

GALAXIE AND UNDERWOOD



# GALAXIE AND UNDERWOOD

VICTORIA BURGE · WORKS ON PAPER

heartbeat of paper

JEN BERVIN 2022

this paper  
has been touched  
so often  
in appreciation

macerated plants  
plentiful water  
the "sh" sound in  
the square root of

pattern  
each quadrant  
held open to  
cloth

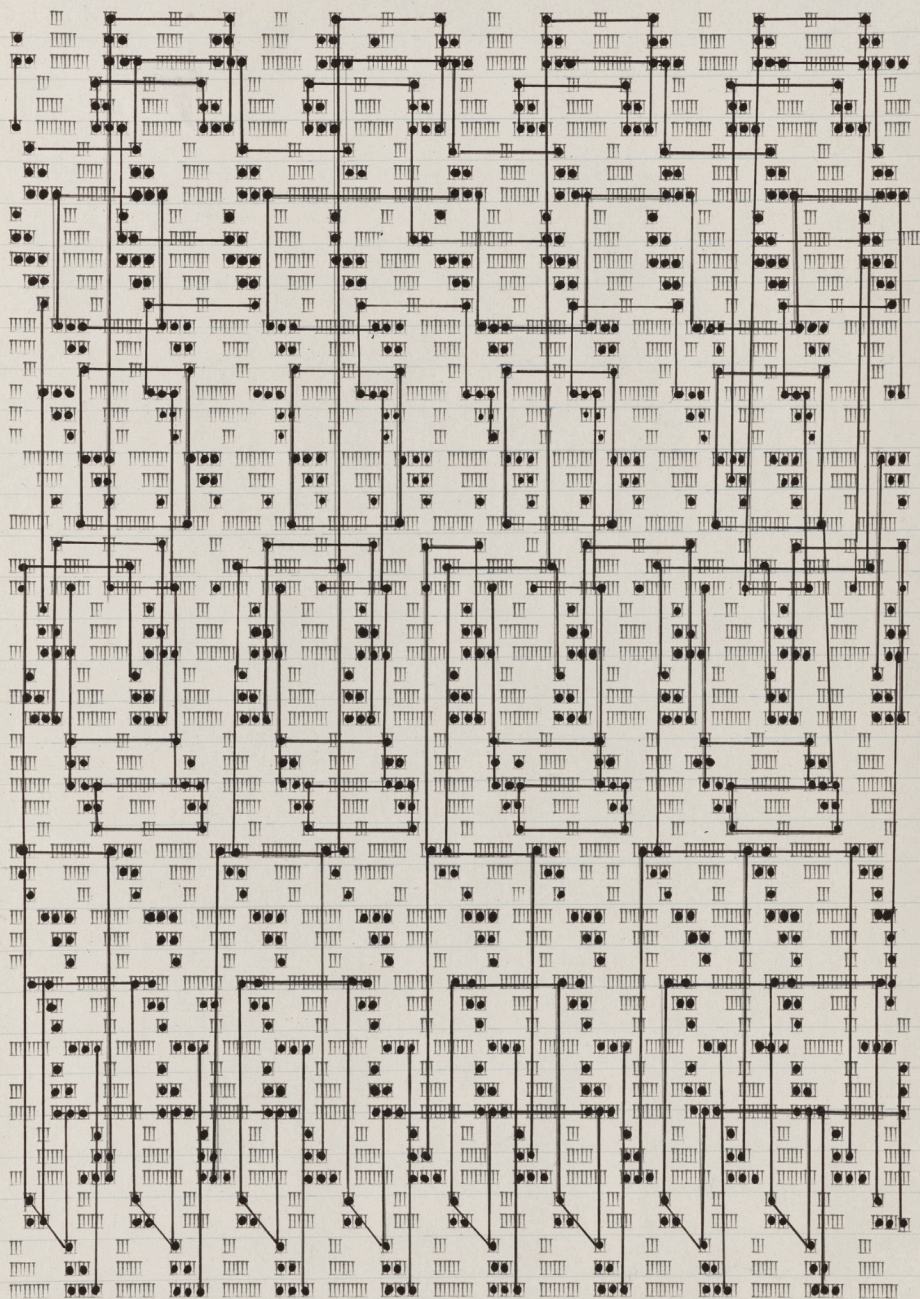
draft notation: typographic  
drawn work: embroidery  
a platen a palimpsest  
of rules

the sound of action  
above a waterfall  
to stare at this book  
brings me sheer joy

women tabulators  
it's all women—  
reading, making  
coding

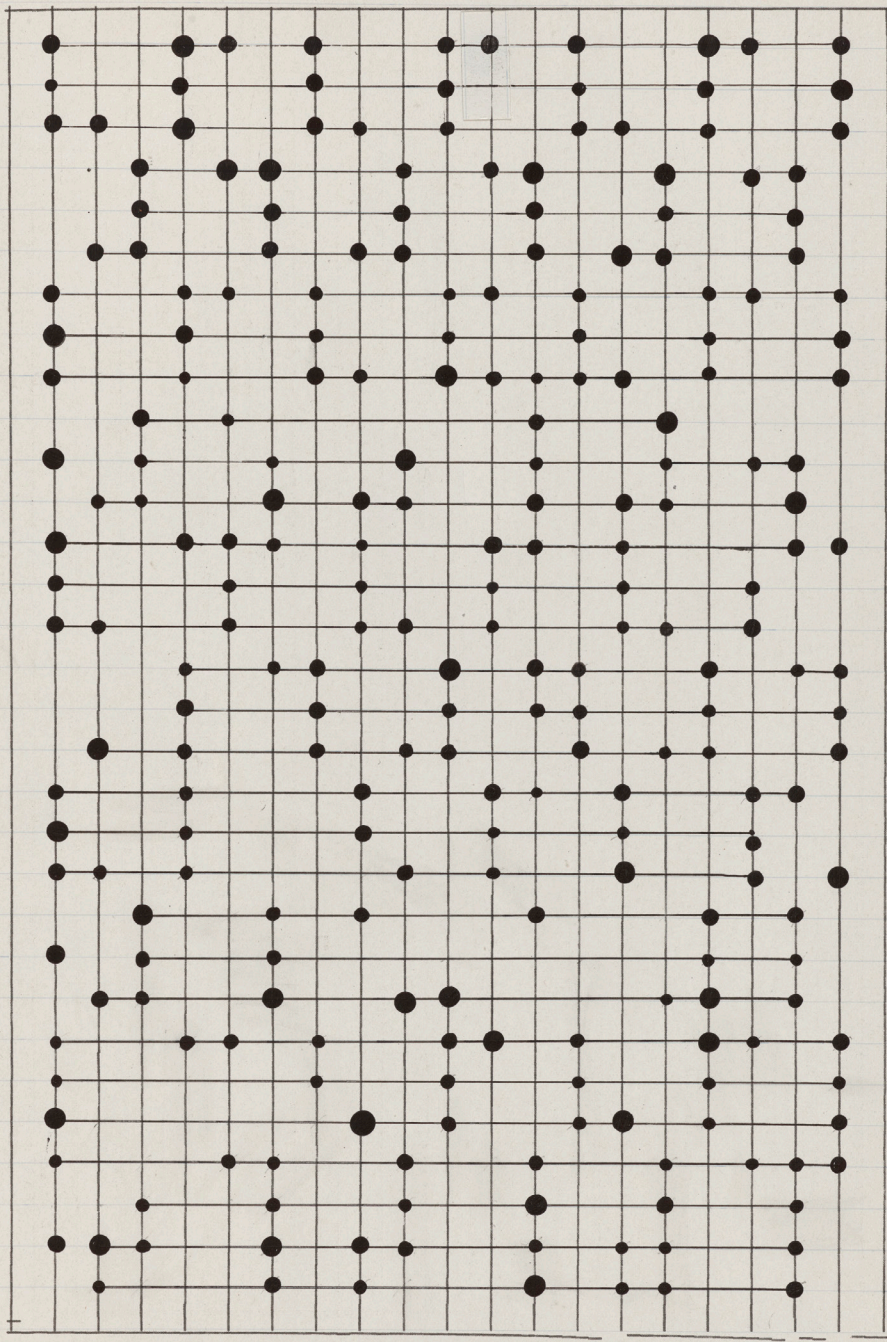
a line / the key  
so striking





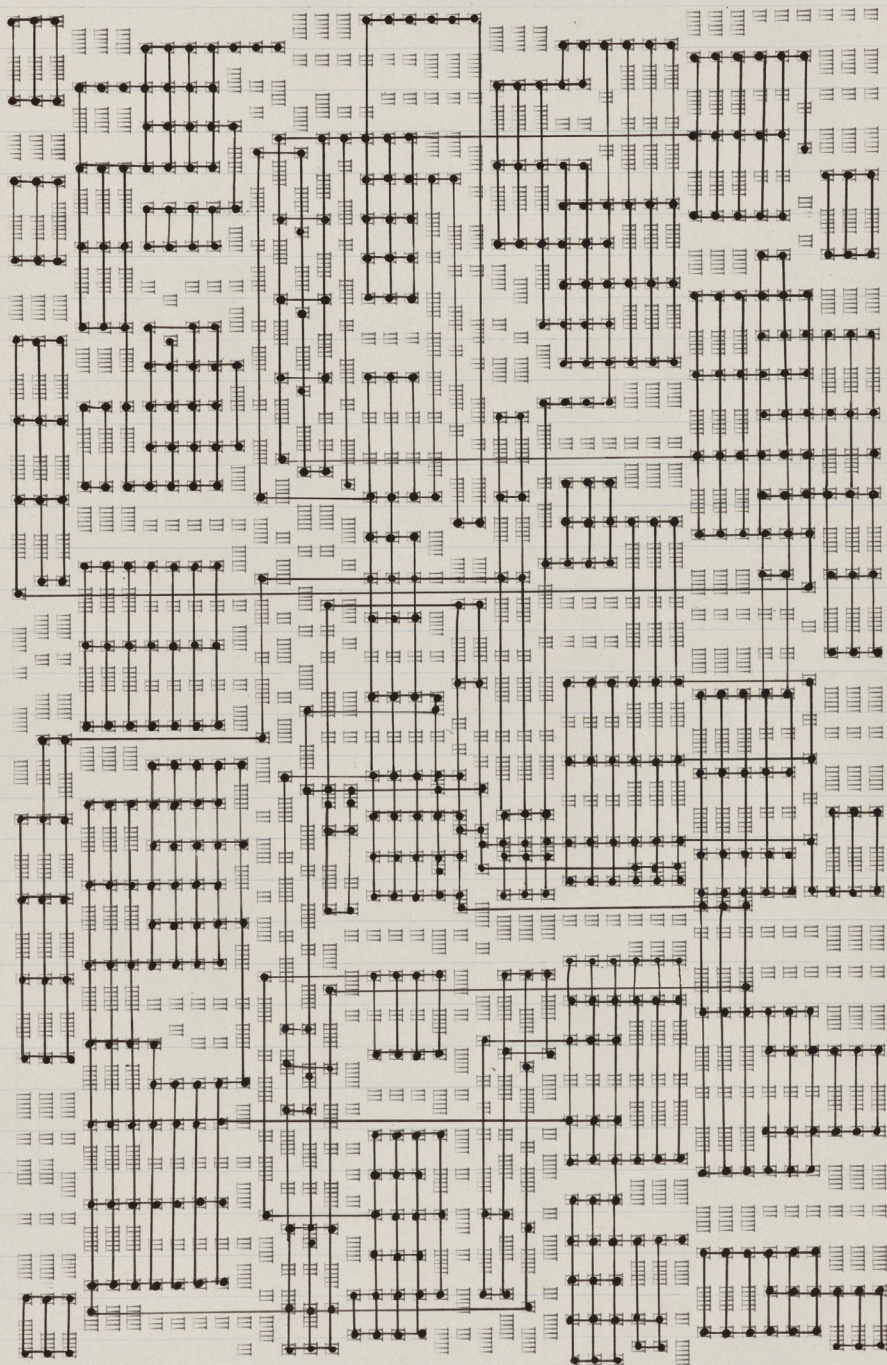














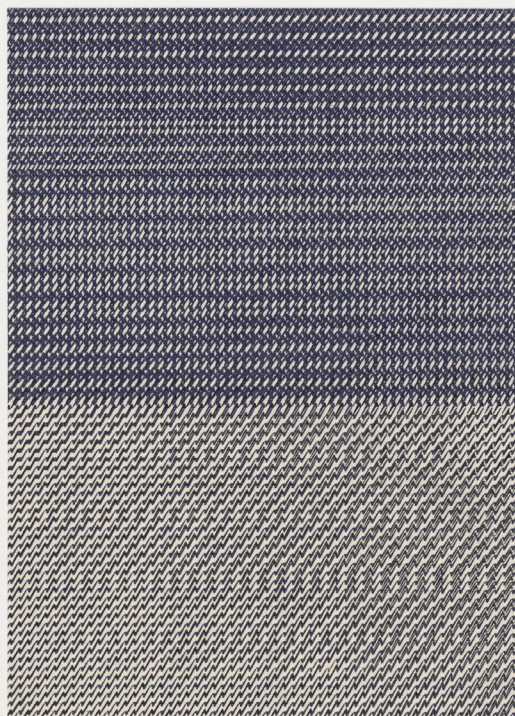
At a distance, Victoria Burge's intricately patterned drawings are satisfyingly textured and uniformly serial. Upon closer examination, what at first appears to be a coded, gridded structure with regularity, repetition, and decisive composition, reveals itself as a fragment of an ecosystem governed not by formula, but by feeling. Burge begins with a form of graphic notation—in the case of the *Galaxie and Underwood* series, coded textile patterns—and lets the diagram serve as a foundational suggestion, rather than a rule. In this series, Burge reimagines weaving notations using typewriter keys and hand-drawn markings. Without the physical reference of the loom to correspond to its analog on paper, Burge assigns new meaning to the notations. Her hand transforms the patterns in such a way that would nullify them in their former context, rendering them illegible to a weaver: a line extended just a hair too far, a mismatched pair of symbols, or a point left idling in space. And within the mark making, imperfections such as an off-center circle or a not-quite-straight line remind us of the human labor inherent even in the most standardized constructions.

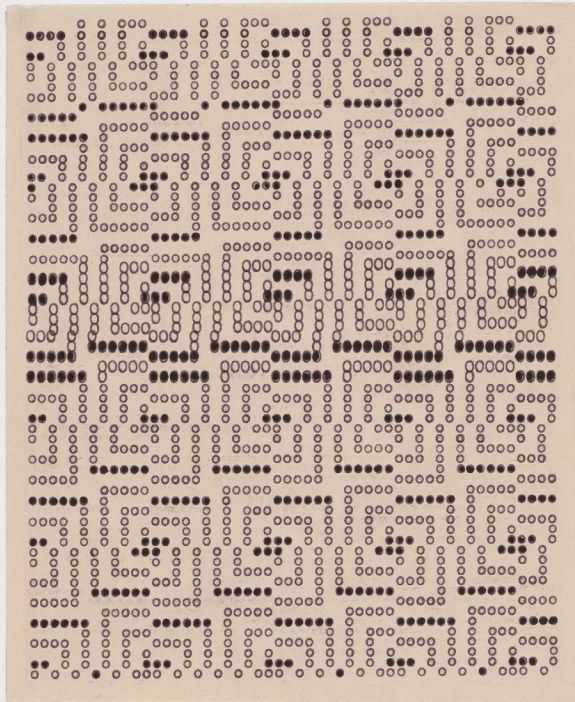
In Burge's concentrated webs of circuitry, the densest areas charm the eye with the soothing salve of repetition. But to uncover their secrets, look to the margins. The edges of these works reveal much about Burge's approach to the grid, which has been a graphic structural underpinning of her work for over a decade. Burge almost always leaves some sort of spatial margin, but rather than a limitation, this margin is a space of possibility, of extension. In *Figure A*, for example, the hand-drawn lines that overlay typewritten notation, suggesting stitches or an underlying architecture, are left decisively open at the edges—no closed borders. In *Figure B*, a grid of straight lines is contained within a border that is broken along its bottom edge. These drawings are mere fragments of an illusive, imaginary whole. If the central space of each drawing spurs our instinct to look closely and try to interpret its code, then we may finally find solace in the edges, which divulge the futility of that mission and allow us to indulge in the unknown.

ELLEREE ERDOS

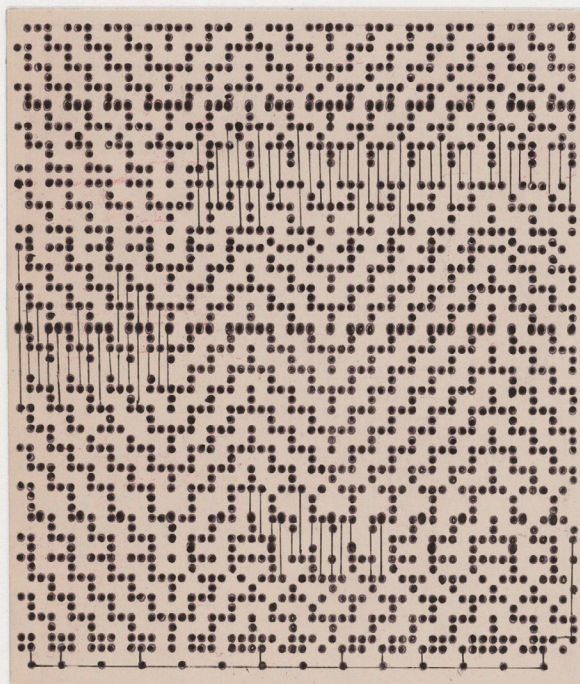














Visiting Victoria Burge's studio on a rainy day in spring felt like being allowed a glimpse into the undercurrent of her artmaking. The first thing one notices is the ubiquity of patterns—grids, diagrams, musical scores, and maps, both terrestrial and astronomical. They all serve as the structures on which she draws her idiosyncratic notations. Burge loves to work with old papers, relishing their imperfections and patina, the fact that they contain their own "history of being held by many hands."

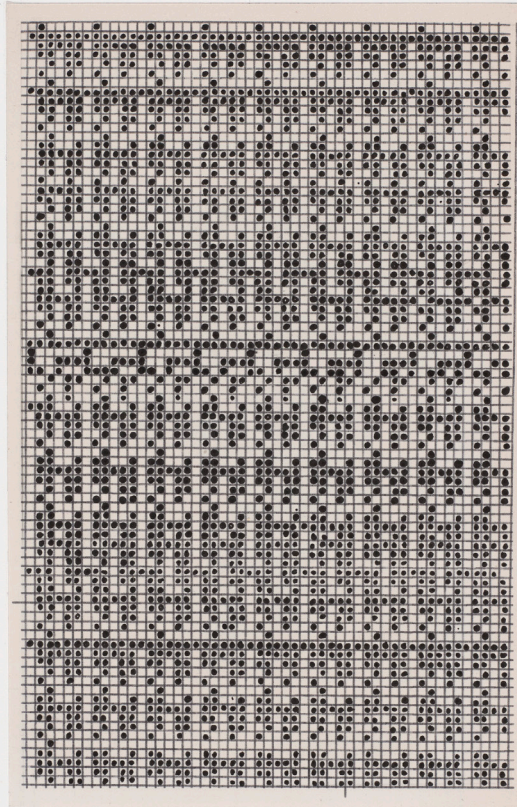
New to the studio is a group of mechanical typewriters, whose names—Underwood, Corona, Galaxie—read like interpretative guides to Burge's recent work, evoking everything from roots in the ground to stars in the sky. A typewriter's movement is limited. The paper can only be moved from left to right and up and down, a constraint the artist clearly welcomes. Burge, who in recent years has been exploring manuals on textile design and weaver's draft notations, sees a parallel between the movements of a typewriter's carriage and platen and the interplay of the loom's warp and weft.

Having previously used graph paper or plates from atlases for her drawings, the typewriters now enable the artist to create her very own multifaceted sequential systems. The machines she employs are analog—and intentionally so. Here, no such thing as digital identity exists. In traditional printmaking, impressions pulled from a hand-wiped matrix are each slightly different; similarly, no two marks left by a typewriter on paper are ever the same. Placements can slip, distances can vary. Moiré effects appear, creating a fuzziness, sometimes further enhanced by the use of carbon paper. Even what looks like a single line betrays, on closer inspection, a paratactic rhythm. All these deviations give the artist's works a vivid vibrancy.

Burge then uses pen and ink to add another layer, creating structures that are at once organized and disorganized. Her drawings generate their own artistic code, yet one whose interpretation remains open-ended. A young viewer of these images recently told the artist, "they look as if you are trying to tell me something." The only answer as to what this "something" could be are the works themselves—they are nothing more, but also nothing less.

ARMIN KUNZ





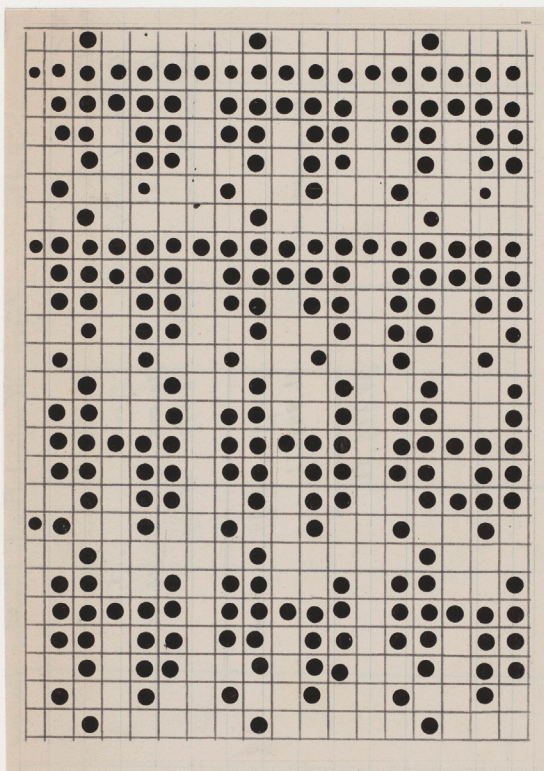




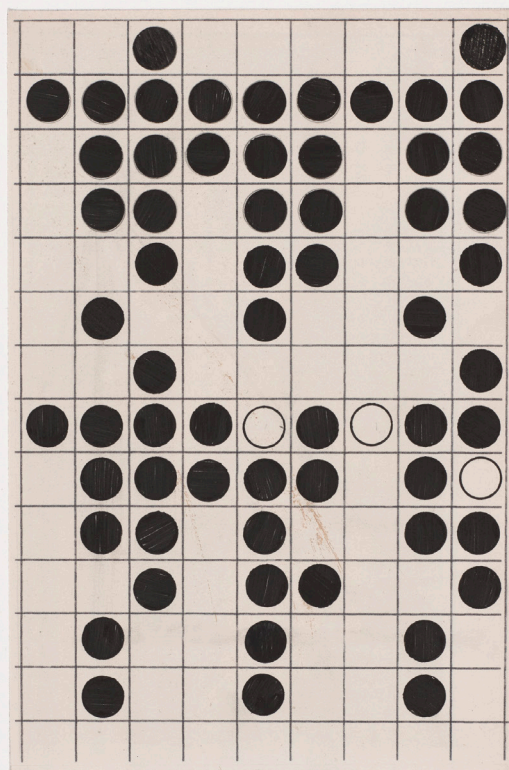






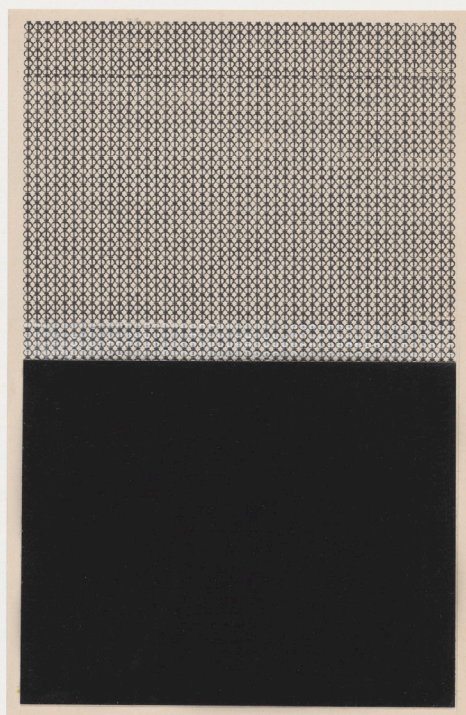














1-3.

*Figure A, B, C*

2021

ink and typewriter

each image: 11.5 × 8 inches

4.

*Square Root*

2021

typewriter

image: 6.75 × 4.75 inches

5.

300

2021

ink and typewriter

image: 5.5 × 4.75 inches

6.

*fig. 10*

2021

ink and typewriter

image: 5.5 × 4.75 inches

7-10.

*Cassimere I-IV*

2022

ink and typewriter

each image: approximately 7 × 5 inches

11.

*Theta*

2022

ink and typewriter with collage

image: 6.5 × 4.25 inches





*Galaxie and Underwood* is published in an edition of 200 of which 65 copies contain a unique typewriter drawing signed and numbered by Victoria Burge

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during the early months of the pandemic

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This catalogue is #      /200





