

PORTALS TO A DEEPER PLACE: MIXED MEDIA PRINTS BY LISE DROST



POLK MUSEUM OF ART FEBRUARY 17 - APRIL 22, 2001



LANDS ABOUT ZUTH, 2000

Silkscreen, Inkjet Collage, Screenprint,
Prismacolor & Oil Crayons on Paper
20" x 15"

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All images courtesy of the artist

ACKNOWLEDGMENTS

The Polk Museum of Art is pleased to be able to present the exhibition ***Portals to a Deeper Place: Mixed Media Prints by Lise Drost***. Lise has been a professor at the University of Miami since 1993. This exhibition follows a similar showing last summer at her "home" venue, the Lowe Art Museum at the University of Miami. We take great pride in bringing her work for the first time to the Central Florida audience.

Lise's artworks affect us in a number of ways. These complex pieces are first and foremost beautiful works of art. The juxtaposition of so many types of images created from many sources and by many different techniques could present us with an unclear, complex layering of inks and oils. Instead through Lise's skilled and imaginative eyes and hands, these works capture our attention with their lush beauty, intrigue our minds with the sheer density of material, and tease our senses with their tantalizing surfaces. These complex art works require repeat viewing to unravel their mystery.

I would like to thank the Board of Trustees and staff members of the Polk Museum of Art for their continuous hard work that allows us to bring exhibitions such as this to our community. Most especially, I would like to thank the Curatorial Team -- Assistant Curator of Art Todd Behrens, Exhibits Specialist Gregory Mills and Curatorial Assistant Meredith Pope -- who, working with Lise, has organized and designed this exhibition. Todd deserves added recognition for his capable curation of this very interesting project. Meredith also deserves thanks for the special attention she gave to integrating the design of this catalog with the artwork it presents.

Finally I must express my sincerest gratitude to artist Lise Drost. Through this exhibition and this catalogue, funded in large part through Lise's Max Orovitz Summer Research Award, we celebrate her remarkable artistic achievements. The Polk Museum of Art is proud to add her name to the growing list of significant figures in American art, from the State of Florida, that we have presented through exhibitions. Please join us in celebrating this unique creative spirit.

Daniel E. Stetson
Executive Director

PORTALS TO A DEEPER PLACE

Each day we encounter an untold number of different images and ideas. Some we experience physically, other occur only inside our minds. Each experience is a new layer that is laid on top of all of our previous experience and is often measured by it. As time progresses, memories and encounters collide and become less distinct. When we look to our pasts, we recall them from a vantage point that differs from the one at which we experienced the event. When we observe the present, we view events from a vantage point defined by our past and continually reshaped by our memories that move fluidly within the present.

The difficult, but necessary, task of perceiving the interconnections between all things in our lives is reflected in the artworks of Lise Drost. Her mixed media prints are, in fact, playful analogies for the process we go through continuously to organize our experiences and make sense of what we see with our eyes and what we envision with our “mind’s eyes.” Through constant exposure to new things, challenging though the process might be, we are able to gain awareness of how beautifully all things in our lives can mesh.

Such direct experiences become entangled with all of Drost’s other experiences -- whether real, imagined, or artistic. Since we as viewers or makers cannot detach ourselves from all of our individual memories and knowledge, each new thing we encounter, such as a character or a place we read about in a book, is added to our individual visions of the world like a new element added to a collage of experience. Drost’s goal as an artist is to create complex imagery that serves as a starting point for the viewer’s own thoughts. These artworks are intended to keep the viewer occupied and engaged over a long period of time, revealing different images as time progresses.

These works gain much of their complexity from Drost’s extraordinary ability to combine many printmaking and drawing techniques and materials. Most of these works begin with a foundation of a collograph (a relief method of printmaking), lithograph or silkscreen. But Drost is able to achieve dramatically different results in her work even when proceeding from the same foundation by completing each work with different layers of mark making.

For instance, *Prydain* and *Prydain 2* (p. 10) are connected by the prints that delineate the brickwork and maps. This collographic and lithographic base in *Prydain* remains relatively intact, obscured only by a small amount of other printmaking processes. Though *Prydain 2* began as an extra edition of *Prydain*, Drost has nearly covered the surface of the print with ink and oil crayons, so that the base peeks out only in a few areas. This transformation is startling. The red brickwork and map that dominate *Prydain* are transformed into the heavy surface of *Prydain 2* that is defined by black linear element surrounding dark blue areas.

The intimacy of the layers of these prints extends even further. Appearing near the left edge of *Prydain* barely visible under additional ink, is the word “Ruckus?” This word is more clearly visible in roughly the same position in *Three Kingdoms* (p. 9). The appearance of “Ruckus?”, as well as the appearance of words in other works, serve to accentuate Drost’s interest in dynamic surfaces by recalling the use of words in Braque’s Analytic Cubism and Picasso’s Synthetic Cubist collages. Using words in the same manner as her maps and other “real” objects, she infuses her prints with these motifs that emphasize the importance of collage in her work while hinting at a sense of playfulness. “Ruckus?” also recalls the work of Red Grooms and his

“Ruckus Construction Company” that created wild, bright, three-dimensional landscapes during the 1970s. Like the work of Grooms, Drost’s work consists of equal parts of reality and fantasy. For Drost, however, the reality contained within her work is reflective more of her personal space than the public space on which Grooms focuses.

While we find unexpected connections and interconnections, Drost confounds our search for any formula that could provide a simple solution to the conceptual process of her visual constructions. In addition, she sometimes even eliminates connections that we might logically make. For example, unlike *Prydain* and *Prydain 2* (p. 10), *Conduit* (cover) and *Conduit 2* (p. 4) have no printing in common. The silkscreen of *Conduit* has been reworked with layers of oil crayons and screen ink. The different silkscreen of *Conduit 2* has received only a light amount of reworking in the shadows. These works are unified instead through both the simple inclusion of a slender blue line representing an electrical conduit and their clean, orderly designs.

What is it that these works actually reveal? There are references to specific events or experiences in these prints. For instance, the series of four small artworks entitled *Wagner* (p.5-6) was inspired by the studio complex at her graduate school. The prints that serve as the foundation for these artworks are based loosely on the architecture of the Wagner Complex at Southern Illinois University / Edwardsville, rather than the German composer who might be suggested. In a similar manner, the architectural elements included in *Red Poles* (back cover) are based on her current studio complex at the University of Miami.

The maps that appear frequently in these artworks represent imaginary places that are settings for fantasy books. *Prydain* (p. 10), *A Great Country* (p. 12), *Three Kingdoms* (p. 9) and

The University at Reeves (p. 9) are examples of such places. The rigid squares and rectangles of the maps provide an initial sense of clarity beyond the swirling imagery that often dominates her artworks. After a few moments of study, however, the initial clarity is replaced by a sense of confusion, a result of our unfamiliarity with these detailed guides to the imaginary. *A Great Country*, for example, achieves irony through the inclusion of conceptual places. Its two land masses, the “Continent of Self-Denial: and the “Continent of Ardent Spirits” are themselves composed of contradictory areas. Whereas “Ardent Spirits” includes the states of “ruin”, “Gloom”, and “Distress”, “Self Denial” includes the states of “Enjoyment”, “Knowledge”, and “Improvement.” These unexpected conditions are illustrative of Drost’s ability to unify things that are seemingly unrelated if not contradictory: the bad within the joyful; the good with the sober.

Drost connects to these imaginary worlds by using her mixed media prints as both doorways and mental / visual storage areas. ²Think of a cluttered attic that possesses the ability to organize itself. Think of your own mind and its thoughts and memories. Objects and ideas -- some directly related, others not -- occur to Drost as she works. She responds by creating new layers on the surface of her artworks. Scattered objects such as a trash can, a row of palette knives, a passing train, or a bare light fixture (not to mention the omnipresent geckos) might occupy her immediate space; but working through these disconnected elements, she is able to penetrate through the surface, arriving at a deeper place.

Todd Behrens
Assistant Curator of Art



ANDREW, 2000

Silkscreen, Lithograph, Collage,
Prismacolor and Screen Ink on Paper
20" x 15"



CONDUIT 2, 2001

Silkscreen, Relief, Inkjet, Collage and Screen Ink on
Paper
60" x 40"



WAGNER 1, 2000

Silkscreen, Inkjet Collage, Screen Ink,
Prismacolor and Oil Crayons on Paper
20" x 15"

WAGNER 2, 2000

Silkscreen, Inkjet Collage, Screen Ink,
Prismacolor and Oil Crayons on Paper
20" x 15"





WAGNER 3, 2000

Silkscreen, Inkjet Collage, Screen Ink,
Prismacolor and Oil Crayons on Paper
20" x 15"

WAGNER 4, 2000

Silkscreen, Inkjet Collage, Screen Ink,
Prismacolor and Oil Crayons on Paper
20" x 15"





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THE DOOR OF DENIAL, 2000

Lithograph, Inkjet, Collage, Oil
Crayon & Screen Ink on Paper
80" x 126"



THE UNIVERSITY AT REEVES, 2001

Silkscreen, Relief, Inkjet Collage, & Screen Ink on Paper
60" x 40"

THREE KINGDOMS, 1999

Silkscreen, Relief, Inkjet Collage, & Screen Ink on Paper
60" x 40"





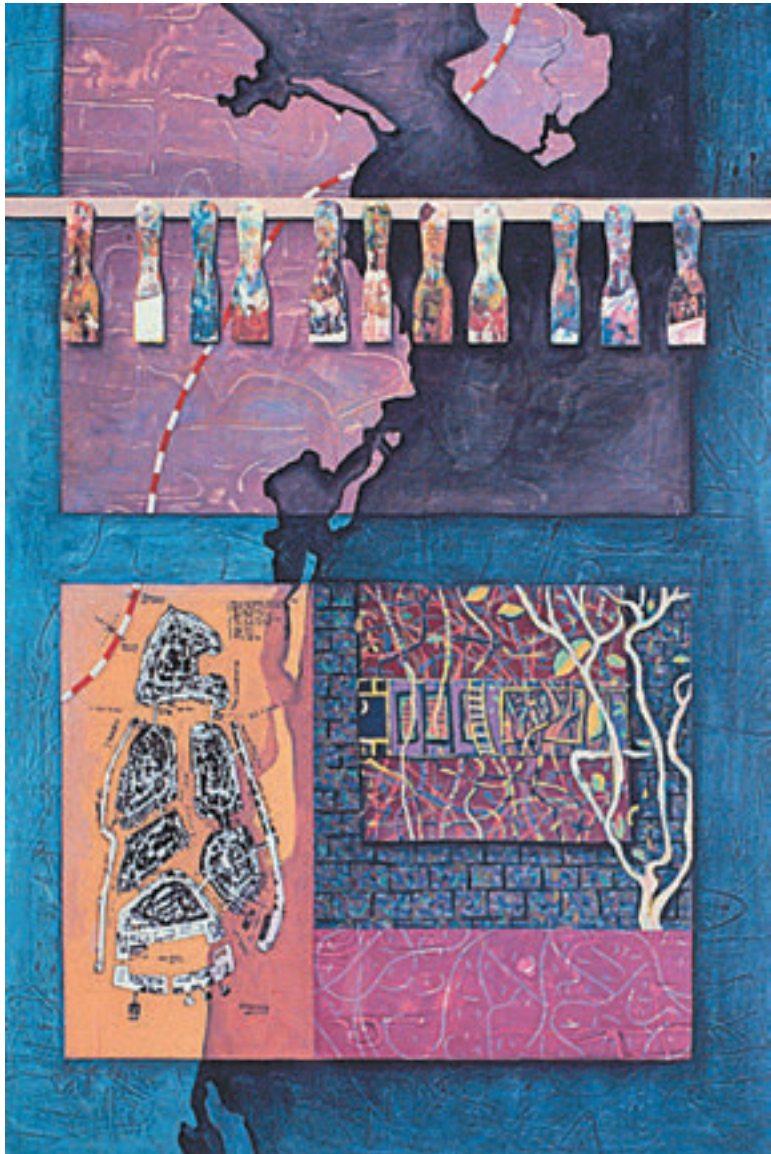
PRYDAIN, 1999

Lithograph, Silkscreen, Relief Print, Collage on Paper
60" x 40"

PRYDAIN 2, 2000

Collograph, Lithograph, Silkscreen, Inkjet Collage, Screen Ink and Oil Crayons on Paper
60" x 40"





INK DIFFERENT, 2001

Collograph, Inkjet Collage, Silkscreen, Prismacolor,
Oil Crayons and Screen Ink on Paper
60" x 40"



GEOGRAPHIA 2, 2001

Inkjet Collage, Silkscreen and Screen Ink
on Paper
20" x 15"



GEOGRAPHIA 3, 2001
 Inkjet Collage, Silkscreen, Screen Ink and
 Prismacolor on Paper
 20" x 15"



A GREAT COUNTRY, 2000
 Collograph, Inkjet Collage, Screen Ink and Oil
 Crayons on Paper
 60" x 40"

EDUCATION:

MFA, Printmaking, Southern Illinois University at Edwardsville, 1983
BFA, Fine Arts, Florida International University Tamiami Campus, 1980

LISE DROST

TEACHING EXPERIENCE:

1993- present Assistant Professor and Head of Printmaking, University of Miami Department of Art & Art History
1989-1995 Adjunct Professor, Florida International University Visual Arts Department, Miami
1990-1992 Assistant Professor, New World School of the Arts Visual Arts Department, Miami

SELECTED GRANTS & FELLOWSHIPS:

2000 Max Orovitz Summer Research Award, University of Miami
1999/00 Florida Individual Artist Fellowship
1998 Research Grant, University of Miami, "Using Digital Imaging as a Printmaking Tool"
1997 Max Orovitz Summer Research Award, University of Miami, "Documentation of Multiple Color Prints"
1996 Research grant, University of Miami, "Large Scale Relief Prints"
1993/94 Florida Individual Artist Fellowship

SELECTED SOLO EXHIBITIONS:

2001 Polk Museum of Art, Lakeland, FL
2000 Lowe Art Museum, Coral Gables, FL
1999 Bird in Hand Gallery, Washington, D.C.
1997 The Capital Gallery, Tallahassee, FL
1995 The University of Dallas, Irving, TX
1994 The Casement Cultural Center, Ormond Beach, FL
The New Gallery, University of Miami, Coral Gables, FL
1992 Bird in Hand Gallery, Washington DC

SELECTED GROUP EXHIBITIONS:

2000 Anchorage Museum of History and Art
1998 ColorPrint USA 25th Anniversary Invitational
1997 Miriam Perlman Gallery, Chicago, IL
1996 Lowe Art Museum, Coral Gables, FL
1995 Southern Illinois University at Edwardsville
1994 Dunedin Fine Arts Center, Dunedin FL
1993 University of Dallas, Irving, TX

SELECTED COLLECTIONS:

Barbara Gillman Gallery, Miami, FL
Ford Motor Company
AT & T, Detroit
IBM Corporation
Amoco Oil Corporation
University of South Florida
Metropolitan Arts Commission, Portland, OR
University of Maine Museum of Art
University of Dallas
Art Institute of Chicago
The Art Bank, The State Department, Washington DC

SELECTED COLLECTIONS, CONT'D:

Miami Dade Public Library System
Illinois State University, Normal IL
National Bank of Detroit
Allstate Insurance Company, Chicago IL
Florida International University, North Miami Campus
Florida International University, South Campus
Illinois Bell, Chicago IL
Apache Oil
University of Michigan Hospital, Ann Arbor
Presbyterian Hospital, Chicago IL
Frogman's Press and Gallery, Vermillion SD

EXHIBITION CHECKLIST

A Great Country, 2000

Collograph, Inkjet Collage, Screen Ink and Oil Crayons on Paper
60" x 40"

Andrew, 2000

Silkscreen, Lithograph, Collage, Prismacolor and Screen Ink on
Paper 20" x 15"

Conduit, 2000

Silkscreen, Etching Collage, Screen Ink, Prismacolor and Oil
Crayons on Paper, 60" x 40"

Conduit 2, 2000

Silkscreen, Relief, Inkjet, Collage and Screen Ink on Paper
60" x 40"

Courtyard, 2000

Relief Linoleum, Collograph, Silkscreen, Collage, Screen Ink and
Prismacolor on Paper, 20" x 15"

The Door of Denial, 2000

Lithograph, Inkjet, Collage, Oil Crayons and Screen Ink on Paper
80" x 126"

Geographia 2, 2000

Inkjet Collage, Silkscreen and Screen Ink on Paper
20" x 15"

Geographia 3, 2000

Inkjet Collage, Silkscreen, Screen Ink and Prismacolor on Paper
20" x 15"

Ink Different, 2001

Collograph, Inkjet Collage, Silkscreen, Prismacolor, Oil Crayons and
Screen Ink on Paper
60" x 40"

In the Studio, 2001 *

Lithograph, Inkjet Collage, Oil Crayons, Prismacolor and Screen Ink
on Paper, 60" x 40"

Lands About Zuth, 2000

Silkscreen, Inkjet Collage, Screen Ink, Prismacolor and Oil
Crayons on Paper, 20" x 15"

Red Poles, 2000

Inkjet Collage, Prismacolor, Silkscreen and Screen Ink on Paper
20" x 15"

Prydain, 1999

Lithograph, Silkscreen, Relief Print, Collage on Paper
60" x 40"

Prydain 2, 1999

Collograph, Lithograph, Silkscreen, Inkjet Collage, Screen Ink
and Oil Crayons on Paper, 60" x 40"

Three Kingdoms, 1999

Lithograph, Silkscreen, Relief Print, Collage on Paper
60" x 40"

The University at Reeves 2000

Lithograph, Inkjet Collage, Screen Ink and Oil Crayons on Paper
60" x 40"

Wagner 1, 2000

Silkscreen, Inkjet Collage, Screen Ink, Prismacolor and Oil
Crayons on Paper, 20" x 15"

Wagner 2, 2000

Silkscreen, Inkjet Collage, Screen Ink, Prismacolor and Oil
Crayons on Paper, 20" x 15"

Wagner 3, 2000

Silkscreen, Inkjet Collage, Screen Ink, Prismacolor and Oil
Crayons on Paper, 20" x 15"

Wagner 4, 2000

Silkscreen, Inkjet Collage, Screen Ink, Prismacolor and Oil
Crayons on Paper, 20" x 15"

RED POLES, 2000

Inkjet Collage, Prismacolor,
Silkscreen and Screen Ink on
Paper
20" x 15"



Front Cover:

CONDUIT, 2000

Silkscreen, Etching Collage,
Screen Ink, Prismacolor and Oil
Crayons on Paper
60" x 40"

POLK MUSEUM OF ART

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