

Published by the Eleanor D. Wilson Museum at Hollins University, Roanoke, Virginia. hollins.edu/museum • 540/362-6532

Photography: Ronnie Lee Bailey and Jeff Hofmann Design: Laura Jane Ramsburg This exhibition is sponsored in part by the City of Roanoke through the Roanoke Arts Commission with additional support from **ROANOKE** Susan Cofer '64.



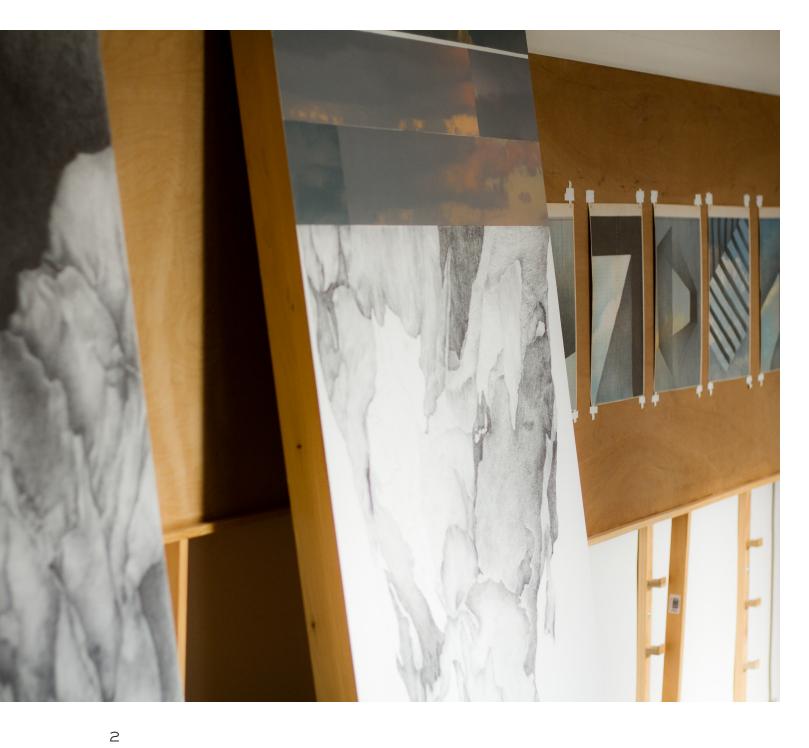


# AN ALMOST UNNOTICED QUIETUS SABBATICAL WORK BY JENNIFER D. PRINTZ

October 5 - December 20, 2017

Fleanor D. Wilson Museum at Hollins I.

Eleanor D. Wilson Museum at Hollins University



# JENNIFER D. PRINTZ INTERVIEW WITH JENINE CULLIGAN, DIRECTOR ELEANOR D. WILSON MUSEUM

### Your work has a contemplative simplicity. Are there artists or art communities that have influenced your work?

Elegance and a refined simplicity are something I strive towards in my work. Many of the artists I am most inspired by push their work towards minimalism and in doing so delve into spiritual concepts and concerns. The drawings of Agnes Martin, the lyrical landscapes of Yves Tanguy, and the merging of art and the meditative experience in the work of Mark Rothko are a few that immediately come to mind. I am also influenced by the work of Hilma af Klint and Emma Kunz who were early pioneers in abstraction, which they blended with their own mystical practices.

A revelatory moment occurred when I first saw the collection of Tantric paintings collected by French poet Franck André Jamme and published in the book *Tantra Song*. The paintings are direct descendants of ancient Hindu meditative and mantra practices. Their visual power and history just dumbfounded me as did the egoless practice of making these pieces. I go back to these works regularly for visual inspiration and as a reminder of the importance of having a loving reverence in the creation of artwork.

### What effect did the sabbatical residencies at St. Mary's College, St. Mary's, Maryland; and La Cité Internationale des Arts, Paris, France have on this recent work?

Although this was my first sabbatical season, I have participated in several artist residencies over the years and there has always been something powerful for me in the reserved time and space residencies allow for being an artist in a creative community. These experiences were no different, and they also allowed a chance for me to step aside from teaching and focus on my artwork.

St. Mary's, located on the southernmost tip of Maryland, offered very tranquil and beautiful surroundings. Being there gave me the opportunity to reflect on the meeting of earth, water, and sky—all elements present in this work. It was an ideal pause before the urban and bustling atmosphere of Paris. At the Cité, I was in a community of artists from around the world and had invigorating conversations and exposure to their work. I tried to take in as many of the cultural amenities of Paris as possible from Foucault's pendulum to the Louvre, to the contemporary art galleries and art fairs. It was a stimulating experience and ideas were constantly flowing while I was there. I am still digesting the experience and I am confident it will continue to impact my work for some time.

### Has life in the South affected your art?

Even though I have traveled and lived elsewhere I was born in the Southern Appalachians and have spent the

majority of my life here. I am an artist and a maker in a large part due to the hand making craft traditions of my extended family. The stories and mysteries of the South – Flannary O'Conner's *Wise Blood* is part of my cultural heritage and that has suffused much of my creative work. Being a southerner is the backbone of my story, but of course, like any good story, there is more, much more.

### Does the sky over your house in Roanoke have particular significance or symbolism? Were you tempted to take additional images of the sky in St. Mary's or Paris?

When I moved from Los Angeles to Roanoke, I was amazed at the difference in the quality of the sky and the cloud formations I saw on a daily basis. Shortly thereafter I began making photographic documentation of these magnificent clouds. I do take photographs elsewhere; however, as I became aware of how the altitude and valley conditions of Roanoke impact our weather I have primarily focused on photographing the sky here to capture the particulars of the place in which I live.

Symbolically, the sky is so rich. People for eons have tried to understand its constantly changing features. Early writers were inspired to see the sky as the realm of countless gods and goddesses and I am particularly attracted to the image of the sky as the dome of heaven in the Genesis creation story. That ten-mile swath of gases is what allows life on Earth and is a constant presence. With my work, I hope to tie into that universality and history.

But there is a paradox: as the sky is constant, it is also in a state of constant flux. The photograph is one captured moment, preserving each detail and feature before the sky changes, never again presenting itself in the same way. Drawing is a recording of the choices I make for each mark and movement of the pencil. So, the drawings are in many ways a collection of captured moments, universal and personal.

## The observed and captured cloud images give your work a landscape feel and yet the drawing is coming from a different place – more a landscape of the mind. Do you consider your drawing a subconscious mark making? Or is it more of a meditative exercise?

I define the way I work as both a meditative and loving process. To create the smooth gradated tones of these drawings, I have to enter a zone of focus and concentration. To give something your singular attention like that is to me a loving and generous act. It takes time and I feel that as I work a surface and touch it over and over again, I am imparting my energy, myself if you will, into the work. It is for me another way of considering the artist's hand. It is also meditative because when I work I am open to my thoughts, to observing myself, to noticing my breath in the same manner as in many meditation traditions.

My best ideas typically just arise on their own, to be recorded and then acted upon. Is that subconscious, higher self, or divine intervention? I'm not sure, but I have a faithful and trusting relationship with it. And I have found those ideas come more readily when I allow more tranquility in my life. It has become cyclical; as I work in a quiet and meditative manner I am open for more ideas to come that get executed in a quiet, meditative manner.

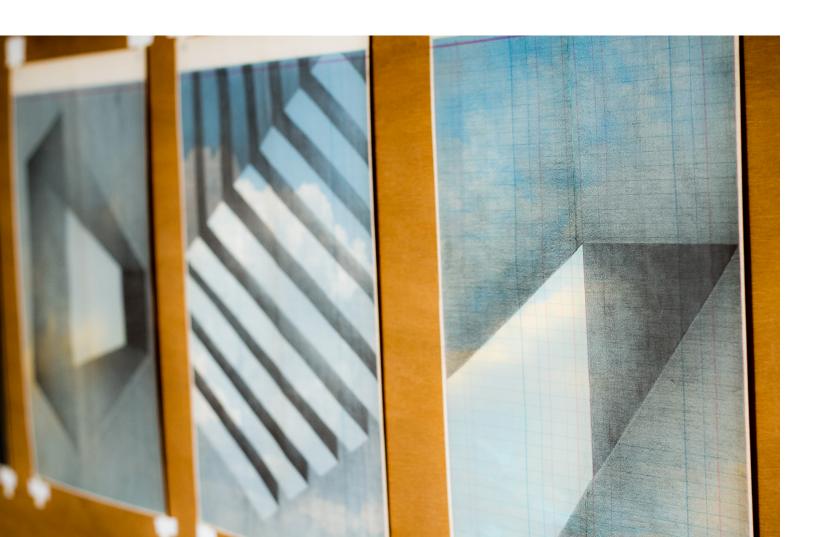


In these works you are able to combine your love of both drawing and printmaking. You play with the illusion of depth and often feature stark contrasts between the built up graphite and the soft clouds. Does one medium take precedence over the other?

Ideally the drawing and the photograph combine to create a unified piece and statement. In fact, that has always been a clear goal—to make sure the drawing seamlessly merges with the photograph. I have always considered drawing to be the main focus of my practice. Although I have used photography as well, I do not consider myself a photographer. The photograph is never a stand-alone item in my work because I have always printed, drawn, or cut into it. The photograph is a beginning statement I respond to and interact with.

### How do your drawings differ from your prints or public art works?

My immediate response is that they don't, but of course they do! I see prints and the other media I engage in as an extension of drawing which has always been at the heart of my practice. It is all about mark making, but with



different tools and at a different scale. Whether you put a pencil in my hand, or an Exacto knife, or an etching needle, I am the same artist and approach all of my work with a similar focus, and dare I say obsessive sensibility!

Printmaking has allowed me to deal with the dissemination of ideas through multiples and to use the physical nature of the printed surface. Public Art has opened me to collaborating with others and has encouraged me to further engage with the community. Drawing presents an interesting challenge for me as I limit myself to a basic and ubiquitous tool, the mechanical pencil, and try to make something engaging and reflective.

### Can you talk a little about process? What is the appeal of the old ledger paper?

I first started using antique ledger paper because I have a love for items with intrinsic history. It is paper made with the intention to organize and categorize different aspects of the world, so working on it immediately reflects that in the work. But when it is taken out of its original binding and applied with open page spreads, the numbers get out of sequence. Time and organization then fall apart.

Drawing is a tactile process and I am aware of how the pencil moves across a surface. The ledger paper I used is buffered which caused it to take graphite evenly and beautifully, but it reacts differently to the inkjet printing layer, giving an element of surprise as some sheets would print "perfectly" while other sheets would cause the ink to puddle slightly and dry into a soft muted surface.

My process is a balancing act of intuition and response to a specific problem I have created for myself. Considering that much of this work is made outside of my home studio, I set up the working parameter of ledger paper and photographs in advance. I took the printed images with me and generated the drawn elements in response to and about the photographs themselves.

The drawing itself takes time and is a slow and methodical build-up of material, but that suits me and my personality well. I can easily sit for hours and draw, not wanting to get up or give up my focus on the work.

### You have used the word *quietus* before in the title of your exhibitions. What does the word mean to you, and why "almost unnoticed?"

First I have to admit that I have a penchant for the poetic and title my pieces and exhibitions along those lines. I hope to generate titles that are evocative and hold a multitude of meaning. The word *quietus* means a resolution or a period of rest or something that quiets.

I selected it to reflect on the fact this artwork was produced during a sabbatical, which in its original context means to take a Sabbath or a period of rest. I also used *quietus* to reflect on what motivates me as an artist. There is much that can be missed in the haste of life unless we allow ourselves to become quiet. It is hard even to know ourselves unless we become still and listen to our heart and mind. This work is an invitation to the viewer to recognize and seek the importance of solace. It can be appreciated in a meditative manner and serve as an opportunity to be quiet for at least a moment.

Pairing *quietus* with "almost unnoticed" references the practice of meditation and mindfulness. There is a depth to the world and our emotional responses, but we often interact with it on a cursory level. Meditation has taught me to relax and understand that great things can happen right after the moment we almost give up and walk away.

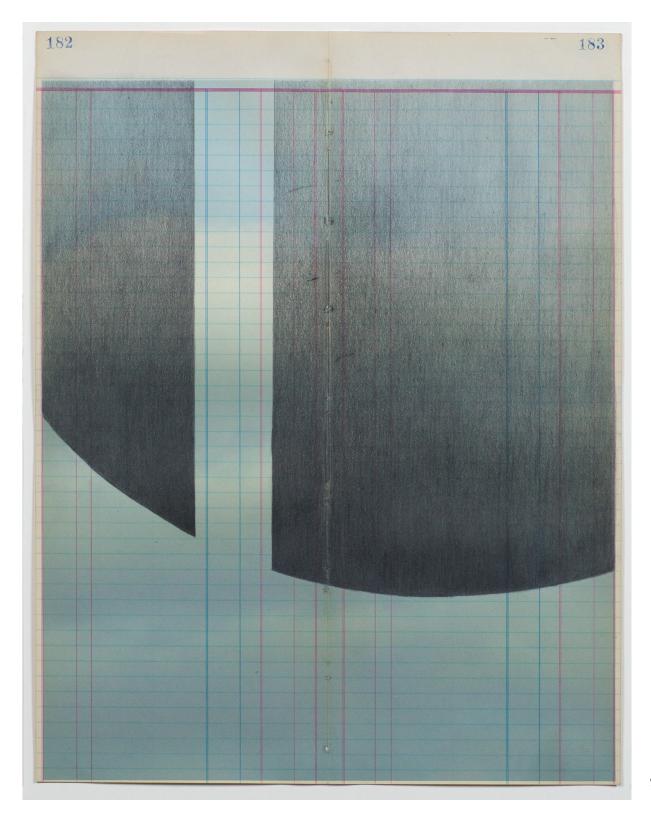
You write in your statement that these new works are an invitation for us to ponder what we do and do not know. What do you mean by that? What are the knowns? Does this refer to a science/art connection? Physical world vs. spiritual world?

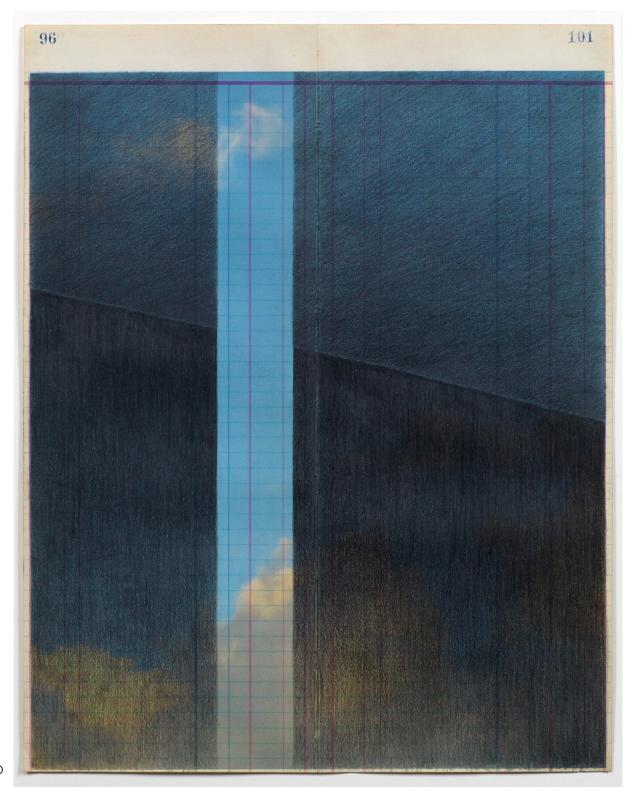
As humans, we often want things to be concrete, fixed, and definable or what we consider to be "known." I feel that we need to question those tendencies and become more curious.

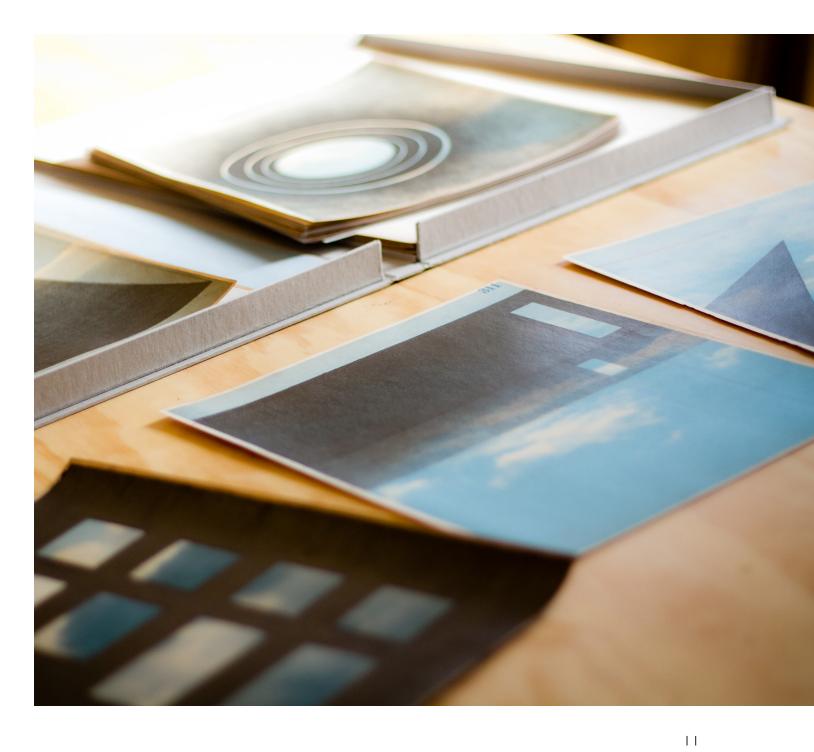


It is a childlike question to ask what holds the clouds in the sky, but that is exactly where this work began. It was something that I took for granted, but once I started exploring it, I wanted to know more. I don't pretend to be a scientist, but I use art to envision and relate to scientific ideas. For example, obscuring portions of photographs with mirror-like passages of graphite is a metaphor for the small portion of light and movement that the human eye can actually see. Several of the pieces in this body of work were inspired by the reality that the universe is expanding at a greater and greater speed, which means that at some point in time the night sky will be devoid of stars. That idea is hauntingly poetic to me. As we look out at the constellations named by ancient Greeks, we take it for granted that they will be a constant presence. The night sky is as temporal and fleeting as anything else, just at a scale remarkably different from our lives.

And I also relate this to the spiritual world. I am by nature a seeker and the work represents that passion. As I ask about what forces organize the universe, I also ask what organizes our lives. There is much as a human I don't know, but I have faith in the benevolence of it all.









### JENNIFER D. PRINTZ

### SELECTED SOLO EXHIBITIONS

- 2017 An Almost Unnoticed Quietus: Sabbatical Work by Jennifer D. Printz, Eleanor D. Wilson Museum, Hollins University, Roanoke, VA
- 2014 Vestige, Holy Family University, Philadelphia, PA Resolute Understanding of Fragile Things, Taubman Museum of Art, Roanoke, VA
- 2013 *Reminiscent*, Greenleaf Gallery, Whittier College, Whittier, CA *Absence Implicates*, Heuser Gallery, Bradley University, Peoria, IL
- 2012 Slight Resolve, 1912 Gallery, Emory and Henry College, Emory, VA Engram, Western Kentucky University, Bowling Green, KY
- 2011 Fragmented Faces: Cut-Paper Works by Jennifer D. Anderson, Georgetown College, Georgetown, KY Through The Senses, Rogue Community College, Grants Pass, OR
- 2009 Slices of Quietus, Pittsburg State University, Pittsburg, KS
- 2008 Jennifer D. Anderson, Friesen Galleries, Northwest Nazarene University, Nampa, ID
- 2007 *Inside of Me*, Project Gallery, ProArts, Oakland, CA *Within and Without*, Olin Gallery, Washington and Jefferson College, Washington, PA
- 2006 Shades, Print Gallery, Angels Gate Cultural Center, San Pedro, CA
- 2004 Within and Without, Artspace, Raleigh, NC

### SELECTED GROUP EXHIBITIONS

- 2017 3rd Global Print, Curated by Nuno Canelas, Various Locations, Alijó Portugal
- 2016 *Jennifer Anderson and Pattie Chalmers*, Two Person Exhibition, Shircliff Gallery, Vincennes University, Vincennes, IN
- 2015 Ephemeral, The Spirits Among Us, Carson Fox curator, Adelphi University, Garden City, NY Navigating The Natural, Visual Arts Exchange, Raleigh, NC
- 2014 *Midwest Matrix Continuum*, Grunwald Gallery of Art, Indiana University, Bloomington, IN *Print Currents: Artists and Their Influences*, The Curator Gallery, Michelman Fine Art, New York, NY
- 2013 Periphery, AR4T Gallery, Laguna Beach, CA
- 2012 (e)merge art fair, Capital Skyline Hotel, Washington DC
  Visceral Intuition, Two-Person Exhibition, Monterey Peninsula College, Monterey, CA
  Heavy Hitters, Invitational Exhibition, Art Museum of South Texas, Corpus Christi, TX and Peveto,
  Houston, TX
- 2011 *Person, Place, or Thing: Artists Working in Print*, Brandstater Gallery, La Sierra University, Riverside, CA *More is More*, Lexhington Art League Gallery, Lexington, KY
- 2010 2nd Penang International Print Exhibition, Penang, Malaysia Corporealities: Bodies in Question, Conrad Wilde Gallery, Tucson, AZ Identity, Roy C. Moore Art Gallery Gainesville State College, Gainesville, GA Rock, Paper, Scissors, Irvine Fine Art Center, Irvine, CA

- 2009 Phantasma, Tarryn Teresa Gallery, Los Angeles, CA Almost Reality: Anderson/Koening/Mann, Dayton Visual Arts, Dayton, OH The Stream of International Prints, Hong-Ik University, Albaroshija Hall, Anyang, South Korea 6th Novosibirsk Graphic Biennial, Novosibirsk, Russia
- 2008 Jennifer D. Anderson and Diane Cockerill, JK Gallery, Culver City, CA Contemporary Ruin, California Center for the Arts Escondido Museum, Escondido, CA Body without Organs: Jennifer D. Anderson and Jessica Curtaz, Merlino Gallery, California State University Long Beach, Long Beach, CA Identity: Unlimited Editions, Craft and Folk Art Museum, Los Angeles, CA Jennifer D. Anderson, George Lorio, Michael McFalls, Gaddis Geeslin Gallery, Sam Houston State University, Huntsville, TX
- 2007 *Medical/Arts*, The Armory Center for the Arts, Pasadena, CA *Jennifer D. Anderson and Ryan Agnew*, Two Person Exhibition, Roy G BIV Gallery, Columbus, OH
- 2006 Gender and Identity, Art + Literature Laboratory, New Haven, CT Internal Forms, External Structures, Two-Person Exhibition, Living Arts Center, Tulsa, OK
- 2005 The American Print in Troubled Times, Selected Invitational, Cairo and Alexandria, Egypt Figurative Perspectives, Three Person Exhibition, HFA Gallery, University of Minnesota-Morris, Morris, MN
  - Figurative Expressions, Three Person Exhibition, Union Gallery, Duke University, Durham, NC
- 2004 From the Hand, Two Person Exhibition, Pearl Conrad Gallery, Ohio State University, OH Transferred: The Contemporary Art of Printmaking, Mesa Arts Center, Mesa, AZ Works on Paper, Christopher Gallery, Prairie State College, Chicago Heights, IL
- 2003 ON/OF Paper, Cloyde Snook Gallery, Adams State College, Alamosa, CO
- 2002 *She Show*, Invitational Exhibition, Bickett Gallery, Raleigh, NC *Invented Figure*, Woman Made Gallery, Chicago, IL
- 2001 Georgia Book Artists Exhibit, Chattahoochee Valley Art Museum, Le Grange, GA
- 2000 Women Printmakers: An International Exhibit, Galeria Tonantzi, San Juan Bautista, CA
- 1999 From These Hills, William King Art Center, Abingdon, VA Multiple Perspectives, Esther Allen Greer Museum of Fine Art, Rio Grande, OH

### SELECTED ARTIST RESIDENCIES

- 2017 Artist in Residency, La Cité Internationale des Arts, Paris, France Artist House, St. Mary's College, St. Mary's, Maryland
- 2014 Artist in Residence, St. James Cavalier Centre for Creativity, Valletta, Malta
- 2011 Artist in Residence, The Prairie Center of The Arts, Peoria, IL
- 2006 Artist in Residence, Angels Gate Cultural Center, San Pedro, CA
- 2004 Artist in Residence, Frans Masereel Centre/Flemish Center for the Graphic Arts, Kasterlee, Belgium
- 2003 Artist in Residence, Women's Studio Workshop, Rosendale, NY
- 2002 Artist in Residence, Kala Art Institute, Berkeley, CA

### SELECTED GRANTS, SCHOLARSHIPS, AND AWARDS

2016 Denbo Fellowship, Pyramid Atlantic Art Center, Hyattsville, MD

2012 GAP Grant, Arts Council of the Blue Ridge, Roanoke, VA

2006 Nancie Mattice Exhibition Award, Dangenart Gallery, Nashville, TN

2004 Puffin Foundation Grant

### **SELECTED COLLECTIONS**

Ben Shahn Center Galleries, William Paterson University, Wayne, NJ

Royal Museum of Fine Art, Antwerp, Belgium

Carroll Reece Museum, Johnson City, TN

Esther Allen Greer Museum of Fine Art, Rio Grande, OH

Indiana State University Permanent Collection, Indiana State University, Terre Haute, IN

### **EDUCATION**

M.F.A. 2001 The University of Georgia, Athens, GA

B.F.A. 1999 East Tennessee State University, Johnson City, TN

#### IMAGE CREDITS

Front and back covers, pages 2, 5, 6, 11, 16: Jennifer D. Printz's studio, Ronnie Lee Bailey.

Images documented by Jeff Hofmann:

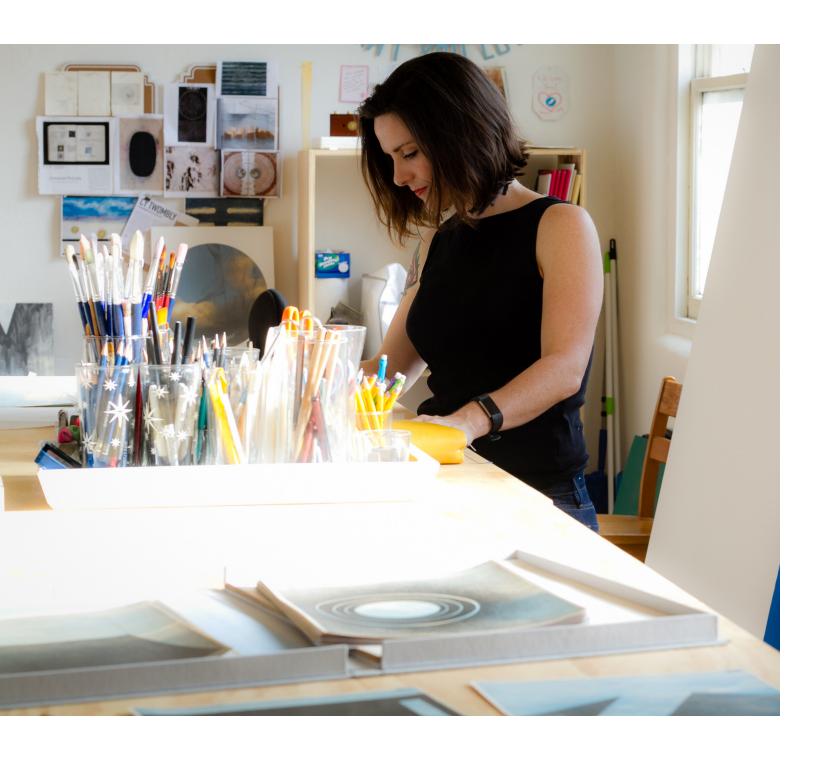
Page 8: Consisting Solely of Assumptions, 2017.

Page 9: Strata Rises Through, 2017.

Page 10: Between Here and Everywhere Else, 2017

Page 12: Undiminished and Assembled, 2017.

These works are graphite on Epson Ultrachrome Inks on antique paper. Courtesy of Jennifer D. Printz.



THERE ARE MANY TO THANK WHO HAVE OFFERED SUPPORT AND ENCOURAGEMENT AT DIFFERENT MOMENTS ALONG MY PATH. IT IS JUST A REMINDER THAT INDEED THE UNIVERSE IS UNFOLDING AS IT SHOULD.

JENNIFER D. PRINTZ

