



**SUSAN GROCE**

LORD HALL GALLERY

**SUSAN GROCE**

**Prints & Drawings**

*July 24 - September 22, 2017*



*Game.* Mixed Media Drawing

LORD HALL GALLERY

University of Maine

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COVER *Spiral*. Mixed Media Drawing

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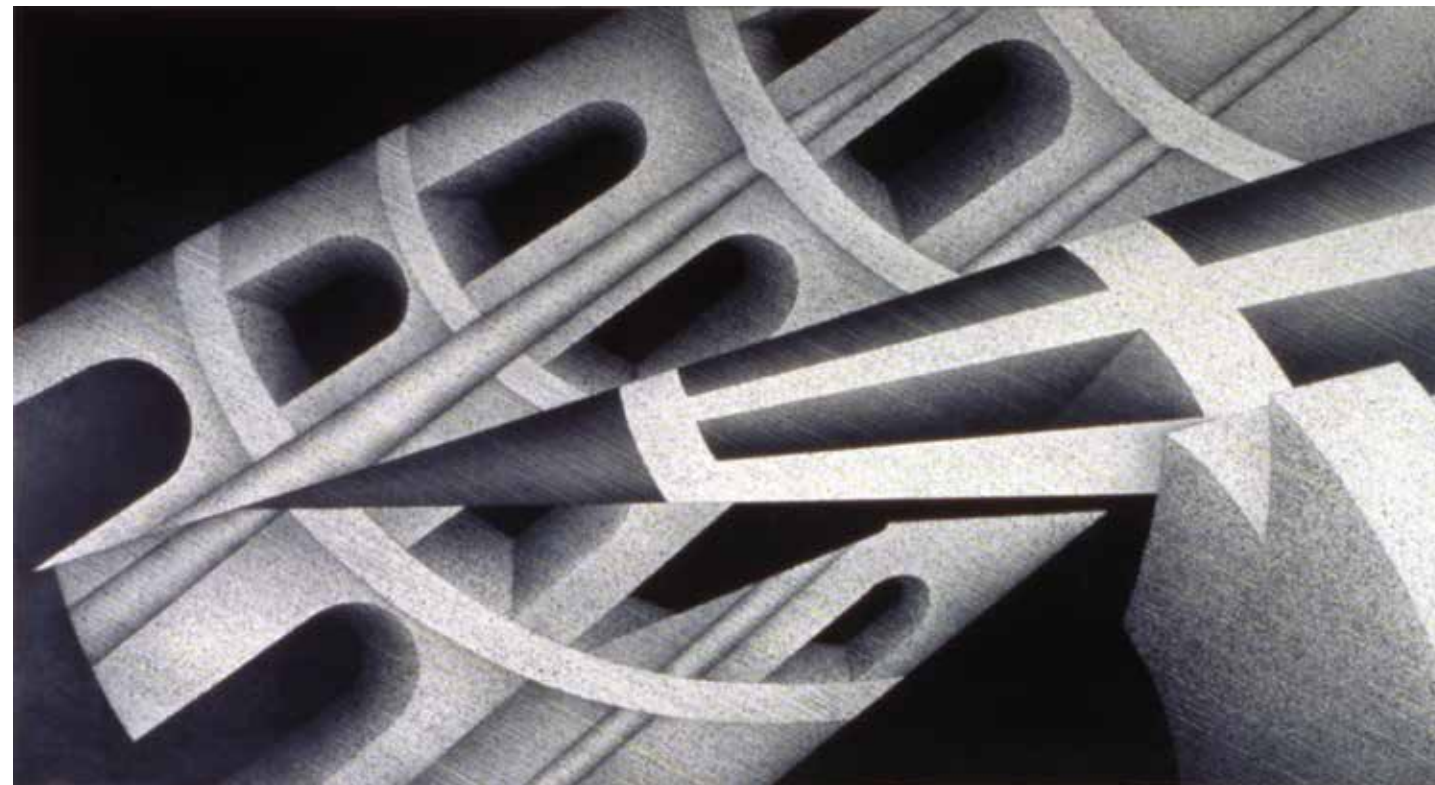
## SUSAN GROCE

### *Prints & Drawings*

A walk into the exhibition *Susan Groce: Prints & Drawings* is like traveling into another world. Filled with large panoramic journeys into imagined and ethereal space, her work is a juxtaposition of sharp rectilinear images and rounded flowing, spiral forms; of actual and intangible configurations that challenge our sense of reality. Mazes, architectural elements and spirals collide creating complex and spectacular spatial moments that are boldly conveyed in meticulous detail.

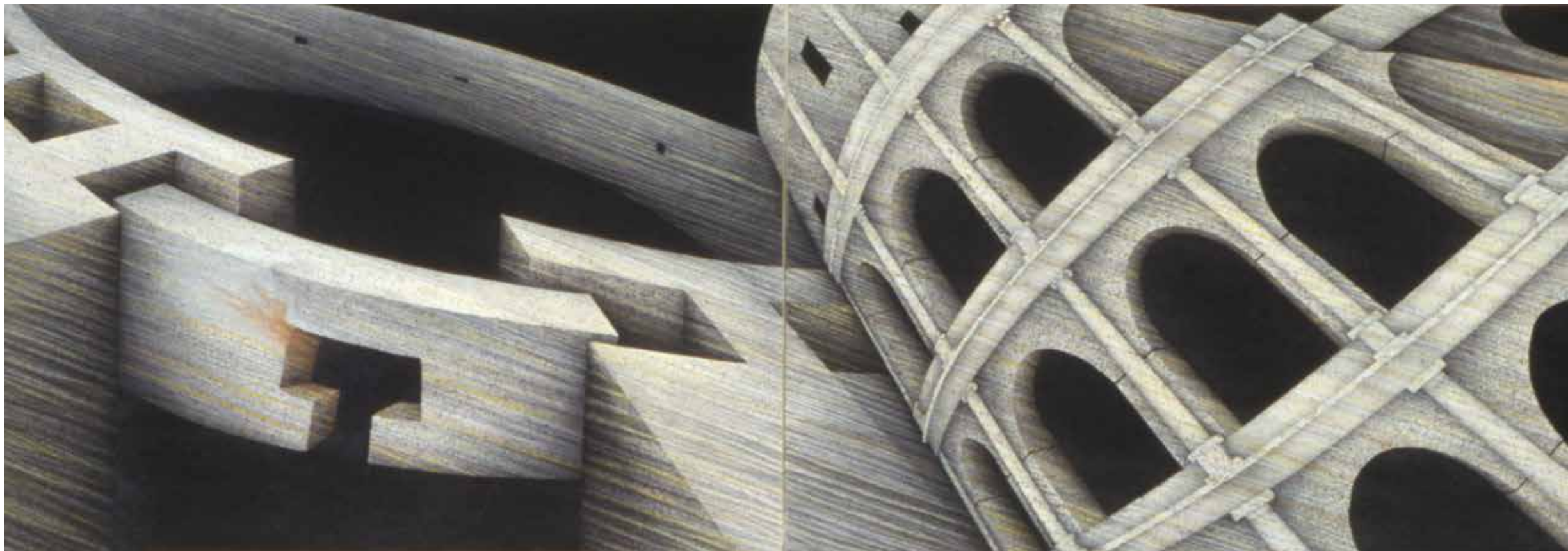
Groce's work speaks to imagined and unexpected spatial possibilities. Sweeping curvilinear lines contrast against sharp edges and rigid shapes, creating a whimsical play of tension. The large scale of some of her pieces compliments the grand schemes, which are brought into sharp focus with the richness and tactile quality of her work. Through her mixed media drawings and prints, Groce encourages the viewer to imagine beyond simple realities, to question the basis of what we see and the transitory nature of experience.

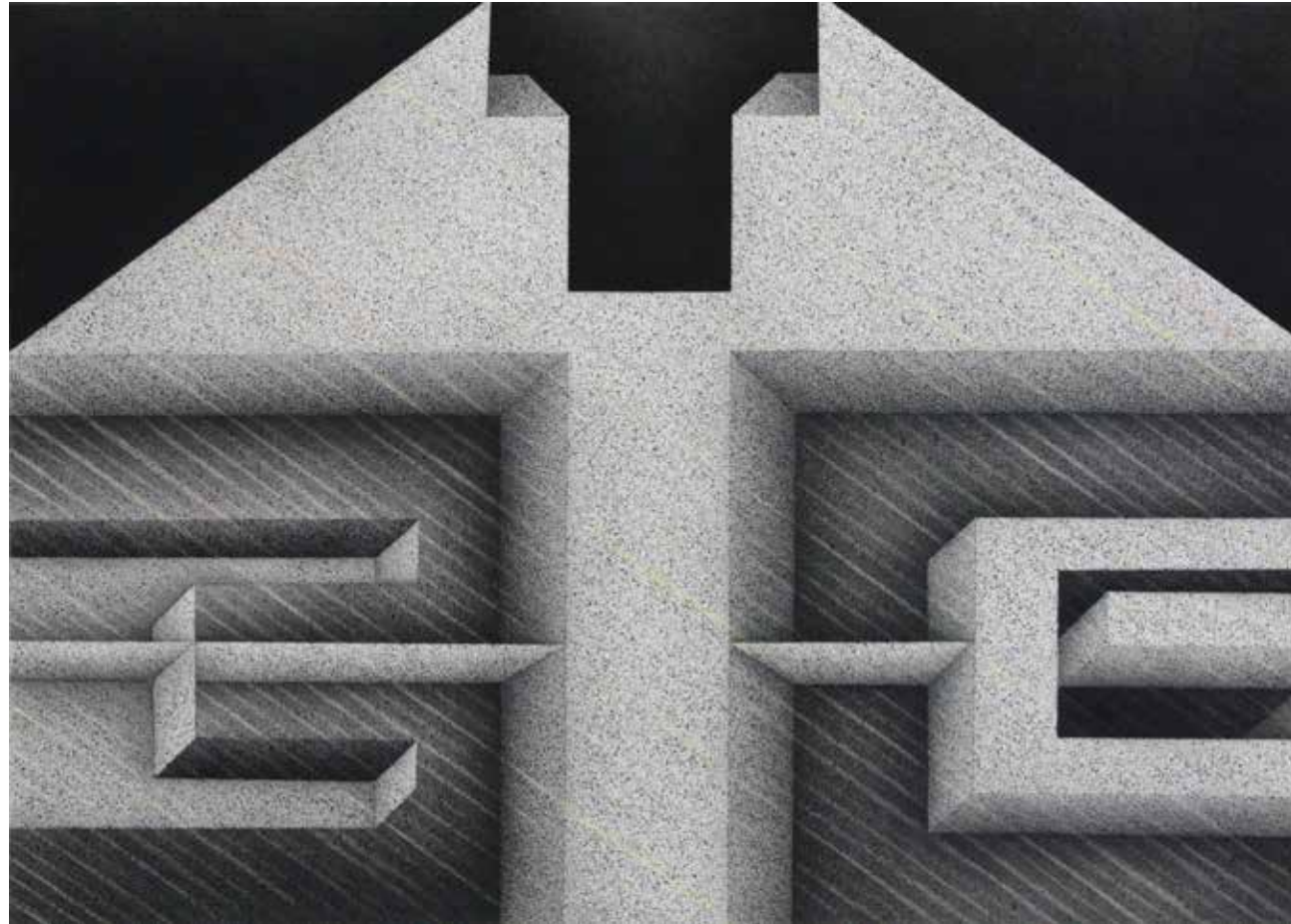
Laurie E. Hicks  
Professor of Art, Curator of Lord Hall Gallery



**Quake.** Mixed Media Drawing

*Historical Vortex.*  
Mixed Media Drawing





*Polarity.* Mixed Media Drawing

**SUSAN GROCE**  
*Artist Statement*



I work to create fragile environments that are ephemeral and elusive, as though glimpsed on the very edge of visibility.

I think of the drawings as blueprints for contradictions, mapping the provisional nature of matter. Two-dimensional images of shifting scale become illusionary three-dimensional forms that do not obey natural laws. They are rendered as both solid and transitory, blurring the boundaries between fiction and fact, thereby creating a paradox intended to undermine the viewer's basic assumptions about perception and objective reality.

With the large-scale work, I try to confront common perceptions by creating forms that defy laws of gravity, contain nonsensical angles, exist in intangible spaces and move in unexpected trajectories. I make perspectives that are angled and aerial to help destabilize and unfix assumed viewpoints. Architectonic forms are appropriated



The artist in her studio.

and lifted out of context to undo what is time-bound, and place-specific. Three-dimensional forms rotate and shift in multiple perspectives, challenging notions of permanence, in a changing landscape.

My work is about moving beyond the realm of fact, finding the interface between the conceptual and the physical, confronting limitations—allowing new ideas to emerge, and inviting the viewer to reach for the ungraspable.



**Botanical Maze 2.**

Graphite and Color Pencil Drawing

RIGHT

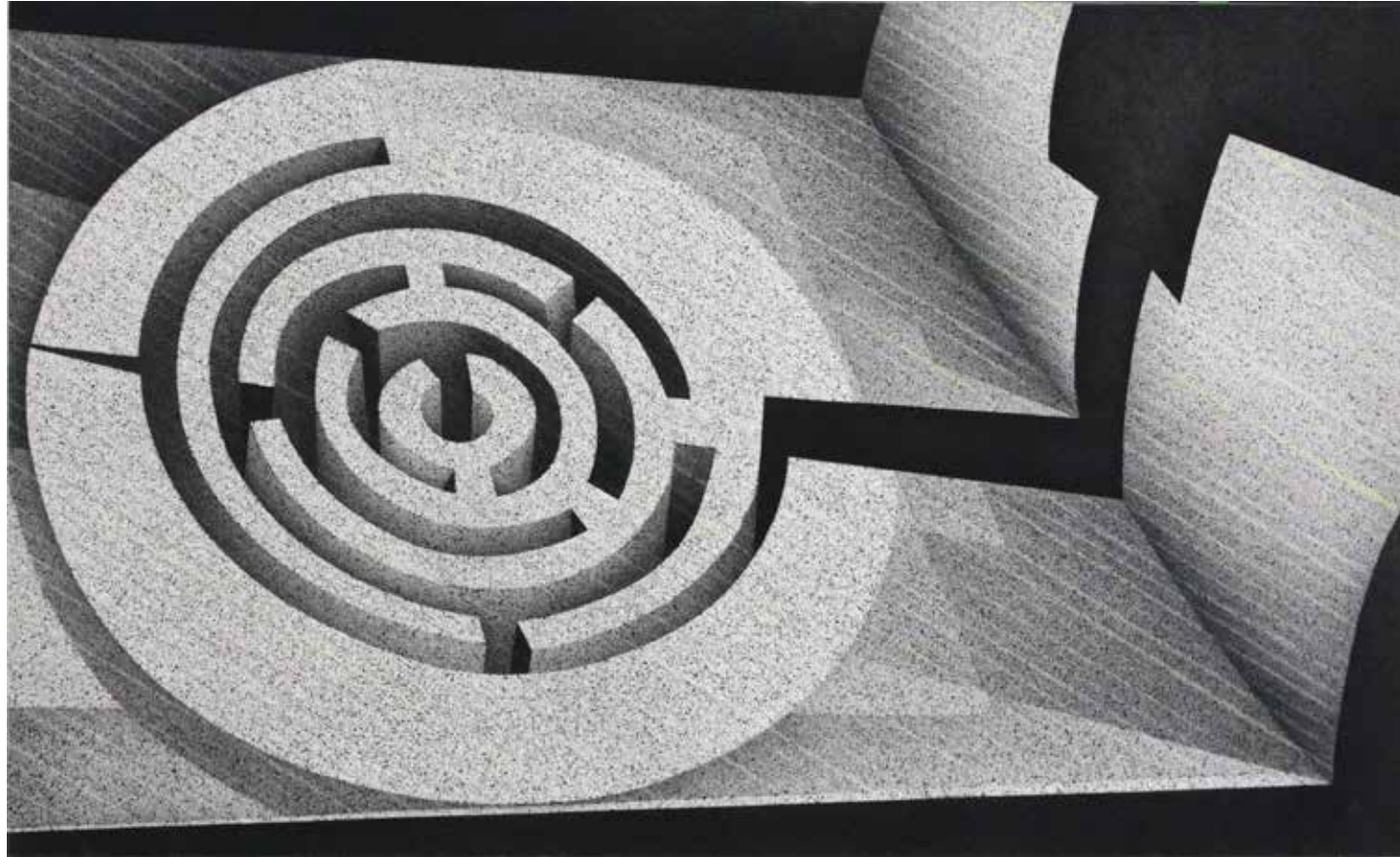
**Botanical Maze 1.**

Graphite and Color Pencil Drawing

**Botanical Maze 3.**

Graphite and Color Pencil Drawing





*Game V.* Mixed Media Drawing

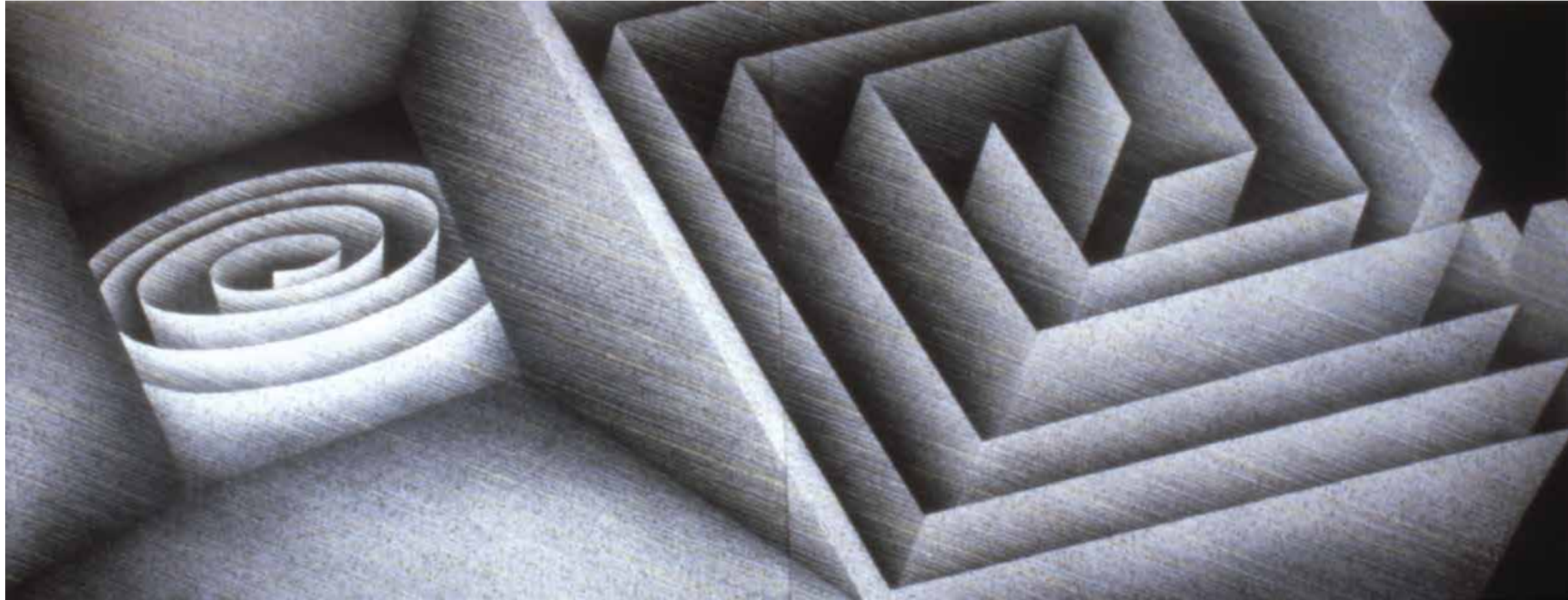
## ARTIST BIOGRAPHY

Susan Groce received her MFA from the University of Michigan. She has worked at Atelier 17 in Paris, the Edinburgh Printmakers in Scotland, Open Bite Print Workshop in Australia and the MacDowell Colony in New Hampshire. She has been an Artist Mentor for the MFA program at Vermont College, and has been an Artist in Residence, Visiting Artist, Guest Lecturer, and Visiting Researcher (safer print practices) at over 40 art schools, programs and universities in Australia, Ireland, Northern Ireland, England, Scotland, Canada and the U.S.

Her prints and drawings have been in over 200 solo, invitational, and juried exhibitions and are included in private, public, and corporate collections in the U.S., Portugal, the UK, Australia, New Zealand, South Africa, and Singapore. Her research focus is on innovative and safer print materials and processes. Susan has worked with Friedhard Kiekeben in the development of the Orono Ground, and has received a variety of research grants and awards in the arts, including the University of Maine System Trustee Professorship.



**Game.**  
Mixed Media Drawing





**Amphiteatre.** Mixed Media Drawing



**Maze.**  
Graphite Drawing



**Spiral.**  
Graphite Drawing

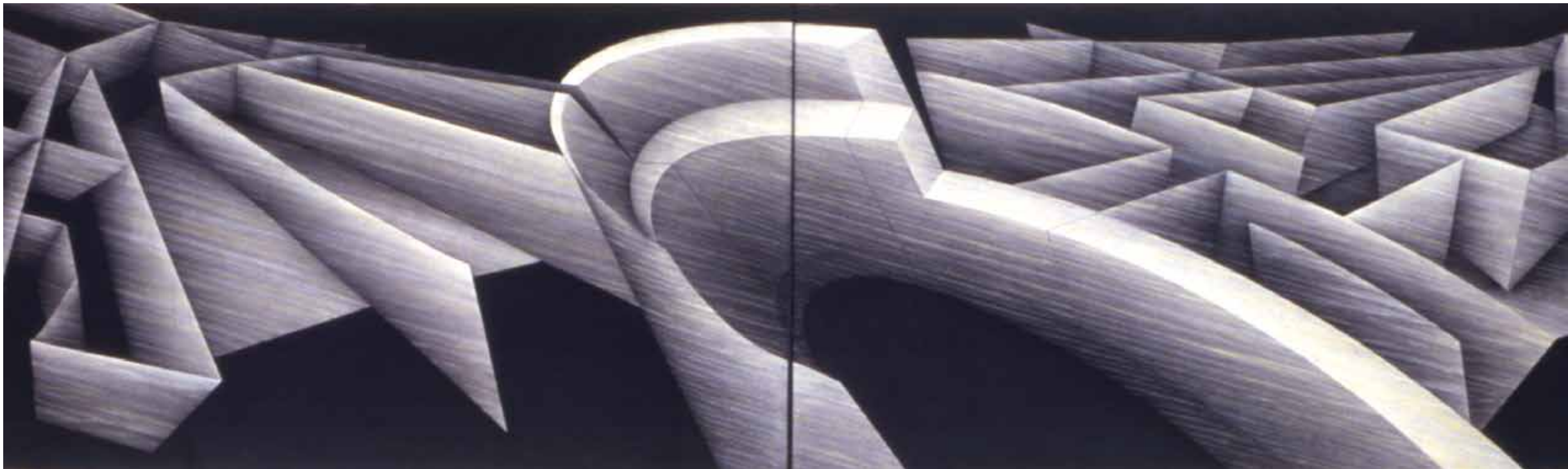


*Emergence.* Mixed Media Drawing



*Folding.* Mixed Media Drawing

*Land Formations 3.*  
Mixed Media Drawing



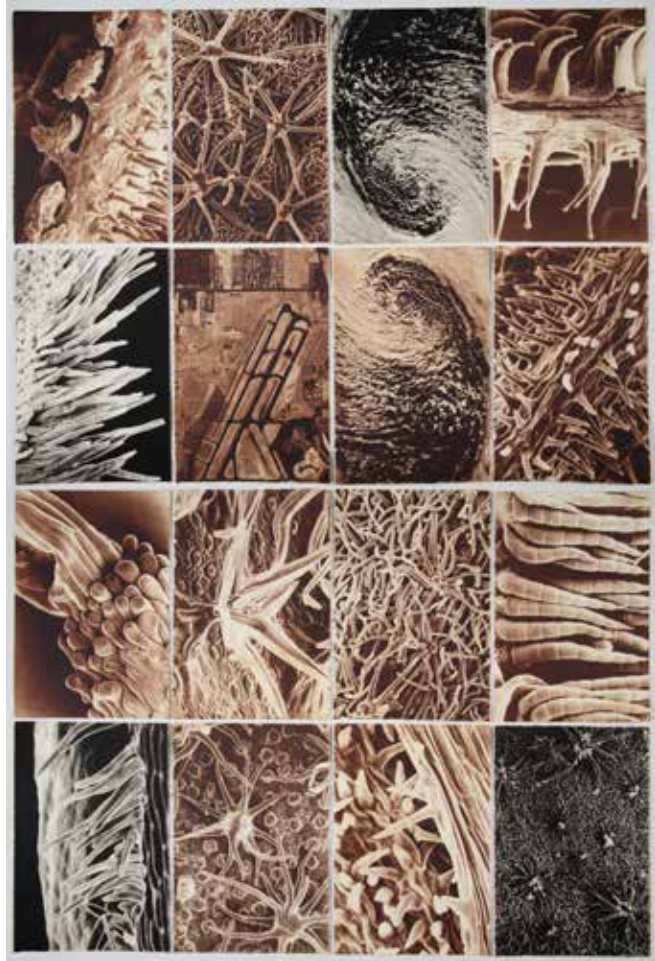


## INVASIVE SPECIES

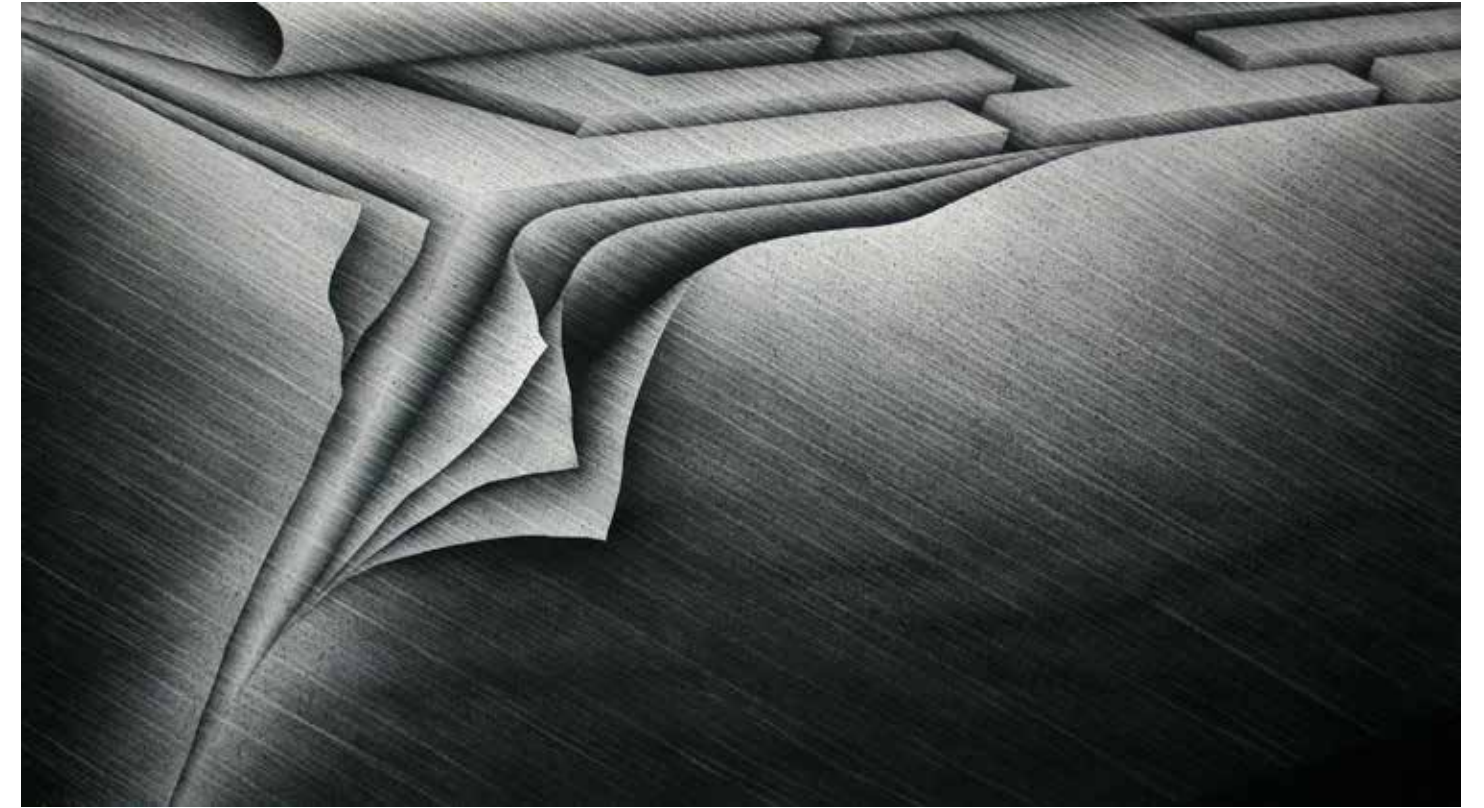
Living so close to the limits of our visual perception, change—even great change, becomes invisible in the here and now. It is often only by reaching beyond what is immediately appreciable to the eye that the effects of change come into focus.

This installation of Photopolymer etchings, based on macroscopic views from above (hurricanes and cold war military airfields) juxtaposed with electron microscope images (leaf surfaces and seedpods), the view from within, explores how natural and human worlds intersect through the simultaneous constructive and destructive forces of nature and human endeavor. Seedpods are genetic warehouses of nature, lifted and carried in the wind to new environments, the DNA of new life but often at the cost of mutating homeostatic species. Similarly, military airfields are the macro genetic warehouses of human endeavor aimed towards the cost of war, the ultimate invasive act. Hurricanes, great climatic mixers of wind, water, driven by ever globally warmer ocean currents are increasing in numbers and volatility, simultaneously bring destruction and new life to the environments they traverse.

*Invasive Species.* Intaglio-type Photopolymer Prints



*Invasive Species. (Detail)* Intaglio-type Photopolymer Prints



*Unfolding.* Mixed Media Drawing

## NOTES

COVER. *Spiral*. Mixed Media Drawing, 48 x 90 inches. Media: pastel, acrylic, colored pencil/on paper.

PAGE 2. *Game*. Mixed Media Drawing, 48 x 67 inches each—2 panels. Media: pastel, acrylic, colored pencil/on paper.

PAGE 7. *Quake*. Mixed Media Drawing, 48 x 90 inches. Media: pastel, acrylic, colored pencil/on paper.

PAGE 8, 9. *Historical Vortex*. Mixed Media Drawing, 48 x 67 inches each—2 panels. Media: pastel, acrylic, colored pencil/on paper.

PAGE 13. *Small Botanicals: Botanical Maze 1, 2, 3*. Graphite and Color Pencil Drawings, 18 x 24 inches each (3 images).

PAGE 10. *Polarity*. Mixed Media Drawing, 31 x 41½ inches. Media: pastel, acrylic, colored pencil/on paper.

PAGE 14. *Game V*. Mixed Media Drawing, 29 x 47 inches. Media: pastel, acrylic, colored pencil/on paper.

PAGE 16, 17. *Game*. Mixed Media Drawing, 48 x 67 inches each—2 panels. Media: pastel, acrylic, colored pencil/on paper.

PAGE 18. *Amphiteatre*. Mixed Media Drawing, 20 x 46¼ inches. Media: pastel, acrylic, colored pencil on paper.

PAGE 19. *Maze*. Graphite Drawing, 30½ x 42¼ inches.

PAGE 19. *Spiral*. Graphite Drawing, 30½ x 42¼ inches.

PAGE 20. *Emergence*. Mixed Media Drawing, 31 x 42 inches. Media: pastel, acrylic, colored pencil/on paper.

PAGE 21. *Folding*. Mixed Media Drawing, 31 x 42 inches. Media: pastel, acrylic, colored pencil/on paper.

PAGE 22, 23. *Land Formations 3*. Mixed Media Drawing, 48 x 84 inches each – 2 panels. Media: pastel, acrylic, colored pencil/on paper.

PAGE 24, 26. *Invasive Species*. Intaglio-type Photopolymer Prints, 40 x 112 inches each—3 large, vertical prints. SEM images were made at the Royal Botanic Garden Edinburgh

PAGE 27. *Unfolding*. Mixed Media Drawing, 48 x 90 inches. Media: pastel, acrylic, colored pencil/on paper.

## ACKNOWLEDGEMENTS

Elizabeth Warren Graves Endowment, for continued support of the Department of Art and the Lord Hall Gallery.

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