MAKING SENSE

Rochelle Feinstein | Deborah Grant | Iva Gueorguieva | Dona Nelson

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Curators
Margaret Miller | Megan Voeller

Making Sense installed at USF Contemporary Art Museum

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PROLOGUE - THE WAR AGAINST FOSSILS

Robyn O'Neil

She told me it all starts with blood, violence to everything. To keep in step, one must first scream. Scream, don't run. Scream, then run. Encounter the world. She said rectangles are unnecessary. We are not born from rectangles. We just end up in them. Only if we're unlucky.

I gave myself over to her world, and straightaway saw two giants. They were not simply made of sticks and strings. She told me they would probably be made of sticks and strings. I looked up at them, and right before my eyes, they dissolved into some ectoplasm-like goo. Their fateful presence and this stuff they unleashed sucked carelessly every drop of air from the place. These shape-shifters were anything but benign, so I came back to her. Talked to her about them. We argued. One of us answered the phone in the middle of our argument, ending that wrangle. Night fell as the buildings surrounding our home crumbled.

I love her.

We aren't *just* human. We are an amalgamation of all things that whisper, pulse, hum and wheeze. She reminded me that if I have the muscles, I must pay attention to the exuberance that comes along with them. And if my legs are discarded, I must remember there are metal poles to take their place. And if scaffolding is built around my body, I should feel free to hang my hat. Settle in. Grab a drink. Don't watch the TV. Or do. Get some sleep.

I observed that every time she took a step forward, she crowned something new. Success after success, compliments both sincere and not. Sitting in the corner, she read a newspaper, or at least she appeared to be reading a newspaper. It turned out she was planning a war against these old clunky objects that looked like fossils. An astonishing duality, the newspaper-reading and the war-planning. The tendrils of the giants bled through the windows. She told me confrontation is necessary. The sludge the giants transformed into found its way underneath her back door. Confrontation, necessary. But the air was almost gone. I became claustrophobic and nauseous. Lucky for me, or maybe even *for* me, she mapped and created thousands of tunnels and pathways, plenty of routes for escape.

So I went home. Back to my original home. Finally breathing, but unable to forget her version of the world. I looked at a photograph of her working. I looked at a photograph of her turning away from the camera. I looked at a photograph of her for about five hours. I laughed at a JPEG of someone giving a "thumbs-up" next to her work. Then I missed her.

I called her and said, "If I could take you by the hand, I'd put your hand here on this soft green grass. But even here, the buried tangles and tangles and tangles would steal your hand from mine and away you'd go. You, the hand that does not know how to stop a fall."

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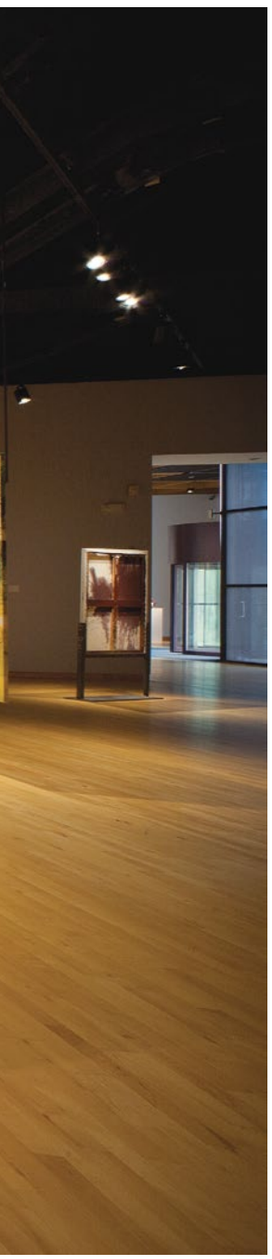

FOREWORD + ACKNOWLEDGEMENTS

Margaret Miller

Foreword

Making Sense brings together four artists from different generations known primarily as painters: Rochelle Feinstein, Deborah Grant, Iva Gueorguieva and Dona Nelson. They each have distinct styles and voices but share extraordinary care and commitment to their process and have extended the language of painting into new realms, creating a framework for "making sense."

Artworks are brought together in an exhibition so that they may cohere and accumulate meaning and offer an ineffable experience through comparison and contrast. In *Making Sense*, viewers are invited to examine the diverse creative processes of these four highly productive and dedicated women and to understand how they make sense of current cultural and personal conditions. Overlaps and coherencies emerge. Each pays homage to and reflects on the modernist lexicon of form without being confined by any traditional methodology. Meaning is evoked through the syntax of form, space, color, materials and sources. The circumstance of adjacency in the exhibition provokes the viewer to consider the ways in which the artists make translations and construct meaning using the physicality of their materials and the juncture of their sources, actions and thoughts. The paintings and objects selected for the exhibition are actively in dialogue with one another.

Rochelle Feinstein

Rochelle Feinstein has consistently engaged the challenges of painting and the personal and cultural conditions that inspire making and meaning. It is difficult to pin a style on her—her practice eludes categorization. Feinstein's work is witty, intellectual, capricious and filled with contradictory tropes. Her subjects and materials are wide ranging, and nothing seems to be off limits.

Included in the exhibition are a series of newspaper drawings titled *How Was Africa?* based on Feinstein's five-week residency in Accra, Ghana, during April-May 2012 (a smARTpower Residential Fellowship jointly offered by the Bronx Museum, the U.S. State Department and the Foundation for Contemporary Arts). Feinstein chose to go to Ghana because it was the first country to experience post-colonial self-governance after declaring independence from Great Britain in 1957. She liked the idea of being immersed in the production of art, the history of a place, and the opportunity to consider the effects of the emergence of global capitalism.

In Ghana, Feinstein met artists whose traditions of creation and roles in society were unfamiliar. She listed conditions that influenced her project in an email to me in July 2014: The "cobbled together infrastructure of the city (roads, toxic waste dumping), dominance of Christianity, extreme poverty, presence of the sustained colonialist distinctions between craft and art, the incredibly rich tradition of language, poetry as performed, audiences participating not as a plan but as part of the tradition of spoken word, the utterly dominant roles that international governments, banks, corporations play in promoting art, the absence of venues for visual arts other than foundations."

The title of the series, *How Was Africa?*, refers to a question frequently posed by people on her return to the U.S.—one that Feinstein found annoying because it

asked her to assess an entire continent when she had a very specific experience in one country. Viewers can decode her drawings and a related painting as diaries of observations and commentary on events, which she layered on excerpts from actual newspapers. For example, on an issue of the *Daily Graphic* (Ghana) dated April 30, 2012, Feinstein addresses the reader (viewer) and gives a description of the history of the state-owned newspaper drawn from Wikipedia. Visitors to the exhibition are invited to take a copy of the altered newspaper.

In a series of unique painted prints she made at USF's Graphicstudio in July 2014, titled *Research Park Project*, Feinstein selected figures of speech, phrases and slogans from conversations and various media that have historical and vernacular associations and interlaced them with her expansive grasp of the language of painting. Feinstein, who chairs the painting and printmaking department at Yale University, wryly alludes to the nomenclature of academic institutions in the labeling of creative activity as "research" and points out Graphicstudio's location in the USF Research Park. This new series has its roots in another project titled *The Enigma Project* (2012-13) that referenced an encoding device of the mid-1940s. In this series, she attempted to decipher the dense layers of visual language and subject matter that were intrinsic to her experience over a yearlong period.

Deborah Grant

The work by Deborah Grant selected for the exhibition is *Crowning the Lion and the Lamb* (2013). This complex large-scale work measures 6 x 16 feet on four Baltic birch panels. The underlying subject of this work is an imagined meeting between Henri Matisse (1869-1954) and a virtually unknown Black American folk artist, Mary A. Bell (1873-1941). For this project, originally commissioned by the Drawing Center in New York, Grant did extensive research on Mary Bell and studied her drawings at Yale's Beinecke Library. Grant noted that Bell often depicted upper class white and beautiful Creole women and reflected in her work her desire to honor God as a devout Catholic. In a series of works made for The Drawing Center exhibition titled *Christ You Know it Ain't Easy!!*, Grant brought together material from a variety of sources to create a non-linear narrative that examines politics, race, gender, sexual identity, religion, contemporary society and art history by interweaving elements from her own life with Mary Bell's.

In 1996, Grant began using a process that she describes as "Random Select." She uses a stream of consciousness method to transform and meticulously render appropriated images that she mines from multiple sources including icons, trademarks, words, phrases and images from art history. In graduate school, she rejected oil paint to avoid toxic fumes and began using paint pens that allow her to build up layers and create an allover, dense style of drawing. Her inter-media approach includes drawings made on paper using acrylic, linen, wood and color pencil, cut and pasted onto wood panels.

In the central panel of *Crowning the Lion and the Lamb*, Grant depicts a dream that she imagines Bell had while confined to a mental hospital in Boston, in which Matisse appears at the end of her bed and discusses his cut-out or "scissors" works. The side panels focus on Bell's life and religion and Grant's own experience growing up in a Jewish community in Brooklyn; she weaves together Jewish and Christian symbols and embeds them in opposing artistic styles. The viewer may try

and make sense of allusions and details only to discover that images often interact and contradict discovered meaning.

Iva Gueorguieva

I was first introduced to Iva Gueorguieva when her work appeared in the 2010 USFCAM exhibition titled *New Weather*. I was so impressed by Gueorguieva's extraordinary ambition that I invited her to work in residence at Graphicstudio. Over several residencies she has produced print editions, monoprints and unique wall and totem sculptures that incorporate printmaking elements.

Each new body of work produced by Gueorguieva explores new territory and offers breakthroughs in form and color. Her understanding of the language and formal structures of painting bring her turbulent and provocative imagery under tension and control. Her approach to abstraction requires a sustained gaze and rigorous interrogation to detect images that may be of repressed or erased memories, or projections of a future apocalypse in which outside forces bring all that we have known into a new arrangement.

Gueorguieva's process is one of layering both her choice of mediums and ideas. This process may explain Gueorguieva's willingness to push the boundaries of painting and printmaking in the work she produces at Graphicstudio. The layering and accumulation of printed paper and fabric attached to a welded steel structure made from found material is the basis for *Switching House*, a wall sculpture measuring 60 x 100 x 17 inches. The protrusions and dark voids are ominous and suggest the fierce relief sculptures of Lee Bontecou, yet they are tempered by a complexity that negotiates the space of the graphic elements in combination with the sculptural forms, evoking transition and movement in space and time.

Ghost of Water is a large diptych with each panel measuring 120 x 70 inches that explores separate and distinct representations of space and time, with one panel in a restricted palette and the other with more color. The diptych format allows for a visual center, a "zip" (to use Barnett Newman's term) where boundaries or opposing forces in each arena come together and energy dissipates, creating a mash-up of contradictory events. In a conversation during August 2014, Gueorguieva described some of the influences that underpin *Ghost of Water*. She explained that the painting responds to the violence of our mastery over nature and, specifically, to the ongoing controversies over the Los Angeles River and its concrete channels that control the flow of water. While working on this painting in her L.A. studio, Gueorguieva heard bulldozers removing trees so that new ones could be replanted in a prescribed order to make a new park in the L.A. River flood plain.

Dona Nelson

Dona Nelson has been painting seriously, by her own description, since she was twelve years old. Her paintings exude an imposing richness that requires attention and compels the viewer to move in space and time to unravel her process and get to the meaning that accumulates. As the viewer moves around the freestanding canvases and examines the textured surfaces and forms, gestures and marks invite surprising discoveries of confounding traces of images as underpinnings and overlaps. Her experiments are informed by chance with serendipitous relationships and intense stains of color.


אלוהים הוא אהבה
GOD IS LOVE
TIME

While Nelson has been influenced by place, particularly when living in New York City, where she made work in response to architecture and urban noise, today she lives in Philadelphia and says the energy of the work comes from the paintings themselves. The idea of each painting generating itself and the production of two-sided paintings came to her after making rubbings of the abstract surfaces of her paintings that had palpable physicality. She discovered that the iterations of the rubbings were as significant as the original painting, in the same way that both sides of her current paintings are equally important.

Nelson's process is one of persistence—she works on multiple paintings simultaneously in a focused manner, not allowing distractions of telephone or music to interrupt her concentration. Starting with stretched canvases and working flat, she paints using a "flow release" technique onto the surface so that the canvas will take the stain of the poured paint. The imprint of the stretcher bar often provides structure. She wants the painting to do its own thing without her making judgments about what is good or bad. The backside of the canvas may receive images from the painting on the front formed by accident, thus making the two sides interdependent.

Orangey (2011) is a large two-sided painting in the exhibition. The canvas sits on a metal base and functions as a screen. To make sense of the relationship between the two sides and engage the core meaning of the experience, a viewer must walk around the work repeatedly and try to unravel the making process. The painting's stretcher bar seems to have been removed and then reattached, playing an active role in producing colored forms while the grid impression left behind anchors the basic structure of the work. The addition of forms made of strips of cheesecloth—one of Nelson's distinctive practices—contains the flow of paint.

Acknowledgements
The ambition and scope of this exhibition was inspired by my conversations with the artists and with my co-curator Megan Voeller. Iva Gueorguieva talked about her teacher, friend and mentor Dona Nelson, and introduced me to Deborah Grant, who was one of her classmates at the Tyler School of Art at Temple University in Philadelphia. I have known Rochelle Feinstein for more than twenty years and hosted a painting exhibition she co-curated with Shirley Kaneda in 1995 titled *Re-Fab: Painting Abstracted, Fabricated and Revised*. Co-curator Megan Voeller has made studio and gallery visits, and conducted insightful interviews with each of the artists published in this catalogue.

Other contributors to the catalogue include Robyn O'Neil, an artist and writer based in Los Angeles, who wrote a poetic prologue that evokes the core values and meaning of each artist's work in the exhibition. Maggie Nelson describes and compares the artists' working processes and offers a tribute to their persistence and genius.

I want to thank the lenders to the exhibition and the artists' galleries for their cooperation: Steve Turner at Steve Turner Contemporary in Los Angeles; Randy Sommer and Robert Gunderman at ACME. in Los Angeles; Miles McEnery at Ameringer | McEnery | Yohe in New York City; Candice Madey at On Stellar Rays in New York City; and Thomas Erben at Thomas Erben Gallery in New York City.

I continue to be appreciative of the talent and dedication of the USF Contemporary Art Museum faculty and staff in organizing and preparing our programs. Alexa Favata, Don Fuller, Peter Foe, Shannon Annis, Tony Palms, Vincent Kral, Amy Allison, Randall West and David Waterman facilitate every aspect of exhibitions including funding, logistics and installation, educational opportunities and outreach events, and media promotion and catalogue design. The installation staff of Eric Jonas, Ville Mehtonen, Andrea Tamborello, Ian Foe and Jeremiah Mosley, with interns Kyra Hipp and Sara Miller, is also recognized for their assistance.

Most of all I thank the artists: Rochelle Feinstein, Deborah Grant, Iva Gueorguieva and Dona Nelson for their patience, intelligence and generosity in supporting and inspiring *Making Sense*.

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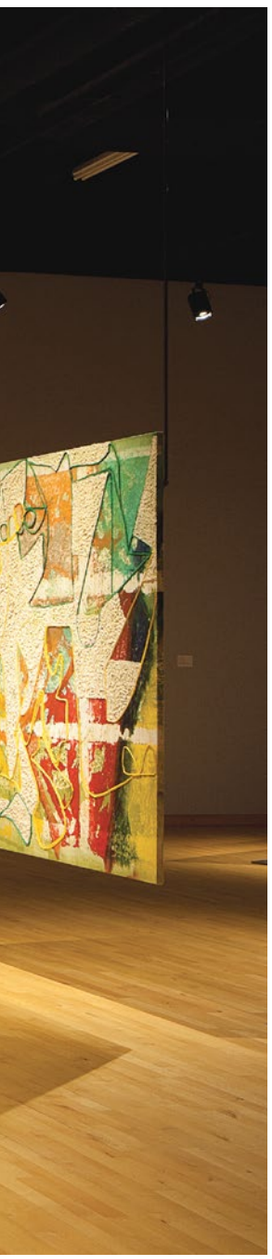

MAKING SENSE: PAINTING TODAY

Rochelle Feinstein, Deborah Grant, Iva Gueorguieva, Dona Nelson

Maggie Nelson

What unites the work of these four artists? First off, they're geniuses, straight up. Geniuses who work really, really hard—a dogged, implacable, investigative type of labor, which stands utterly unopposed to joy, or to the kind of wreckage such work by legend leaves in its wake. They're also whipsmart, acerbic, surprising, profoundly impatient with cliché or stasis. I'd say insouciant, too, if the word conveyed ferocity rather than nonchalance. They're strong, both mentally and physically (Gueorguieva's osteopath calls her "the David Beckham of painting;" just look at the size, kinetics, and canny installations of Nelson's work, or at the intricate density of Grant's, or the intense layering of "text chatter and painterly noise" in Feinstein's). They peruse past and present, take what they want, churn it up, make it theirs. As Feinstein says, with a disobedient, take-no-prisoners attitude shared, albeit distinctly, by all four artists: "I may appear permissive and respectful at first, but I'm often puzzled, grabby, and mean-spirited in stealing subjects and materials." They're out to make great, probing art, not to please. "Is the artist taking charge of their position or are they getting in line to get paid?," Grant asks. "I always thought being an artist was about questioning the world." And question they do—with irreverence, tenacity, and a certain fearlessness that one rarely finds clustered in a single group show (not to mention outside the museum walls). They're experts at following their interests, their intuition, their eccentricities, to the very end of the line, with a confidence that alchemizes their idiosyncrasies into art that feels inevitable—imperative, even. When one of them (Nelson) insists, "I just want to wander around in my garden," I'm not fooled. These artists know how to blow shit up (figuratively speaking, of course).

To wander in these gardens is to tour an electric, dense, blissfully chaotic universe of references, inspirations, materials, methodologies, and provocations. Jean Michel Basquiat, Lucio Fontana, Pablo Picasso, Francis Bacon, Bill Traylor, Debbie Kravitz, William H. Johnson, Jacob Lawrence, Mary A. Bell, Divine, Marina Abramović, W. J. T. Mitchell, Valerie Harper, Nancy McKeon, Sylvia Plath, Sarah Palin, Sterling Ruby, Asger Jorn, Paula Rego, Jackson Pollock, Chris Marker, Will Self, Julian Schnabel, Frederich Nietzsche, Richard Diebenkorn, the Situationists, Sadie Benning, Trenton Doyle Hancock, Julie Meheretu, Jean Dubuffet, Amy Sillman, W. G. Sebald, Nan Goldin, Richard Wright, Shana Moulton: These are just some of the names that bubbled up over the course of my engagement with the artists. A few more hours with them would surely have produced dozens more. All of which is to say: whether it's Grant's Random Select method, by which she performs acts of voracious appropriation and unexpected juxtaposition; Gueorguieva's symphonic, dystopic layering of strata and story to create what she calls "existential lasagna;" Nelson's intimate knowledge of art history, which she pairs with an astounding ability to "work blind" ("I feel that the room is dark where I'm painting, and I am touching my painting as I would a wall or furniture as I move around a room in the dark"); or Feinstein's shrewd aperture for our culture's linguistic detritus, her perseveration on and visual distortion of "enigmatic" phrases such as "In Anticipation of Women's History Month" or "The Abramović Method"—these practices are guided by the keenest of antennae, be it for our language, our history, our image repertoire, or the formidable forces that animate each.

Laying waste to binaries has been de rigueur for some time now. But surveying the work of these four artists together makes the generative power of such destruction feel newly clear and hot. On the most material of levels, the work on exhibit here poses serious questions about the paradoxical, productive relationship between accretion and excavation—the rage to include, to layer up, on the one hand, and the rage to reveal, clarify, or expose, on the other. I'm thinking in particular of Gueorguieva's titanic force of a painting, *Ghost of Water* (2014), in which accumulation leads to the revelation of conflict, or of Feinstein's prints, in which word constellations are both mined and nullified via repetition, fog, and "color events." Then there are Nelson's two-sided paintings—*March Hare* (2014), *Division Street* (2013), *Rain* (2013), and *Shoe Painting* (2011)—which quite literally decimate the front/back binary, and offer in its place a kind of jubilant balance between two images which are both separate from each other and also constitutive of each other's existence. Meanwhile, Grant performs a full-force assault on the borders between originality and appropriation, the personal and the political, folk art and conceptual art, individual and universal symbologies.

None of these four artists has much time for old school debates over figuration vs. abstraction, either—another binary left in the dust by Gueorguieva's closetly narrative-rich paintings, or Nelson's tactile forms, be they color clots or shoe-shapes. (When pressed by an interviewer as to whether she identified as a representational or abstract painter, Nelson replied: "I am a person who works with canvas and cardboard boxes and rubber hoses and fluid acrylics and cheesecloth and string and acrylic gel mediums.") Gueorguieva says that if you closely inspect her paintings, "what appeared as an elegant abstraction would in fact describe a genital or an exploding airplane. That matters, because to ridicule a cop or a body is to confront through absurdity the overwhelming force of power or of bodily desire." That matters, indeed—for beyond musty distinctions re: abstraction and figuration lie more invigorating, often unsettling realms of art-making, thinking, feeling, and acting—ones in which serious forces of power or desire are at stake. You can feel the press of such forces in Grant's ransacking of religious, racial, and art history; in the vacant yet potentially nefarious political phrases and euphemisms set into play by Feinstein; and in the sometimes gendered, often cataclysmic swells of Gueorguieva's landscapes. You can feel it in Nelson's work, even if it's mostly the press of her indefatigable desire for the physical, sensory experience of making and beholding innovative paintings.

Which brings me to the show's stated focus on the artists' "contributions to contemporary painting." If the work here is any indication, "painting today" must also include "drawing today," "sculpture today," "collage today," "silk-screening today," and so on. No surprise there. But this multifaceted, multidisciplinary showing should not elide the fact that each of these artists maintains a fascinating, specific relationship to painting. In Grant's case, she was trained as an oil painter (Nelson was her teacher, at Tyler; Gueorguieva was a classmate), but turned away from painting because she "did not want to smell the fumes from mediums and paints over a long period." (After reading "a Chicago study that proved a connection between the paint medium Japan Dryer, Abstract Expressionist painters, and alcoholism," she decided she "didn't want to take any chances." I hear her.) Instead, she set to work with paint pens and cut ups, deconstructing the likes of *Guernica* along the way. Nelson and Feinstein, who are a bit older than

Grant and Gueorguieva, evidence deep investments in the medium. "It's very important to actually consider what a painting is," Nelson says. "I don't think it's done enough." As for Feinstein, she says: "I can't have been doing this for so long without a charged relationship to painting . . . I am emotional about painting culture," even as she expresses a profound distrust of repetitiveness or immotility vis a vis her materials: "Painting isn't enough for me, it really isn't."

When I spoke with Gueorguieva about the activity of painting, she described to me—with irresistibly contagious wonder—how, at its most basic, painting is the creation of space out of a flat surface. "Every time the brush hits the canvas, it makes a space," she said. "And even though I know it's going to do this, every single time I put brush to canvas, I am surprised: It made a space!" As she was telling me this, one of my favorite formulations by Hannah Arendt sprang to mind: "The one essential prerequisite of all freedom . . . is simply the capacity of motion which cannot exist without space." Likely I thought of the Arendt because I've never spent time with four artists who struck me as more free. I don't mean free from societal pressures, cultural or natural forces, the burdens of history, the vicissitudes of the art world, the caprice of its market, the insidious reaches of racism and/or sexism, individual neuroses or hauntings, and so on. I mean that each has set herself astonishingly free to pursue her vision, be it over the past twenty years or the past forty, no matter what may have threatened or impeded its full expression along the way. I stand impressed and inspired, not to mention newly committed to following suit.

As for the show's title, "Making Sense," the artists with whom I spoke took pains to distance themselves from any implied enterprise of logic-making. I doubt they would feel the same way, however, were the title interpreted to mean something like "inventing sensation." For while these artists are very smart—in some cases downright brainy—their work never substitutes interesting ideas for material exploration or visceral effect. Perhaps Feinstein speaks for them all when she talks about her desire to make something more complex, more visually compelling—be it via bewilderment, seduction, overwhelm, impudence, or affliction—than "sense-making" or intellectual proposal alone achieves. "How could I make what was an already complicated condition into even a slower read, making it a more vexing experience than it already was?," she asks. "By trying to engage with the question visually. Who am I to make a painting about this? Agency is the answer to this: I am the artist." They are the artists, indeed. What luck to have them not only gathered together for this blast of a show, but also leading the way with such audacity, curiosity, and virtuosity into the unknowable, often unnerving future of both art and human history.

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Maggie Nelson
June 22, 2014

Sources: "Rochelle Feinstein," by Justin Lieberman, *Bomb* magazine, Issue 114, Winter 2010; "In Conversation: Rochelle Feinstein with Phong Bui," *The Brooklyn Rail*, April 5, 2011; "In Her Own Time: A Conversation with Deborah Grant," by Stacy Lynn Waddell, http://nasher.duke.edu/2012/05/deborah-grant-on-appropriation, May 29, 2012; "Where to Find Beautiful Monsters: Iva Gueorguieva in Conversation with David Louis Norr," *Iva Gueorguieva*, Ameringer | McEnery | Yohe, 2014; "Interview with Dona Nelson," by Elana Rubinfeld, ArtSlant.com, May 22, 2008; "Conversation [with Dona Nelson], 03/19/14," Thomas Erben Gallery, 2014; "Dona Nelson," by Richard Whelan, *Bomb* magazine, Issue 46, Winter 1994; personal correspondence & conversations with the artists.

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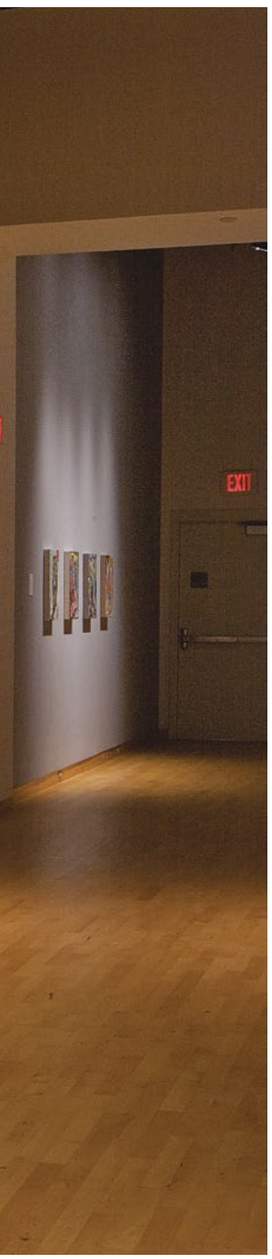


INTERVIEW WITH THE ARTISTS

Megan Voeller

The format of this interview reflects the interplay of independent voices that *Making Sense* hopes to effect by bringing together works by Rochelle Feinstein, Deborah Grant, Iva Gueorguieva and Dona Nelson. Following a suggestion by Gueorguieva, each artist was presented with a list of questions and invited to respond without knowing what anyone else had replied. The candid, conversational answers below offer insights into their studio practices, artistic and philosophical convictions and personal fascinations.

Is there a set of techniques that you think of as being distinctively yours? How did you find or develop them?

Rochelle Feinstein: Nope. I just do, or learn to do, what seems necessary for the individual works that have accumulated in the studio. I can say that limits imposed by studio size, funds, travel, and time have each led to thinking through work in distinct ways. And have led to unexpected solutions.

Deborah Grant: During the summer of 1996, I was attending the Skowhegan Residency Program. I wanted to challenge the notion of what makes for distinctive and uniquely good painting, so I came up with a concept called Random Select. In this ongoing idea, I deconstruct and then reassemble visual, historic and literary material from unrelated sources to create my own non-linear retelling of the tale. In today's social media-bombarded society, I use the chaotic "noise" of the mediated world as my source matter, morphing truths and lies into a forged belief system that pays homage to conspiracy theory and consumer culture. RANDOM defines the random nature of my imagery, which may contain social, political, religious and humorous content. SELECT is choice of subject matter; "hand-picked," usually by a point-and-click Internet interface, and then depicted in my own unique style. I compare this to the sampling techniques of rap DJs of the late 1970s and Wikipedia encyclopedists of today, who expand messages by embedding them with references. Topics such as history, identity politics and art historical canons are used in the invention of my own visual vocabulary that I call Random Select.

Iva Gueorguieva: When I first encountered the cartoons of George Herriman, I was struck by the myriad ways in which he uses black. Even though the collage aspect of my paintings is the most obvious technical idiosyncrasy, it's the thin black line that ultimately produces and articulates the space. This line evolved over the years and is my way of inhabiting and traversing the paintings.

I also approximate printmaking techniques in my drawing. For example, I might paint on plastic and then lift the image by pressing a piece of muslin into it in order to get the mirror image of my drawing. This type of reversal creates barely perceptible glitches. My body and my hand have certain habits, and therefore the motions recorded on the surface of the canvas as marks have a certain consistency, which these techniques disrupt.

Dona Nelson: Maybe I can claim to have invented cheesecloth mixed with gel medium, a kind of soft clay that allows me to spontaneously make little images

and abstract forms. Also, I work one side of the canvas so vigorously that another image shows up on the other side of the canvas, but other painters have probably done that also.

What kinds of relationships do your paintings propose to viewers? What do your paintings want or invite?

RF: Artists are also viewers. That role is frequently in play when creating an object, as well as when artists look at work made by others. In the viewer role I ask exactly what you ask: What is being proposed for me to think about? Am I learning or re-thinking, reflecting upon, and enjoying the exchange? What I am seeing, the visual conditions as presented, are the prompts to thinking.

My role as an artist is not very different. My resources are varying kinds of cultural artifacts—a sentence, a snapshot, travel or a familiar material (even paint)—nothing unique there. The "viewer" is, metaphorically speaking, present from the beginning of each work. The problem I need, then, to resolve is how do I engage the formal and visual conventions common to the practice of painting with all this "stuff"?

Both the artifactual "stuff" and the painting conventions I draw from are each a residue: both known and still active and wanting translation. My work is rooted in culture/culture and in painting/culture. The most I can ask is for a viewer to be alert. And not to hold it against the object that it is a painting.

DG: Today, inviting the viewer to look at painting carefully and thoughtfully seems to have fallen by the wayside. With the new trillion-dollar unregulated industry called the "Art World," the viewer is taken on a rollercoaster ride with so-called "Art Consultants" with no background in art history or practice. They communicate about and speculate on art in a "Buy-to-Sell" terminology. My relationship to the viewer is to ignore them. I have no time to think about them while working in my studio. But once the finished work goes out into the world, I want the viewer to share in the composition's development and interest in good art making. Pulling the viewer's eye to important parts of the body of the work. To see the balance and stability in the work that can give harmony to the viewer. A natural human rhythm that works like we are on a tandem bicycle. The quality of wholeness or oneness that is achieved through the effective use of the elements and principles of art making. Giving us both the arrangement of elements and principles to create a feeling of completeness.

IG: The paintings invite looking, and those who surrender to looking end up spending time. They require time. They demand time. The viewer is invited to experience the paintings as they unfold and perform themselves. Since there are so many different layers, so many details, multiple vanishing points and motions, images come into cohesion and dissolve in turn. I am not making images that one can behold and, in a certain way, "read." The paintings offer a visual journey that changes depending on the viewer.

DN: I am interested when pure materiality on one side of the canvas becomes an image on the other side of the canvas, as in the painting *Division Street*. I call such abstract "images" *phigors* because the word is a sound that suggests other words.

Part of what's happening over the process of making a painting is a certain thinking through things—discovering questions, discovering answers to questions. Would you talk about how such thinking unfolds in one of your works or projects (in the exhibition)?

RF: The work in the exhibition *Q: How Was Africa?* (2013) is a good way to talk this through. The piece exists in four parts, and was occasioned after I returned from a five-week stay in Ghana. I did not intend to make anything. The purpose of my trip was to work with other people, without thought of building any work as a result. After I returned home, dozens of people asked me the same question, "How was Africa?" Startled at first, I soon began replying, "Africa is a continent, I was in Ghana," followed by embarrassed looks. Africa is a continent comprised of 54 to 56 countries, depending whose authority you prefer. Shocked by the persistent, unconscious and colonialist thinking that was behind this question, I decided to think this through via my work. Beginning with the only Ghanaian object I took home with me, an April 30, 2012, copy of *The Daily Graphic*, the most widely read newspaper in Ghana, I began to draw. I used the tabloid newspaper format, collaged clippings excerpted from Richard Wright's book *Black Power*, and introduced statistics, noted parallels between Wright's visit in 1964 and my own, added information about corporate partnerships, stakeholders and the general state of the state. The drawings became a self-published newspaper, which then became the foundation for the painting. I thank my brother for one additional element: He forwarded to me an article appearing in *The New York Times* travel section about the "best undiscovered travel destinations in the world." Accra was #4. That clipping became the digital print now annexed to the painting: a perfect ending to a perfect journey.

DG: I study my work and look for marginal aspects that can be reordered to tell another story. Taking on a narrative aspect when viewed in sequence, my multi-panel series become frames relevant to a time and place not fixed to a singular moment in history. In my shaped works, I juxtapose small, cryptic images atop a vaguely familiar form, creating works that have one meaning when viewed from a distance and another when viewed up close. I envision these random ideas as metaphors for the human condition. The interweaving of semantics and pictorials allows me to invent a language that can act as a puzzle, but also be seen as a great joke that reveals flaws of human nature.

IG: I'm always looking for synchronicity. It has to happen, or the painting dies. As the paintings evolve, meanings, events, narratives get layered and juxtaposed until everything in the paintings is simply necessary, and in relation with all the other parts. For example, in the case of *Ghost of Water*, which is a diptych, I wanted to think through the seam, to work with that junction, which is also a separation and which both connects and distinguishes the two panels. When you push two panels together, their edges take on radically different roles. With this painting, questions mounted about boundaries, borders and the inevitable confrontation between two distinct forces. Diabolical dichotomies emerged everywhere as I proceeded. At the same time, I was aware of and thinking about the space immediately outside my studio, a park that is being bulldozed prior to reconstruction. Fully-grown trees were destroyed in seconds amidst maddening noise from the heavy machines and eye-stinging clouds of dust. The noise, maddening, gurgling, rippling, ochre and steel pushed against the inside of my

skull until I couldn't see my paintings through my tears. *Ghost of Water* is a record of this experience, as well as a record of the stories coming through the radio about mutilated birds, school shootings and another war underway. It's also a record of hearing the magical rhythms of some Latin American drummer, Braque's still life paintings, my friend Trenton's recent self-portrait paintings, Liat Yossifor's gestures in thick grey oil, my son's painting in orange and black sitting in the corner. All these elements are in a kind of tactile dialogue with the formal puzzle I started with.

DN: Paintings are something different than questions or answers.

What role does story play in your painting? Do you think of your paintings as having or telling stories?

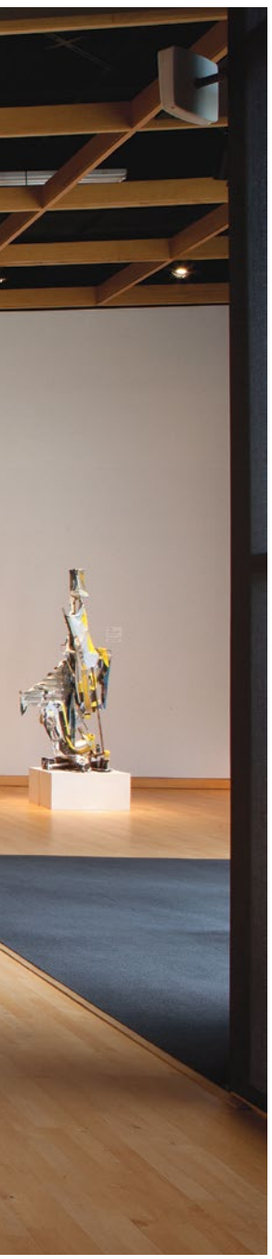
DG: I love to tell stories in my work. I like morphing truths and lies into a forged belief system. Making up stories from history is the key to great art making for me. In my recent series called *Christ You Know it Ain't Easy!!,* I interweave historical accounts and personal experiences with references to contemporary political and social issues. I cull material from a variety of sources, including magazine photographs, comic books and published texts, which I then assemble together on birch panels via a signature drawing method involving silhouetted figures and calligraphic marks and lines. In this recent series, I produced a large four-panel painting called *Crowning The Lion and The Lamb*. The subject of the painting is a fictional meeting between African-American folk artist Mary A. Bell (1873-1941) and renowned modernist painter Henri Matisse (1869-1954). In my telling of the story of Bell and Matisse, Mary A. Bell has a dream after falling asleep while working late one night on her drawings. The modern master Matisse appears at the foot of her bed discoursing on his famous large-scale paper collages, which he calls "painting with scissors." After a brief discussion about abstract art and her own personal history, Bell wakes up only to realize that she is in the Boston State Hospital. In the central four-panel piece, I evoke this scene with imagery from Bell's bedroom. The side panels of *Crowning The Lion and The Lamb* focus on the guiding theme of Bell's life, religious faith, while simultaneously incorporating references to her own work and Matisse's art. Through a series of vignettes, the panels re-imagine this subject across space and time.

IG: Of course. The storytelling is often the most tangible reason to paint. But my stories fall apart and change in the process. I paint more about characters and settings than about plots. I just watched the first season of [television series] *True Detective* and loved the characters and the setting. But whenever the plot needed to move along it fell flat and I stopped caring. In its best moments the show made me think about painting. I feel like painting exists in that great place of the figure/ground relationship. When Marty and Rust are hanging out next to their car, their silhouettes framed by the chemical factories in the swamp—those breathing, metal dragons—their verbal exchanges don't serve the needs of linear narrative. Their words hang in the air like laundry framing the surrounding landscape. Film tends to insist on how things happen in time, but in this scene I felt the space alone breathing and pulsating on the screen.

DN: The thing about stories and language, in general, is that stories have a beginning, a middle and an end, while paintings, when they are really good, keep

Making Sense installed at USF Contemporary Art Museum

Making Sense installed at USF Contemporary Art Museum



producing themselves while you look at them. It's not very good news for higher art education, but, in fact, paintings are profoundly different than what can be said about them.

Where time makes an appearance as something communicated in your work, how do you paint it?

RF: Painting is spatially oriented. Not limited, just oriented, by nature. Time in painting is static, encoded by a fixed framing. However time is measured, whether by dimensions of scale, repetition, density, proportionality, chromatic and value progressions—just for starters—it is, after all, framed. The time occurs through the act of projection across and/or into a plane. That's how I paint it. As I frequently paint a number of individual paintings, each reflects on a particular subject but using varied painting grammars. I'm aware that these take "time" to parse. This is very different than time-in-real-time, a durational moving image. I've made moving images for about ten years. With rare exception, each of these is part of a group of paintings that are in looped time.

DG: Time in all its forms mocks the past, present and future. I choose to go with the flow when I am painting, ignoring all so-called rules of time. Art exists in time as well as space; it implies change and movement and the passing of time. Time, whether actual or an illusion, can be a crucial element in art making. Time also looks at the meaning of mark making, which is completely unpredictable, and the element of joy that happens when we are surprised by our artwork in its finished results.

IG: It took me seven months to make *Ghost of Water*. Time is in there in the way that in Bulgaria the old master of bridges and forts placed a young woman inside his structures, and enclosed her alive in a tomb of rock and mud. It was believed that her strength would hold the structure over time. Time is simply part—it is captured inside the layers of the painting.

DN: An image, even an abstract image, has a different quality of time than a splash of paint. Again, I refer to the front and back of *Division Street*. Often, I couple a fast process, such as staining with paint, with a slow process, such as pushing painted string through the canvas from one side to another. The string slows and changes the reading of the painting's composition. Most of my paintings are not graphic images. Color that is inseparable from the canvas and the texture of the paint also slows the read of the painting.

Who are your touchstones in the history of painting, or art in general? Imagined rivals? Friends? How do they show up in your work?

RF: The first question, "Who are your touchstones in the history of painting, or art in general?," is the one I can best respond to. If we had a real-time conversation, it might begin with me asking: "Why are you asking this?, What is your interest in a touchstone for an artist?, Would that come from 'art', or can it be, for example, the sciences?" And you, in turn, would tell me your thoughts. And I would say, "OK. I completely understand, and…" and we would have a fantastic conversation.

In lieu of developing that conversation, I don't think about my art in relation to a "touchstone," i.e. criteria or level, you mean? I've found, as a painter, some model

(why not say Picasso!) is often expected or offered. Having a huge appetite for looking at and understanding really interesting work is a process that enriches everything. Whatever era or generation an artist belongs to, each produces within a vastly different set of conditions. Those conditions lend shape to what is made, but do not account entirely for even the smallest distinctions between works made in the same timeframe and location. Just as I am working through varying sets of material conditions as well as the visible and invisible social, political, economic ones that bear on the outcome of my work, so have all artists. Most of what I do is circumstantial, not related to specific people *per se* but definitely attached to experiences.

DG: I used to dive deep into the vast ocean of my favorite painters past and present. I would try to touch the bottom of these oceans, never giving a moment's notice that I would have to swim back to the top of the ocean to breathe. What I have realized over the past 18 years is to truly kill off my art heroes. There is no way to reinvent the wheel. I want to add a new spoke to the wheel while it continuously turns in art history. I want to be a true borrower and thief in art. I would blatantly betray everything I learned in my educated art practice. Forget the "pure"—I am only looking for the continuous mark, created by all my predecessors, both in low and highbrow art making.

IG: I tend to paint for particular people in my life. I talk to them through the paintings. There are also painters who I go to when I feel afraid. You cannot look at Guston or Paula Rego and stay afraid. It helps.

DN: Miro, Pollock, Fontana and many, many other painters have informed my practice. I have great admiration for some of the American so-called "outsider" artists who are so inventive with materials and images. Right now, other than my own work, I have hanging a painting and a drawing by the American painter Harriet Korman, a shaped Thornton Dial painting, a print by Deborah Grant, a great painting on plywood by the "outsider" artist Freddie Brice, a big Judith Linhare painting of a personable squirrel, a figurative painting by the late Sidney Tillim that is inspired by an old movie, and one of Gordon Moore's complex works on photographic paper. Then, I have quite a bit of framed work on paper—paintings, pastels, drawings—that I have picked up from all over the place: senior citizen art sales, art shows in cafes, libraries, etc. The most humble artists are capable of extremely sophisticated visual production. Often, this "uncategorized" artwork is more surprising than what one sees in New York galleries. I certainly don't call uncategorized artwork "primitive," or "uneducated," or "thrift store art," or any thing of the sort. We are living in a repressive time that prizes conventional "success" above everything else, so, yes, I am interested in almost any artwork where I see the urgency and intelligence of an individual.

How has being a woman informed the positions you have taken up with regard to your studio practice and to painting as an institution?

RF: Mine is an old story by now. So let's pretend I am a 28-year-old white woman:

Dear Megan,
My peers in graduate school were predominantly women. The faculty and visiting artists at my institution was fairly well balanced between men and women. No

issues there. I am very comfortable being a young woman who paints and am getting a little attention for my work. I do wonder, though, about what seems like a feeding frenzy in the art media over the work of 15-20 young, mostly-white men, some younger than myself, who also are making mostly abstract paintings. Their work is selling in the five-to-six figure range in primary and secondary markets, and the discussion about their sales value is much bigger than the discussion of their work, whatever that is. I don't deny them their good fortune. Or wish the art world ill. But I can't help noticing that there are NO women amongst them. Is this weird or what?
I mean, that is *still* the status quo?
Best,
YWW
Young White Woman

DG: You are an artist first! At this point in the game there are too many great artists worldwide who are making strides with their work and have no identity, no gender or sex. Twenty-first century artists are making art that challenges all of the perceived notions that good art is done by white men. On January 25, 2013, German artist Georg Baselitz said: "Women, ladies, girls, however you identify—if you've got two X chromosomes, I'm talking to you, and I have an unfortunate announcement: You can't paint. At least not well. So if you're thinking about becoming a painter, don't do it; you'll never be any good. If you already are one, I'm sorry; you should probably take up knitting instead." This is rich considering that Baselitz's paintings look like he is cleaning his brushes on his canvases and calling it painting. The art of the 21st century is a wide field of research, practice and application of study that artists are doing on an everyday basis. The ism's used in 20th century art went out of their way to exclude many people from participating in the canon of art history. But that will not fly now! Artists' influences have shifted with changes in communications and technology. Every location around the world has artists who respond to worldwide geographies and a wide range of human histories that are the new global visual culture and currency.

IG: I grew up in a communist country where women were truly emancipated professionally. Both my grandmother's and my mother's generations had access to education and the professions equal to that of men. Women never had to choose between family and a career because the system allowed for motherhood without the danger of losing your professional status. So as I grew up, I knew that I could do whatever I wanted.

My experience living in the States has challenged this conviction at many points of my life. Lacking these social services, it's harder to be both a woman and a professional. Only a mixture of anger, pride, belligerence and will helps me continue. The unequal position of women here became clearer as I grew older and especially when I had my son. I really felt people's doubt in my commitment and seriousness, just because I was having a child. There was often cynicism in their "congratulations" regarding my pregnancy. I have had a few conversations with other women artists who asked me not only how to do it but if it is okay to do it—to be an artist and become a mother. This is absurd, of course, but real.

DN: Painting is not a gendered form. These days, when I hear myself referred to as a "woman painter," or a "female artist," I have to laugh—such an old fashioned

designation! The first big show that I was in was Lucy Lippard's show in 1970 at the Aldrich Museum, *26 Contemporary Women Artists*. There was a review in *The New York Times* titled "The Ladies Flex Their Brushes." Many people who write about painting can't think about the form in a complex way, so they resort to simple-minded categories like "woman painter," as if that describes anything! However, that said, I owe a huge debt of gratitude to the many women who have been so generous to me: other artists, critics and curators. Almost my entire professional support system has been women, but a few men have also been very supportive of me.

Of course, I try to be supportive of my students, but it's interesting to see who continues to paint after school is over. Many stop painting, although they may stay in art-related professions. Years ago, I happened to be in Chicago and I visited a woman who had been a student at Tyler some years before. She was a single mother, and she was painting in her living room. I really liked her paintings, and her ongoing art practice, unsupported by an academic job or an exhibition history, was very moving and inspiring to me. I always say that painting is a gift that you give yourself for your whole life. You give it to yourself. Don't look to other people to give you permission to be an artist.

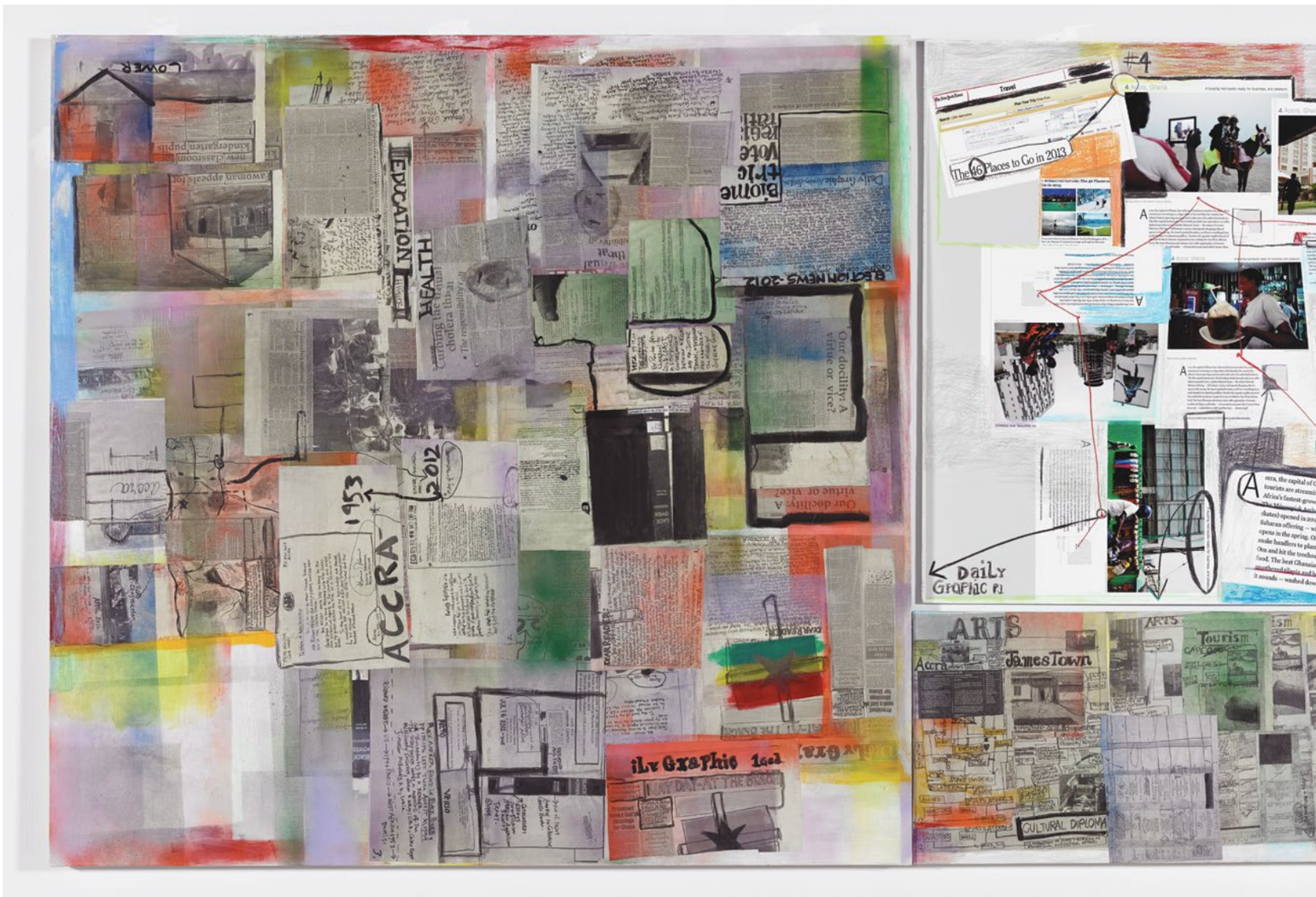
—

PLATES

Rochelle Feinstein, *End of Roll*, 2013

Rochelle Feinstein, *Q. How was Africa?*, 2013

Rochelle Feinstein, *Untitled #1*, 2013



Rochelle Feinstein, *How was Africa?*, 2012 (detail facing page)

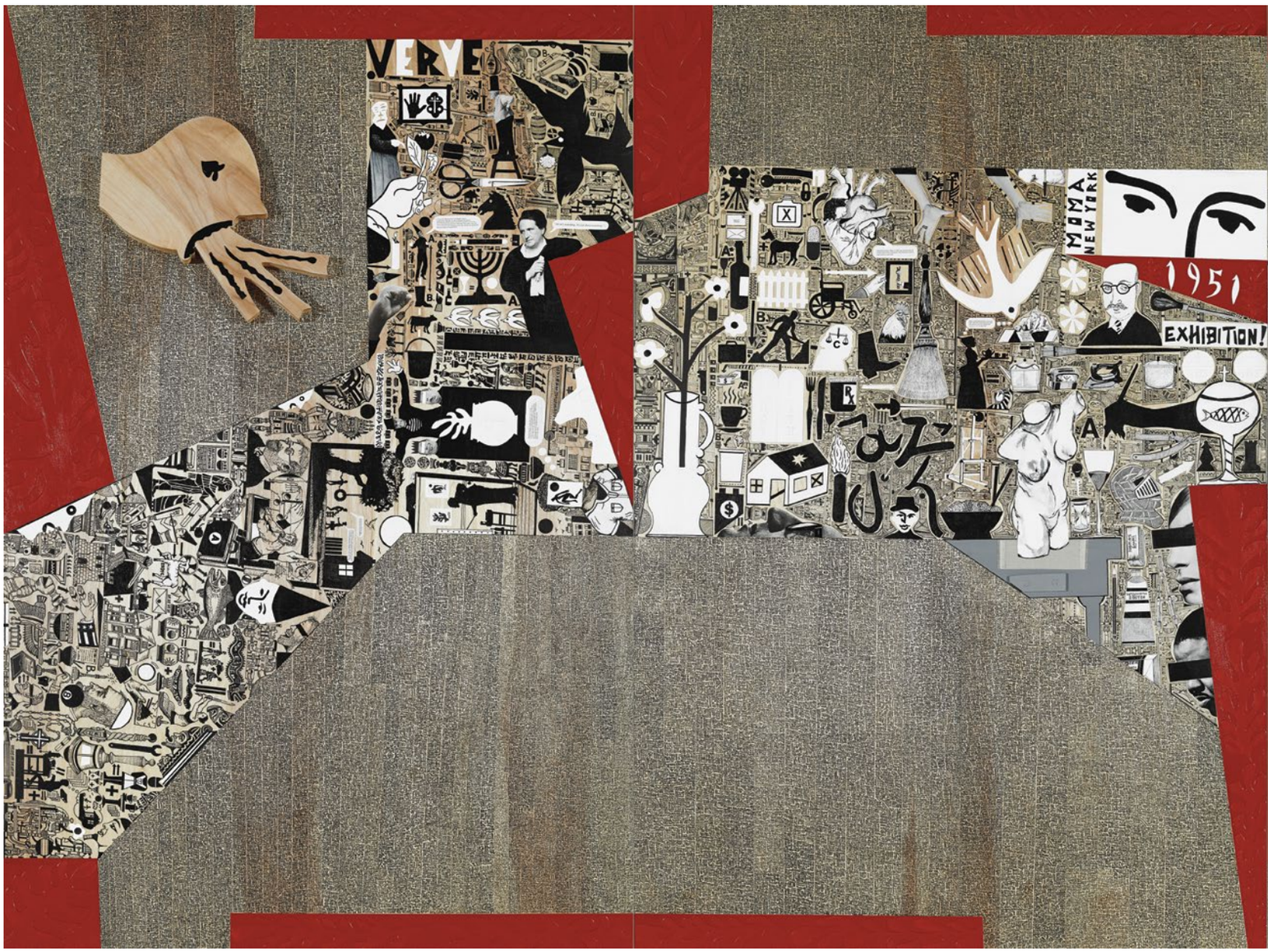

Daily Graphic
DEAR READER,
Issue no. 1 Volume 1 of THE DAILY GRAPHIC is made and distributed by Rochelle Feinstein, New York, October 2012.
Thank you Brooklyn Museum, FCA, and the many artists of Accra and Jamestown.
BLACK POWER
RICHARD WRIGHT
DATE DUE
GORHAM CAMPUS
RETURNED AUG. 3 0 1999
Gorham Campus Library
University of Maine
at Portland-Gorham
JUL 16 2012-DUE
OUT OF PRINT
Available in Collection
Google Books.
CATALOGUED:
ESSAYS
NON-FICTION
AFRICAN AMERICAN STUDIES
TRAVEL
©1954
VERSO
RECTO
PLACE MARKER FOUND IN BLACK POWER
PP 138.139 LEFT THERE AUGUST 30, 1999
BIOMETRIC VOTE
HEALTH
Curbing the usual cholera that
• The responsibility of all
2012
THE NERVOUS
BLACK OWNER
RICHARD WRIGHT
LAY DAY-AT THE BEACH!
1st

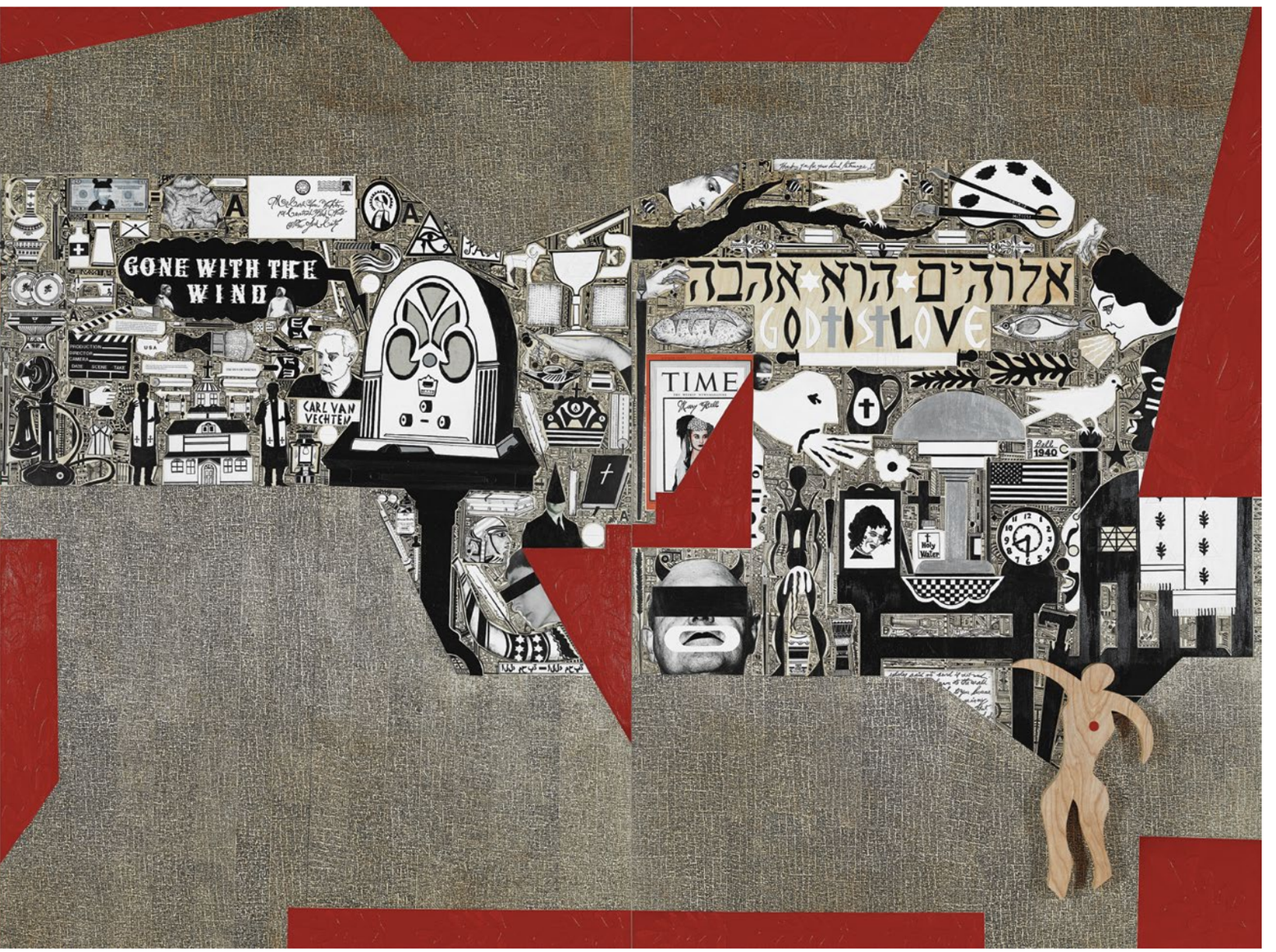
Rochelle Feinstein, *Research Park Project: Dd*, 2014 (detail facing page)


BLACK
HOLE
ANTICIPATION
WOMEN'S
AGAIN
BEST
THIS
PARTNER
MALE RE
ENTION

Rochelle Feinstein, *Research Park Project: Ee*, 2014

Rochelle Feinstein, *Research Park Project: Gg*, 2014


VERVE
MOMA
NEW YORK
1951
EXHIBITION!



Deborah Grant, *Crowning the Lion and the Lamb*, 2013 (detail following spread)


VERVE
"Art isn't everything. It's just about everything."


MOMA
NEW YORK
1951
EXHIBITION
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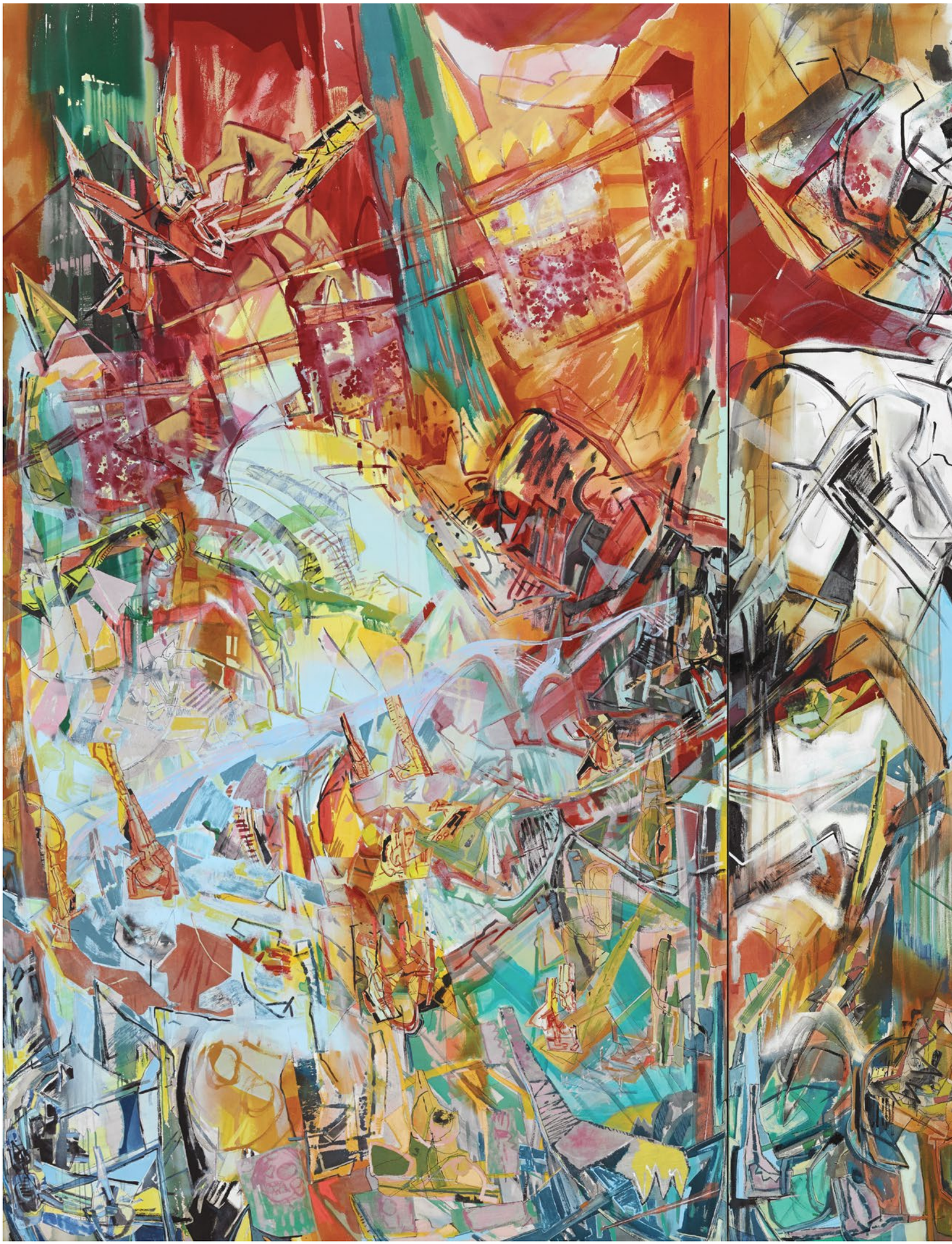
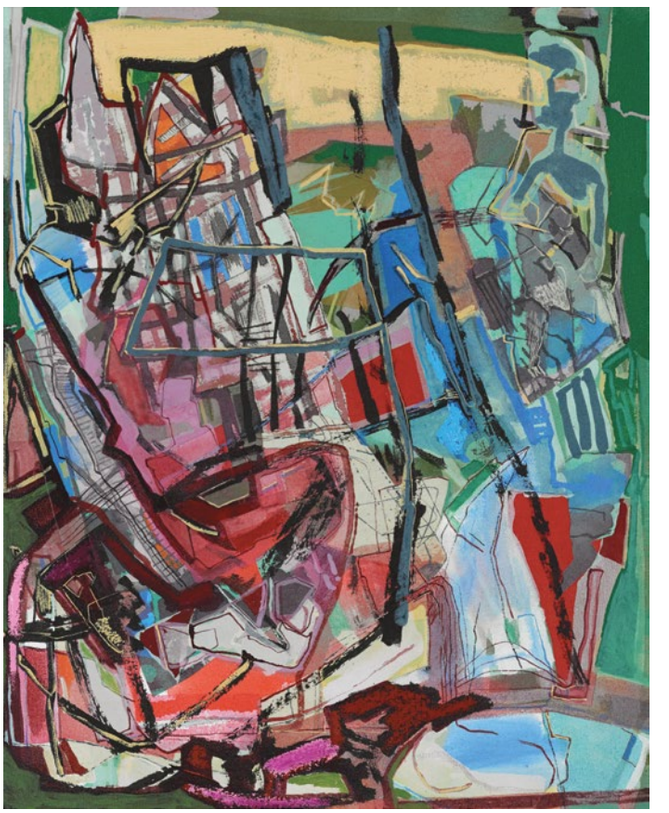
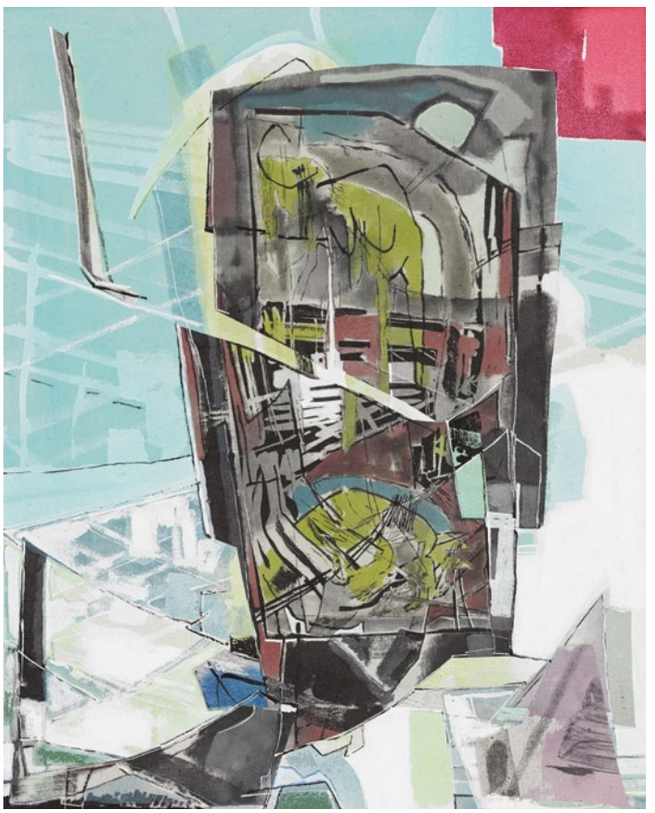
B
C
WADSWORTH
BOSTON



Iva Gueorguieva, *Ghost of Water*, 2014





Left to right:
Iva Gueorguieva, *Meeting at an Island*, 2014
Iva Gueorguieva, *Demolition*, 2014
Iva Gueorguieva, *Tending*, 2014
Iva Gueorguieva, *Stomper*, 2014

Iva Gueorguieva, *Exhilarated Gods*, 2014

Iva Gueorguieva, *Tree Hold*, 2014

Iva Gueorguieva, *Switching House*, 2014

Iva Gueorguieva
Undone Man, 2014

Iva Gueorguieva, *Vessel and Horse*, 2014

Dona Nelson, *The 21st of July*, 2010

Dona Nelson, *Orangey*, 2011 (reverse facing page)

Dona Nelson, *Rain*, 2013 (reverse facing page)

Dona Nelson, *Shoe Painting*, 2011 (reverse facing page)

Dona Nelson, *Division Street*, 2013 (reverse facing page)

EXHIBITION CHECKLIST

Rochelle Feinstein
***End of Roll*, 2013**
enamel, acrylic on canvas
72 x 48 in.
Courtesy of the Artist and On Stellar Rays, New York, NY

Rochelle Feinstein
***How was Africa?*, 2012**
ink, collage on paper
14 drawings, 14 x 17 in. (each)
Courtesy of the Artist and On Stellar Rays, New York, NY

Rochelle Feinstein
***Q. How was Africa?*, 2013**
3 works: newsprint, acrylic, oil on canvas; archival digital print, mounted on Sintra, pastel; newspapers
62 x 110 in.
Courtesy of the Artist and On Stellar Rays, New York, NY

Rochelle Feinstein
***Research Park Project: Dd*, 2014**
hand-painting and screenprint on canvas
80 x 71 in.
Published by Graphicstudio, University of South Florida, Tampa, FL

Rochelle Feinstein
***Research Park Project: Ee*, 2014**
hand-painting and screenprint on canvas
80 x 71 in.
Published by Graphicstudio, University of South Florida, Tampa, FL

Rochelle Feinstein
***Research Park Project: Gg*, 2014**
hand-painting and screenprint on canvas
80 x 71 in.
Published by Graphicstudio, University of South Florida, Tampa, FL

Rochelle Feinstein
***Untitled #1*, 2013**
oil and graphite on canvas
45 x 38 in.
Courtesy of the Artist and On Stellar Rays, New York, NY

Deborah Grant
***Crowning the Lion and the Lamb*, 2013**
oil, acrylic, enamel and paper on birch panel
72 x 192 x 2 in.
Courtesy of the Artist and Steve Turner Contemporary, Los Angeles, CA

Iva Gueorguieva
***Demolition*, 2014**
acrylic, collage and oil on linen
20 x 16 in.
Courtesy of the Artist and Ameringer | McEnery | Yohe, New York, NY

Iva Gueorguieva
***Exhilarated Gods*, 2014**
acrylic, collage, wood cut and photogravure collage on paper
60 x 90 in.
Courtesy of the Artist and ACME., Los Angeles, CA

Iva Gueorguieva
***Ghost of Water*, 2014**
acrylic, collage and oil stick on canvas
diptych, 120 x 70 in. (each panel)
Courtesy of the Artist and Ameringer | McEnery | Yohe, New York, NY

Iva Gueorguieva
***Meeting at an Island*, 2014**
acrylic, collage and oil on linen
20 x 16 in.
Courtesy of the Artist and Ameringer | McEnery | Yohe, New York, NY

Iva Gueorguieva
***Stomper*, 2014**
acrylic, collage and oil on linen
20 x 16 in.
Courtesy of the Artist and Ameringer | McEnery | Yohe, New York, NY

Iva Gueorguieva
***Switching House*, 2014**
lithography, direct gravure, softground, soapground, aquatint and monoprinted fabric and paper on welded steel frame with steel panels
60 x 100 x 17 in.
Published by Graphicstudio, University of South Florida, Tampa, FL

Iva Gueorguieva
***Tending*, 2014**
acrylic, soapground etching, collage and oil on linen
20 x 16 in.
Courtesy of the Artist and Ameringer | McEnery | Yohe, New York, NY

Iva Gueorguieva
***Tree Hold*, 2014**
60 x 90 in.
acrylic and collage on paper
Collection of Stanton Storer

Iva Gueorguieva
***Undone Man*, 2014**
cyanotype, soapground, drypoint and aquatint on fabric and epoxy with hand-painting on welded steel frame with steel panels
66-1/2 x 29 x 24 in.
Published by Graphicstudio, University of South Florida, Tampa, FL

Iva Gueorguieva
***Vessel and Horse*, 2014**
softground, drypoint, aquatint and lithography on fabric with hand-painting on epoxy and welded steel frame with steel panels
26 x 17 x 12-1/2 in.
Published by Graphicstudio, University of South Florida, Tampa, FL

Dona Nelson
***Division Street*, 2013**
acrylic on canvas
57 x 52 in.
Courtesy of the Artist and Thomas Erben Gallery, New York, NY

Dona Nelson
***Orangey*, 2011**
dyed cheesecloth and acrylic paint and mediums on canvas
83 x 78 in.
Courtesy of the Artist and Thomas Erben Gallery, New York, NY

Dona Nelson
***Rain*, 2013**
cheesecloth and acrylic on canvas
76 x 80 in.
Courtesy of the Artist and Thomas Erben Gallery, New York, NY

Dona Nelson
***Shoe Painting*, 2011**
acrylic and muslin on canvas
59 x 56 in.
Courtesy of the Artist and Thomas Erben Gallery, New York, NY

Dona Nelson
***The 21st of July*, 2010**
acrylic and painted cloth on canvas
72 x 126 in.
Courtesy of the Artist

ARTIST BIOGRAPHIES

Rochelle Feinstein (b. 1947, New York, NY) received a BFA from Pratt Institute in 1975 and an MFA from the University of Minnesota in 1978. Recent solo exhibitions include On Stellar Rays, New York, NY (2013 & 2011); Higher Pictures, New York, NY (2013); LAB Space/Art Production Fund, New York, NY (2009); Momenta Art, Brooklyn, NY (2008); The Suburban, Chicago, IL (2008). In 2014, Feinstein was included in the *Whitney Biennial* at the Whitney Museum of American Art, New York, NY. Her work is in numerous museum and private collections including the Museum of Modern Art, New York, and the Pérez Art Museum Miami. Feinstein was the 2012-13 recipient of a Radcliffe Institute Fellowship; other recent awards and grants include an American Academy of Arts and Letters Purchase Prize, *Anonymous Was A Woman* grant, a Guggenheim Fellowship, a Louis Comfort Tiffany Foundation Fellowship, a Joan Mitchell Foundation grant, and a Foundation for Contemporary Arts grant. In 1994, she was appointed to the faculty at Yale University School of Art, where she is currently professor and Director of Graduate Studies of painting and printmaking.

Deborah Grant (b. 1968, Toronto, Canada) received a BFA at Columbia College, Chicago (1996), an MFA in painting from Tyler School of Art, Philadelphia (1999), and completed residencies at the Skowhegan School of Painting and Sculpture (1996); The Studio Museum in Harlem A.I.R. (2002/2003); Headlands Center for the Arts, Sausalito (2004); A.S.A.P. Residency in Mount Desert Island, Maine (2005). She has had solo exhibitions at The Drawing Center, New York (2014), Roebling Hall, New York (2006), Dunn and Brown Contemporary, Dallas (2007) and Steve Turner Contemporary, Los Angeles (2007 & 2012). Grant's work has also been included in the group exhibitions *When the Stars Begin to Fall: Imagination and the American South*, the Studio Museum in Harlem (2014); *Agitated Histories*, SITE Santa Fe (2011); *After 1968: Contemporary Artists and the Civil Rights Legacy*, High Museum of Art, Atlanta (2008); *The Old Weird America*, Contemporary Arts Museum Houston (2008); *Greater New York*, P.S.1 Contemporary Art Center, Long Island City (2005); and Thelma Golden's notable exhibition *Freestyle* at the Studio Museum in Harlem in 2001.

Iva Gueorguieva (b. 1974, Sofia, Bulgaria) received an MFA from the Tyler School of Art in Philadelphia. Gueorguieva has had recent solo exhibitions at such venues as ACME., Los Angeles, CA; Susanne Vielmetter Los Angeles Projects, Los Angeles, CA; BravinLee Programs, New York, NY; LUX Art Institute, Encinitas, CA; Angles Gallery, Los Angeles, CA; Stichting Outline, Amsterdam, Netherlands; and Pomona Museum of Art, Claremont, CA. Her work is included in many public and private collections including the Los Angeles County Museum of Art, Los Angeles, CA; the Minneapolis Institute of Art, Minneapolis, MN; and the Museum of Contemporary Art, Los Angeles, CA. Her work is represented by Ameringer | McEnery | Yohe in New York and ACME. in Los Angeles. She is the recipient of the Orange County Contemporary Collectors Fellowship Award in 2012, the California Community Foundation Mid-Career Fellowship in 2010, and the Pollock-Krasner Grant in 2006. Gueorguieva lives and works in Los Angeles.

Dona Nelson (b. 1947, Grand Island, NE) moved to New York City in 1967 to participate in the Whitney Independent Study Program. She received her BFA from Ohio State University in 1968. Over the years, she has had numerous, widely reviewed solo shows at galleries such as Rosa Esman, Michael Klein, Cheim & Read (all New York); including a mid-career exhibition at the Weatherspoon Art Gallery (Greensboro, NC). More recently, she was included in survey shows at Harris Lieberman, D'Amelio Terras, Mary Boone, Robert Miller, and Boston University Art Gallery. In 2014, Nelson was included in the *Whitney Biennial* at the Whitney Museum of American Art, New York, NY. Her work has also appeared at institutions such as the Contemporary Arts Museum Houston, New York University's 80WSE, Bard College, Apexart, the Milwaukee Art Museum and the Aldrich Museum, and is included in the collections of the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum and the Pennsylvania Academy of Fine Arts, among others. In 2013, Nelson received the Artists' Legacy Foundation Award. She was a 2011 Foundation for Contemporary Arts grant recipient, and she received a Guggenheim Fellowship in 1994. She is a Professor of Painting and Drawing at Tyler School of Art, Temple University, Philadelphia.

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