

The thirteen artists in *Superheroes* isolate an emotion, place, or moment in time using universal and recognizable images to “draw” narrative from the scene or figure. Possibly a reaction to the overtly politicized agenda of identity-based art of the 1990s with its forcefully prescriptive agendas, these artists—working in a range of media such as drawing, painting, printmaking, collage, paper constructions, and animated short films—adeptly scrutinize the modern-day cultural frontiers of race, gender, and the implications of an increasingly non-linear digitally connected universe.

Half of the artists in *Tiger Mending* participated in the last two Whitney Museum of American Art Biennials—a major forum for emerging trends in contemporary art—and they all represent a relatively recent pulse in contemporary art comprised of mostly younger artists influenced by the do-it-yourself approach to zines and the visual language of cartoons, comix, Japanese animation, children’s books, and the graphic novel. Using such “lowbrow” styles, however, only heightens the impact of their embedded commentary.

Fundamentally, a narrative depicts some aspect of the world as shaped by

human beings. The basic human impulse to formulate information into a “story” figures prominently in all cultures, whether written, visual, or oral, and many of the works in this exhibition portray a moment on which either side resides the beginning and end of a nascent story.

Often conveying an underlying sense of anxiety and uncertainty about the world in the 21st century, these artists are like early explorers who visually “captured” seemingly objective information about their particular moment in time. However, such “ethnographic moments” are always filtered through personal experience. Whether animal or tree-headed people, women sewing

Elaine Lynch
Superheroes, 2003
 charcoal, blotter paper
 32 x 22 inches
 Courtesy the artist

Amy Cutler (below)
Tiger Mending, 2003
 etching, aquatint, chine collé
 9 7/8 x 9 7/8 inches
 edition of 12
 Courtesy the artist and
 Leslie Tonkonow Artworks + Projects, New York



Shahzia Sikander (cover)
Afloat, 2001
 silkscreen on Thai mulberry paper
 34 x 23 1/2 inches
 edition of 35
 Collection The College of Wooster
 Art Museum 2005.37
 Gift of The Burton D. Morgan Foundation,
 Akron Ohio

Jane South
Untitled (urban strip-London), 2005
 cut and folded paper, mixed media
 24 x 48 inches
 Courtesy the artist and
 Spencer Brownstone Gallery, New York



William Crow

Untitled (from the series), 2004

color-aid, watercolor, gouache, wallpaper, ink, museum board

dimensions variable

Courtesy the artist

tigers together, or small figures marooned in bleak snowscapes, these artists have stories to tell and points to make as they utilize the double-edged potential of familiar images to portray the subtle nuances and complicated issues of contemporary existence.

Roughly divided into four groups, the first includes the abstracted narratives of Elaine Lynch (Cincinnati, OH); Jane South (Brooklyn, NY); and William Crow (New York, NY), whose drawings, constructions, and collages might be "read" in any number of combinations. Shahzia Sikander (New York, NY); Amy Cutler (Brooklyn, NY); and Marcel Dzama (New York, NY) take as their reference point the ambiguity and pathos found in myth, domesticity, and children's books, and Laylah Ali (Williamstown, MA); Kojo Griffin (Atlanta, GA); and Chris Oliveria (Los Angeles, CA) focus their narratives on the psychology of the

figure. The fourth group, Robyn O'Neil (Houston, TX); Drew King (Cleveland, OH); Craig Kucia (Miami, FL); and Jeff Gauntt (Brooklyn, NY), explores the relationship between humans and the natural world.

Akin to the associative literary forms found in poetry, the abstracted collages and drawings of Elaine Lynch, Jane South, and William Crow are organized around a generally open-ended visual structure. Using silhouettes, pop-culture icons, and paper-doll cutouts, Elaine

Marcel Dzama

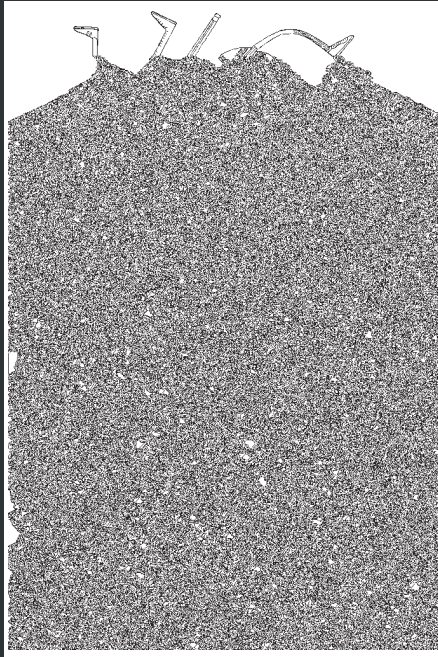
Der Selbstzestorer, 2004

unique silkscreen, ink on paper

22 1/4 x 20 1/4 inches

Courtesy the artist and

David Zwirner, New York



half-figures with their legs and feet
dangling out. To decipher the narrative,

Robyn O'Neil
Two Gathered on a Hill, 2004
graphite on paper
40 x 32 inches
Courtesy the artist and
Clementine Gallery, New York

Williamstown, MA

1. **2002**
ink on paper
16 1/2 x 11 3/4 inches
 2. **2002**
ink on paper
16 1/2 x 11 3/4 inches
- All works courtesy the artist and
303 Gallery, New York, NY

, New York, NY

3-5 **(from the series), 2004**
color-aid, watercolor, gouache, wallpaper, ink,
museum board
dimensions variable (each)
All works courtesy the artist

- , Brooklyn, NY**
- 6 **2003**
etching, aquatint, chine collé
9 7/8 x 9 7/8 inches (image)
edition of 12
 - 7 **2003**
etching, aquatint, chine collé
9 7/8 x 9 7/8 inches (image)
edition of 12
 - 8 **2003**
etching, aquatint, chine collé
9 7/8 x 9 7/8 inches (image)
edition of 12
All works courtesy the artist and
Leslie Tonkonow Artworks + Projects, New York, NY

New York, NY

- 9 **2004**
unique silkscreen, ink on paper
22 1/2 x 20 1/2 inches
- 10 **2004**
unique silkscreen, ink on paper
22 1/2 x 20 1/2 inches
- 11 **2004**
unique silkscreen, ink on paper
22 1/2 x 20 1/2 inches
- 12 **2004**
unique silkscreen, ink on paper
22 1/2 x 20 1/2 inches
All works courtesy the artist and
David Zwirner New York, NY

New York, NY

- 13 **2003**
acrylic on wood
60 x 120 inches (two panels)
- 14 **2004**
acrylic on wood
72 x 96 inches (two panels)
All works courtesy the artist and
Sikkema Jenkins & Co., New York, NY

, Atlanta, GA

- 15 **2003**
monotype, chine collé
30 x 38 inches (each)
- 17 **2004**
monotype, chine collé
20 x 16 inches (each)
All works courtesy the artist and
Cheryl Pelavin Fine Art, New York, NY

Cleveland, OH

- 20 **2004**
oil, tar, gesso on paper
27 x 34 inches
- 21 **2004**
acrylic on cut paper
18 x 24 inches
- 22 **2004**
folded paper
12 x 14 inches
- 23 **2004**
print from cut paper
8 x 10 inches
All works courtesy the artist

Miami, FL

- 24 **2004**
oil on canvas
60 x 60 inches
Courtesy Private Collection, Akron, OH
- 25 **2005**
oil on canvas
72 x 72 inches
Courtesy Private Collection and SHAHEEN
Modern and Contemporary Art, Cleveland, OH

Cincinnati, OH

- 26 **2003**
charcoal, blotter paper
32 x 22 inches
- 27 **2003**
charcoal, paper
32 x 22 inches
- 28 **2003**
charcoal, paper
32 x 22 inches
- 29 **2003**
charcoal, paint, paper
32 x 22 inches
All works courtesy the artist

Los Angeles, CA

- 30-34 **2005**
oil on wood panel
8 x 6 1/2 inches
30-32. Courtesy of the following collections:
Aimee Chang and Becky Escamilla, Los Angeles,
CA; Jeff Dauber, San Francisco, CA
Laurie Lazer and Darryl Smith, San Francisco, CA
- 35 **2005**
oil on canvas
30 x 36 inches
All works courtesy the artist and
Lizabeth Oliveria Gallery, Los Angeles

Houston, TX

- 36 **2004**
graphite on paper
40 x 32 inches
- 37 **#26, 2003**
graphite on paper
7 1/2 x 9 1/2 inches
- 38 **#24, 2003**
graphite on paper
7 1/2 x 9 1/2 inches
- 39 **#8, 2003**
graphite on paper
7 1/2 x 9 1/2 inches
All works courtesy the artist and
Clementine Gallery, New York, NY

2001

0. **2001**
silkscreen on Thai mulberry paper
34 x 23 1/2 inches
edition of 35
Collection The College of Wooster
Art Museum 2005.37
Gift of The Burton D. Morgan Foundation,
Akron, OH

- 1-2 **2000**
aquatint, sugarlift, chine collé
22 1/2 x 29 1/2 inches
Courtesy the artist and
Sikkema Jenkins & Co., New York, NY

Brooklyn, NY

- 3 **(urban strip-London), 2005**
cut and folded paper, mixed media
24 x 48 x 12 inches
- 4 **2001**

Appreciation and gratitude are extended to the artists in this exhibition whose art has so much generative potential and who so elegantly and eloquently excavate contemporary circumstances.

A number of galleries located in Cleveland, Los Angeles, and New York City graciously facilitated the loan of works to this exhibition. We thank the following for their assistance: Simone Montemurno, 303 Gallery; Leslie Tonkonow, Leslie Tonkonow Artworks + Projects; Gillian Ferguson, David Zwirmer; Cheryl Pelavin, Cheryl Pelavin Fine Art; Brett Shaheen, Shaheen Modern and Contemporary Art; Lizabeth Oliveria, Lizabeth Oliveria Gallery; Abigail Messitte, Clementine Gallery; Teka Selman, Sikkema Jenkins & Co.; and Erin Krause, Spencer Brownstone Gallery. In addition, we thank two private collectors in Cleveland and Akron for the loan of Craig Kucia's paintings, and the artists who made their work available for exhibition.

At Wooster the museum staff worked under tight deadlines to make everything happen. Appreciation for jobs well done go to Doug McGlumphy Museum Preparator for his illuminating exhibition design, and Betsy Myers and Joyce Fuell for their unfailing administrative support. Additionally college students Sarah O'Leary '06 and Missy Offenhauser '06 worked diligently on the excellent education resources associated with the exhibition.

Lastly but certainly not least, a very special thank you to The Margaret Clark Morgan Foundation, Hudson, Ohio, who so generously supported the exhibition, associated events, and educational materials. The Margaret Clark Morgan Foundation was established in 2001 by Margaret Clark Morgan and her husband, the late Burton D. Morgan. The Burton D. Morgan Foundation, Akron, Ohio, provided funding for the Burton D. Morgan Gallery, one of two galleries that comprise The College of Wooster Art Museum's public facilities.

Kitty McManus Zurko
Director/Curator
The College of Wooster
Art Museum

October 28 - December 9, 2005

The College of Wooster Art Museum
Ebert Art Center
Sussel Gallery and Burton D. Morgan Gallery

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1220 Beall Avenue, Wooster, Ohio 44691
330-263-2495 www.museum.wooster.edu

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Jeff Gauntt
Faithful Companion, 2004
acrylic on wood
72 x 96 inches (2 panels)
Courtesy the artist and
Sikkema Jenkins & Co., New York

emotional impact of the artist's commentary. And finally, yet perhaps most importantly, these artists draw the viewer into the story by using our hard-wired impulse to shape oral, written, and visual information into a narrative. It is at this point that there exists a very private moment when one realizes that in puzzling out what we are seeing and

creating a story to fit into, more than anything, that story reflects our own memories, personal history, biases, prejudices, and assumptions.

Kitty McManus Zurko
Director/Curator
The College of Wooster
Art Museum

Craig Kucia
when a thousand miles wasn't that far, 2004
oil on canvas
60 x 60 inches
Private Collection, Akron
Courtesy SHAHEEN Modern and Contemporary Art,
Cleveland

