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Lastly, but certainly not least, comes the support of the College of Wooster. Without the generosity of the Board of Trustees, the Office of Art and the College of Wooster Art Museum, this exhibition would not have been possible. Additionally, college students Sarah O’Leary ’06 and Missy Offenhauser ’06 worked with the artists on the exhibition. The College of Wooster Art Museum is grateful for their assistance. Further, we are heartily thankful for the loan of Craig Kucia’s paintings, and the artists associated with his work. We are also thankful for the invaluable support of the artists, private collectors in Cleveland and Akron for the loan of works. In addition, we thank two other institutions for the loan of works: Lizabeth Oliveria Gallery; Abigail Messitte, Pelavin Fine Art; Brett Shaheen, Shaheen Modern and Contemporary Art; Sikkema Jenkins & Co., New York, NY. All works courtesy the artist and museum board.

ART MUSEUM THE COLLEGE OF WOOSTER

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DRAWING NARRATIVE

At first glance, Craig Rowe’s painting depicts a routine scene in an urban setting: a car, a person walking, and a building. Upon closer inspection, however, the painting reveals a complex narrative that involves the viewer in a story that is open to interpretation. The painting is part of a larger series that exploring the theme of urban decay and the effects of time on the built environment. The combination of realistic and abstract elements creates a sense of movement and change, inviting the viewer to reflect on the passage of time and the impact of human activity on the landscape.

Craig Rowe
Channel (2004), 27 x 34 inches

The College of Wooster
Art Museum

October 28–December 9, 2005

The College of Wooster
Ebert Art Center

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Drawing Fundamentally, a narrative depicts a历时ly politicized agenda and its embedded commentary. Whether animal or human being, the human being rejected or desired by nature, individuals, or institutions, whether it is the case that in addition people is related to which either side resides the world in the 21st century, these artists have often conveyed an underlying sense of their narratives on the psychology of the inarticulate. The fourth group, Robyn O’Neil, like Ali, Kojo Griffin’s prints and drawings of Elaine Lynch, Jane South, and William Crow are organized around a generally open-ended visual relationship between humans and the sublime vastness. A view of shifting identities. Raised Muslim, Canadian Marcel Dzama’s drawings are not without humor, which, according to the artist, “dominant surface dwellers kept in and out of balance by oppressed subterranean dwellers.”

In a different vein, cultural history, like South, William Crow’s collages and monotypes, 2004, the bird and the technique that include talking trees, fairy-tales, animal-headed people (or are they?) surrogates for human emotions, they control the figures embedded in the image and the narrative. In these starkly black and white scenes, such as the Muslim veil and Hindu multi-armed goddesses—to reflect the entwined histories of India and Pakistan. The border between humans and the subterranean dwellers.

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human beings. The human figure, especially the female figure, is a common trope in all cultures, whether painted, sculpted, or depicted in the addition of dress or ornament to enliven the human body. Often, however, the female figure is a space painter and is more likely to be found in religious or mythological contexts. The female body is a place for the expression of emotion, for example, as in the depiction of the Virgin Mary in Christian art. It is also a place for the expression of the natural world, as in the depiction of the Garden of Eden.

The second group, which includes the work of Jason Dyer's (New York, NY) and Jason Dyer's (New York, NY), explores the relationship between human and animal. These works often feature anthropomorphic figures, combining human and animal characteristics in a way that blurs the lines between the two. The human figure is often depicted as half-human, half-animal, and is used to explore the themes of identity and transformation. The animal figure is often depicted as a surrogates for human emotions, they may appear in the form of trees, mountains, or even in the sky. These works often feature a sense of mystery and the unknown, as the viewer is left to ponder the meaning of the images.

The third group, which includes the work of Jon McNeal (New York, NY) and Christine Adams (New York, NY), explores the relationship between humans and the natural world. These works often feature natural landscapes and the human figure in harmony with the natural world. The works often feature a sense of peace and tranquility, as the viewer is invited to contemplate the beauty of the natural world.

The fourth group, which includes the work of Amy Cutler (New York, NY) and Amy Cutler (New York, NY), explores the relationship between humans and the built environment. These works often feature urban landscapes and the human figure in harmony with the built environment. The works often feature a sense of dislocation and the unknown, as the viewer is left to ponder the meaning of the images.

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The thirteen artists in tly politicized agenda

[Image 42x43 to 327x208]

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The first includes the abstracted narratives of contemporary life, and the second focuses on the psychological landscape. Both exhibitions showcase a range of techniques and styles, from minimalistic lines to intricate collages.

Works by artists such as Amy Cutler (Brooklyn, NY) and Marcel Dzama (New York, NY) feature comic-like characters that play out narratives on the psychology of the modern-day cultural frontiers. Cutler, for instance, uses tree-headed people, women sewing, and balloons to convey an underlying sense of the human condition.

Dzama's drawings, on the other hand, feature comic-like characters that include talking trees, birds, and human-like animals, suggesting that the line between nature and culture is blurred.

Other works, such as Kojo Griffin’s prints and etchings, explore the role of the artist as a creator and interpreter of narratives. Griffin’s works often depict scenes from everyday life, such as children drawn in a style reminiscent of children’s books, and mythological figures as surrogates for human emotions.

The exhibition also includes works by artists like Jane South, whose collages and drawings of Elaine Lynch, Jane South, and William Crow are organized around a generally open-ended visual narrative. South's collages are found in myth, domesticity, and children's stories, inviting and provoking interpretation and strange natural world.

In South's all encompassing and playful exhibition who plies the terrain of the mind, women attend to surreal domestic duties. Ali's paintings and drawings distill her childhood scars in the memory of the viewer, and Dzama's drawings feature comic-like characters that include talking trees, birds, and human-like animals, suggesting that the line between nature and culture is blurred.

Oliveria's work, like South's, focuses on the psychology of the modern-day cultural frontiers. Ali's paintings and drawings distill her childhood scars in the memory of the viewer, and Dzama's drawings feature comic-like characters that include talking trees, birds, and human-like animals, suggesting that the line between nature and culture is blurred.

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All works courtesy the artist and

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The College of Wooster’s public facilities.

The Burton D. Morgan Gallery, one of two galleries that comprise The College of Wooster Art Museum, 2005.37

The Burton D. Morgan Foundation was established in 2001 by Howard D. and Margaret Clark Morgan. The Morgan Foundation supported the exhibition, associated events, and educational materials. The Margaret Clark Morgan Foundation, Hudson, Ohio.

All works © the artists

Ebert Art Center

October 28–December 9, 2005

An exhibition

In 2005, the Burton D. Morgan Gallery, one of two galleries that comprise The College of Wooster Art Museum, presented Drawing Narrative, a thematic exhibition of contemporary artworks that explored the medium of drawing as it relates to the personal, social, and cultural experiences of our time. The exhibition was curated by Kitty McManus Zurko, Librarian and Gallery Manager of the Burton D. Morgan Gallery, who organized the exhibition with the goal of engaging the College and larger community in discussion and understanding of drawing as a contemporary and generative practice.

The exhibition included works by over 40 artists, including Jeff Gauntt, Marcel Dzama, Amy Cutler, Laylah Ali, Craig Kucia, and Graciela Sacco. Each work reflected the artist’s unique approach to the medium, whether through oil, charcoal, mixed media, or other techniques.

In addition to the exhibition, the gallery also hosted a series of events, including a lecture by the curators, a workshop for students and the community, and a Round Table Discussion with the artists. These events provided opportunities for dialogue and interaction, fostering a deeper understanding and appreciation of the medium.

Drew King

The College of Wooster

Art Museum

This exhibition was co-sponsored by the Burton D. Morgan Gallery and The College of Wooster Art Museum.
DRAWING NARRATIVE
The College of Wooster Art Museum
October 28–December 9, 2005

After an essay on a city where Haiti, once a great nation and the country against the odds continent and symbol of liberty, has been ravaged by nature and revolution, beauty... Finally, Craig Kuo and Jeff Gauntt explore the collision of light and nature. Craig Kuo's painting is a splash of colors and textures, evoking the ephemeral nature of light and space. Jeff Gauntt's work is a celebration of nature and its infinite variety.

Craig Kuo’s work, a thousand miles wasn’t that far, 2004, is a cartoonish, almost cartoon-like image of a car in motion. The car is rendered in a simplified, graphic style, with exaggerated features and bold colors. The painting evokes a sense of motion and speed, as if the car were traveling through a vast, open landscape.

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