

SURFACE AS SIGNIFIER

Curated by Peg Curtin and Bruce Garrity

An x-ray of a painting, by the 19th century painter Albert Pynkham Ryder, (1847–1917), revealed multiple layers of dark paint, cobalt medium, and drips of gold linseed oil. Robert Storr, artist, critic and Dean of the Yale School of Art, shared the slide of Ryder's work, at a symposium being held on Ryder at the National Gallery of Art in 1990, and compared the painting to a skin that was oozing a neurosis.

While a painting can reveal the process of the work as well as give us insight into the artist, many artists choose intentionally not to allow evidence of touch or process to be revealed in their work. Prior to and after the Ryder retrospective, multiple forums have been organized to discuss the status of painting as a practice, to decide if painting will die, or if it is a dead practice. Artists, historians and critics have pointed out that technical advances in photography and computers have kept painting alive. Currently, Conceptualism and Relational aesthetics have taken the center of the exhibition stage and painting has continued to take a back seat.

This exhibition seeks to explore trends in painting that reference romantic and reductivist sensibilities. Works are slick, transparent, thick, thin, and heavily layered — process and points of inspiration are revealed as well as concealed. Evidence of touch or lack of touch contributes to and shapes the content of the work.

Collectively, the work in this exhibition limns a cerebral entrance to an alternative place that is realized through re-contextualized media, nature, subjective trajectories, literature and architectural fragments — ultimately providing a platform for understanding a new narrative. — Peg Curtin

ARTISTS

Margery Amdur

Donna Czapiga

Nicole Donnelly

Jim Erikson

Jim Lee

Anne Seidman

Robert Straight

Leslie Wayne

Douglas Witmer

Michael W. Pollock

Reading: 5:30 p.m. — 6:00 p.m.

Michael W. Pollock's stories have appeared most recently in *Sententia*. He has received grants for his work, such as the *5-County Arts Program* of Pennsylvania and his featured fiction readings include: *Pete's Candy Store of Brooklyn*; 510 Reading Series of Baltimore; *NURTUREart Gallery Reading of Brooklyn*; and *Chapter & Verse Reading Series of Philadelphia*. A former managing editor of *Fiction Magazine*, he also edited *First City Review*, a short-lived, print literary magazine. He lives in Philadelphia and currently is completing a novel focusing on one family's journey toward consciousness.

October 10 – November 1, 2012 Camden County College |
February 20 – March 22, 2013 Crane Bldg. Philadelphia, PA