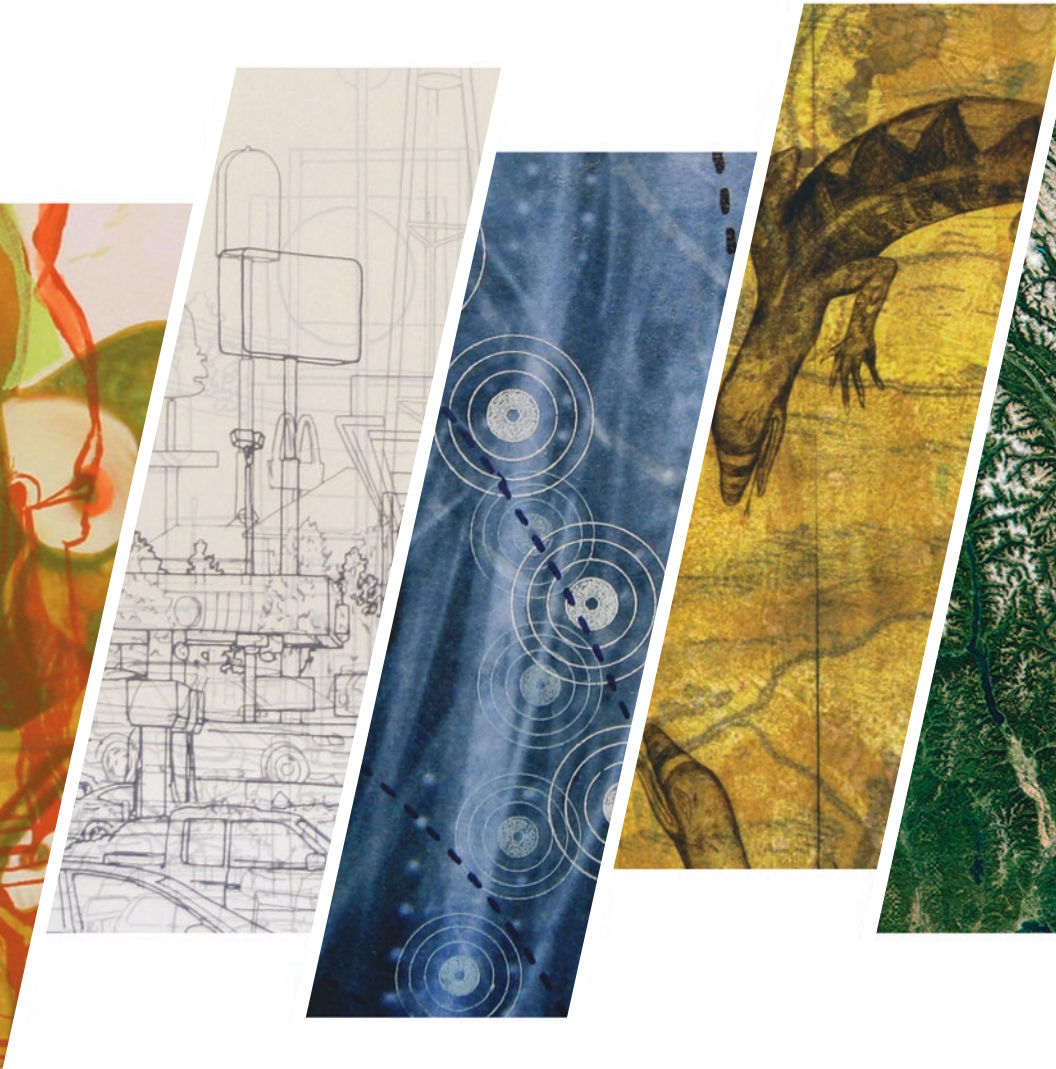


DAVIDSON GALLERIES



# Convergent Topologies

June 6 - 28, 2008

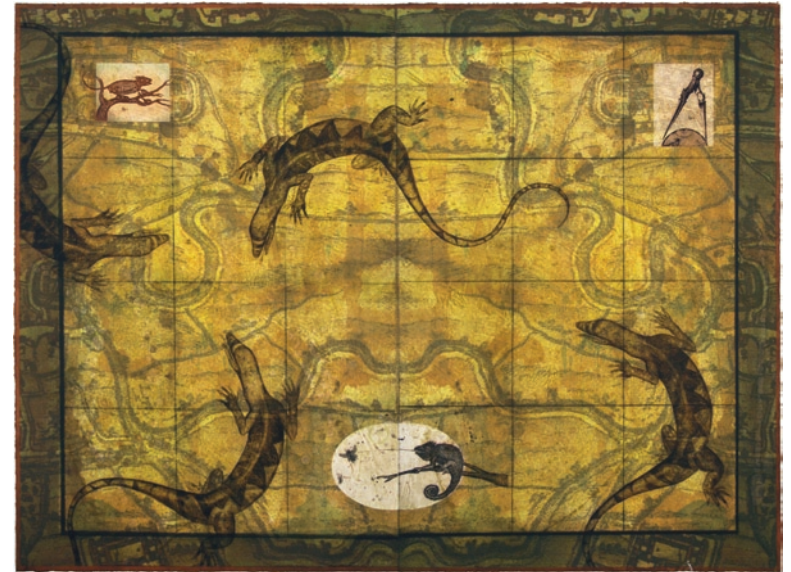
## PAPER AND PROGRESS

Science, history and optical phenomenon have long bedded with art to create fantastical offspring, from Leonardo Da Vinci's anatomical investigations to Seurat's explorations into the physics of color. Seattle is no stranger to art that embraces such intersections: visitors flock to witness James Turrell's use of light and space in *Light Reign* at the Henry Gallery while Mark Dion's living installation *Neukom Vivarium* at the Olympic Sculpture Park overlays natural phenomenon with the viewing experience of an art institution. Digital media act as efficient tools with which to explore the nuanced topographies of a more personal landscape: interests in concepts of progress, globalization, travel and the relation of art to the systematic study of the physical world and the passage of time. *Convergent Topologies* is very much about junctures: then and now, reality and fantasy, art and science.

The late fifteenth and early sixteenth centuries bore witness to a host of technological advances. The arrival of the printing press, moveable type and the manufacture of paper all coalesced to form an information revolution in which printmaking played a starring role. Today photography, digital media and the Internet have made accessing even obscure information and their accompanying images virtually effortless. Taking advantage of the appropriation that these systems allow, the eight artists of *Convergent Topologies* have created prints in which tradition intersects with cutting edge.

Our world has become dazzlingly complex. The artists of *Convergent Topologies* have expanded their horizon to include digital media and in the process, skillfully fit their means to the times.

SUZANNE BEAL  
Writer & Independent Curator



*Noble Savages*, 2006  
Pigment print with etching & lithography

## Catherine Bebout

Resides in New Jersey

### Education

MFA, Rochester Institute of Technology, Rochester, NY  
BA, State University of New York, Oswego, NY

### Selected Solo Exhibitions

- 2008 Fulbright Scholar Exhibition at Curator's Gallery of the Prince of Wales Museum in Mumbai, India
- 2006 Transmigrations, Anchor Graphics, Chicago, IL
- 2005 Cartographies, Whitecliffe College of Art & Design, Auckland, New Zealand

My recent work explores how cartography has been used throughout history to both inform and distort our perceptions of the world. Cartography, aside from its obvious value to science, has been a valuable asset in the move towards globalization. My intent is to confront the viewer with the consequences of science, technology, exploration, and exploitation and illustrate its impact on culture.



*Cryptofloriography #1*, 2007  
Archival ink on paper



*Off I-90, Exit 109*, 2008  
Digital media & hand drawing

## Monika Furmanski

Resides in California

### Education

MFA, Claremont Graduate University, Claremont, CA  
BFA, Scripps College, Claremont, CA

### Selected Solo Exhibitions

2007 Cryptofloriography, Upfront Gallery, Ventura, CA  
2005 Submerged, Oxnard College, Oxnard, CA  
2004 Land and Sea, Huntington Beach Art Center, CA

The basis of my work is my memories of childhood car rides, visions of landscapes racing by the window, transforming into blurs and reflections caused by the flashing of the sun as we passed behind trees or buildings. My images are like fragments of time that are compressed visually. I use vision to create photographic images and installations that play with visual experience.

## Kevin Haas

Resides in Washington

### Education

MFA, Indiana University, Bloomington, IN  
BFA, The School of the Art Institute of Chicago, Chicago, IL

### Selected Solo Exhibitions

2006 Endless Supply, Tollbooth Gallery, Tacoma, WA  
Perimeters & Markings, Shift Gallery, Seattle, WA  
2004 Momentary Shifts & Other Traces of the City, Center for the Visual Arts Gallery, University of Toledo, Toledo, OH

My work has evolved into a meditation on perception, memory, time and technology through my exploration and documentation of the urban landscape. It is a reflection on the instability of our experiences, memories, and endeavors coupled with the impermanent nature of our built environment and our technologically encumbered lives. I use a combination of photography, video, digital imaging and printmaking to create my work and to underscore the role technology plays in the shaping of personal memory.





*Flux II*, 2008  
Digital print with screenprint

## Amanda Knowles

Resides in Washington

### Education

MFA, The University of Wisconsin, Madison, WI  
BA, The University of Pennsylvania, Philadelphia, PA

### Selected Solo Exhibitions

2007 Accumulation, Davidson Galleries, Seattle, WA  
2006 Array, Pentimenti Gallery, Philadelphia, PA  
Aggregation, Bemis Center for Contemporary Art, Omaha, NE

Although I have worked with scientific imagery for some time, in my recent studio practice I have begun focusing on the structure that science lends to the world. In so doing I have been investigating ideas of structure with a camera. The work is based on ideas of flow, partnering scientific diagrams of the dynamics of flow with double and triple exposed images of a sculptural fountain.



*eBay Owl Pile Four States Deep*, 2007  
Digital relief

## Jeanne Lorenz

Resides in California

### Education

MFA, Yale University School of Art, New Haven, CT  
BFA, California College of Arts and Crafts, Oakland, CA

### Selected Solo Exhibitions

2008 Horror Vacui, Forthrite Prints, Oakland, CA  
2002 Jeanne Lorenz, Mixture Contemporary Art, Houston, TX  
2002 White Room White Columns, New York, NY

In my current project, I shoplift photos from eBay and turn these hijacked images into paintings, drawings, and prints. This work examines the internet as a modern landscape, one startling analogous to the early modern space of sublime commerce and fantasy: the open sea. By using formal constraints of found photos, I'm exploring the hybridity of still life and landscape genres: creating images that speak to the process of perpetual recycling and cannibalizing that is American object culture.



*Nirvana For Now, 2008*  
Archival digital print

## Nancy Macko

Resides in California

### Education

MFA, University of California, Berkeley, CA  
BS, University of Wisconsin, River Falls, WI

### Selected Solo Exhibitions

- 2007 Print Matters, Kavli Institute for Theoretical Physics, UC Santa Barbara, CA
- 2006 Hive Universe: Nancy Macko, 1994 - 2006, LA Municipal Art Gallery, Bardsdall Art Park, Los Angeles, CA
- 2005 Our Very Lives, Centre International d'Art Contemporain, Pont Aven, France

I combine elements of painting, printmaking, digital media, photography, video and installation to create a visual language. This combination of media allows me to examine and respond to issues related to eco-feminism, nature, and ancient matriarchal cultures, as well as to explore my interest in mathematics, and prime numbers in particular, in order to make explicit the implicit connections between nature and technology.



*Chi, 2008*  
Pigment Print

## Mark Meyer

Resides in Washington

### Education

PhD (Neurobiology), University of Texas at Austin, TX  
BA (Zoology and Psychology), University of Texas at Austin, TX

### Selected Solo Exhibitions

- 2005 Horror Vacui, Davidson Galleries, Seattle, WA
- 2004 Sensorium, Gallery Saoh-Tomos, Tokyo, Japan
- 2003 Neo-Nothyng, Davidson Galleries, Seattle WA

In one way or another I've been involved in both art and science for most of my life. I think my artwork shares with science an attempt to experiment and play with things - to explore, ask questions, solve problems. My small-scale pigment prints are an attempt to investigate the technical and aesthetic boundaries I come up against while working digitally.





*High Hopes, 2007*  
Pigment print

## Barbara Noah

Resides in Washington

### Education

MFA, Pratt Institute, Brooklyn, NY  
BA, Mills College, Oakland, CA

### Selected Solo Exhibitions

2007 Art and Soul, Seattle, WA  
2005 Likely Stories, Baas Art Gallery, Seattle, WA  
2001 New Works at Real Networks, Seattle, WA

I am intrigued by the long shot, the notion that human aspirations that seem impossible could actually come to pass, in spite of their improbability. Recent work has been particularly influenced by the longing and desire for transcendence in contemporary life, as well as the notion recurring through the ages that achievement and/or salvation might be found in the sky. In my recent series, "Likely Stories", iconic symbols are everyday objects, like balloons, toys and hats - diminutive objects taming the infinite.

## CURATORS' STATEMENT

*Convergent Topologies* is an exhibition of eight diverse artists from the Northwest region and both coasts whose work combines the analog elements of printmaking and drawing with digital media including photography and appropriated images from the internet. Co-curated by artist Barbara Robertson and Davidson Galleries Director Cara Forrler, this exhibition exemplifies the contemporary field of printmaking in which hybridization and transparency of media is the accepted norm. In contemporary print art, definitions of technique are dissolving, and artists find themselves comfortably moving between an abundance of processes. The translation and convergence of one process with another creates unique images in which the permeable surfaces reveal and disguise shapes and layers.

These artists share a common interest in the exploration and observation of our culture's various contemporary topologies, including our expanding urban landscape, the rapidly growing and vast global internet, the interface of pop culture and fine art, the mapping of land, and our relationship to space. They blend printmaking, drawing (by hand or on the computer), photography, and digital collage, in which images are found and electronically cut and pasted. This dialog between processes has been a vital part of art history and continues to be. This exhibit reflects a range of the potential this hybrid medium holds for us now.

CARA FORRLER & BARBARA ROBERTSON

