAFA and Fellowship Purchase Prize and the Percy M. Owens Memorial Award for a Distinguished Pennsylvania Artist, Fellowship of PAFA.

Samuelson teaches courses in Advanced Drawing and Painting in the Undergraduate Program at The Pennsylvania Academy of the Fine Arts He is also a Critic in the Undergraduate Program.

<https://www.pafa.org/staff/bruce-samuelson>

**GABRIEL WARREN** As much scientist as artist Warren's works are based upon the cataclysmic forces of nature. Intensely engaged in the study of his subject, Warren begins his creative process through the act of drawing. Before setting fire to metal, he first interprets his observations through the bodily translation of marks on paper. It is through that dynamic that the immediacy of those sublimely awesome dynamics of the planet itself are internalized and felt by the artist. One imagines Warren as that primeval force, a cosmic conductor, separating the darkness and the light, the earth from the firmament, as time and energy, ice and fire embrace while continents rise, shift and are ultimately consumed in processes that are as old as the universe itself.

**ARTIST'S BIO** Gabriel Warren is an environmental artist who believes that Art and science should not be the strangers they have been of late, but allies in the quest for comprehension. To that end, he travels extensively to witness first hand his sources, and to interact with scientists.. Prominent among such trips, in 1999 he became the first



**KATIE FOGG**, *ND*, 35 x 35", marker on paper

sculptor from any country to be sent to Antarctica, as winner of the National Science Foundations Artists and Writers in Antarctica program. In 2001 he journeyed to the high Arctic with the Canadian Coast Guard, and in 2006 he returned to the Antarctic, again courtesy of the National Science Foundation. In 2014 he was a member of a science team on the Greenland Ice Cap from GEUS, the Geological Survey of Greenland and Denmark. He studied at Rhode Island School of Design, Providence, RI (BFA Jan 1978), Tyler School of Art, Rome, Italy and Amherst College, Amherst, MA. He divides his time between Rhode Island and Nova Scotia. In both places he lives in intimate contact with the natural world. His work is in numerous private and public collections in the United States and Canada.

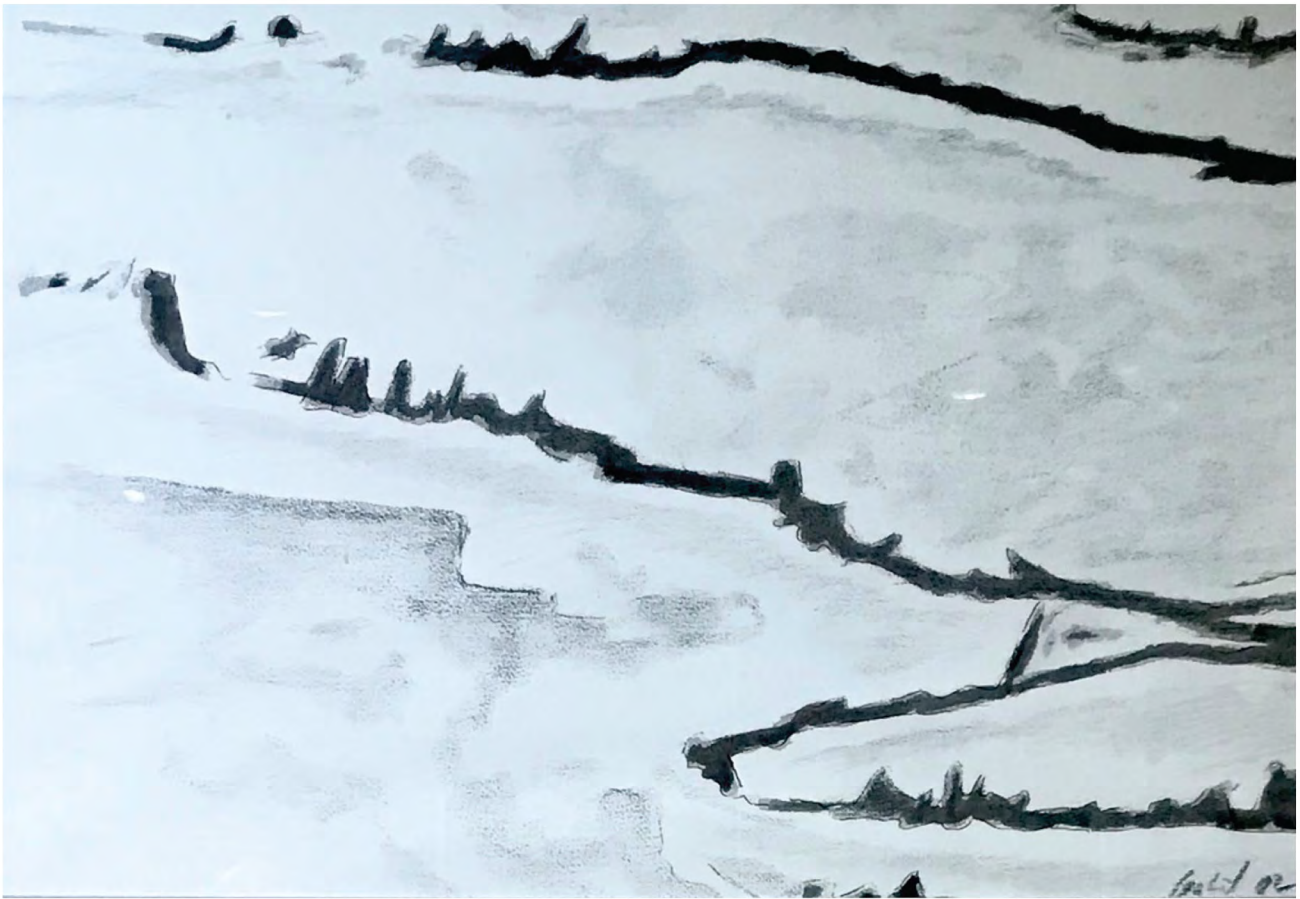
<https://gabriel-warren.com/>

**KATIE FOGG**'s lyrical compositions expand the notion of what drawing is or can be. She works within a range both typical drawing mediums as well as paint. Fogg's works, as much meditation as art, weave across the image ground, creating tapestries of delicate Rococo complexity. Building upon that layered weaving, Fogg's drawings might be compared to lively jazz-like improvisations transformed from aural to visual experience. She might also be imagined as a skater, defying gravity as she cuts, flits and floats, feather light over the frosty ice.

**ARTIST'S BIO** Born in Connecticut, Fogg has been classically trained. She received her BFA from the Lyme Academy of College of Fine Art and her MFA from the New York Academy of Art. Fogg has received awards such as the John Stobart Fellowship Award and publications that tell stories about her dedication to observation and her colorist reputation of traveled lands and studies on the mind, body and spirit.

Fogg's studies keep her connected to her communities as she travels and engages with her hometown and other parts of the world. Fogg showcases her work in various buildings and organizations and will take the lead in building exclusive shows New York City and Connecticut. <https://www.katiefogg.com/>

For the past two years **JERRY MONTOYA** has worked within close confines of the modest home that he shares with his family. Drawn on 3 x 3 inch Post-It Notes®, the artist sketched portrait after portrait of his wife and two children while confined to their home during the COVID-19 pandemic. These are spontaneous notations, and Montoya's marks, their movement and gesture are gentle caresses upon both the miniscule paper as his eye visually caresses his subjects. Each small sketch is a love letter to both his family and the art of drawing.



**GABRIEL WARREN**, *Nilas Series sculpture*, 18 x 26", graphite and charcoal on paper, c2002

**ARTIST'S BIO** Jerry Montoya is an artist born and raised in Stamford, CT. As a young child growing up in the ghetto he has found comfort in drawing for as long as he can remember. His passion grew through the years and in 2008 he graduated from Lyme Academy of Fine Arts. He has been featured in various art shows throughout the state of Connecticut. His work exposes the life many will never know. A life where hunger is common, drug dealers are admired and the basic needs of many are ignored.

<http://jerrymontoya.com/>

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**JERRY MONTOYA**, *dimensions variable*, drawing mediums in paper., c 2020-21