

## ***Sited Memory / Underground Shadows***

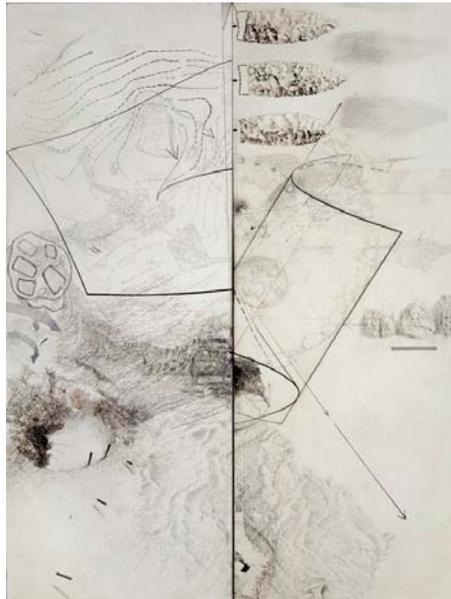
Drawings by Eve Ingalls

August 29 - October 21, 2011

Bernstein Gallery

Woodrow Wilson School of Public and International Affairs

Princeton University



***Folded Time, 1982-2009***

**Ink and graphite on raw canvas, 80 x 60 inches**

Photo Credit: Ricardo Barros

### ***Artist Statement***

Human cultures secure themselves in space by drawing and redrawing the earth's surface. The earth reveals successive stages of transformation caused by changing human attitudes. In the process of scraping, digging, erasing, creating and destroying walls and redrawing boundaries, we draw our fears and desires into the surface of the earth. These drawings leave traces throughout successive layers of cultural development. The surface of the earth is a place of encounter between nature and human drawing acts. It is a persistent palimpsest.

My drawings on raw canvas become archaeological sites. Raw, stretched canvas acts as the surface of the archaeological dig and drawing marks are my tools. The grid of the weave of the canvas and the rectangular drawing surface become a basis for locating and measuring. Marks burrow into the grid of the canvas weave, pulling forth fragments trapped in the ongoing action of physical and geological forces. The fragments imply the presence of ancient horizons buried deep underground. How do these ancient horizons relate to our own? How can we understand them? What can we learn from these ancient cultures? What do we owe them?

Filled with awareness that the past is shifting beneath us and science is uncovering new tools to extend our knowledge, I created new layers in the drawings. This can be seen in the drawing ***Folded Time***. The new layers reveal fewer archaeological fragments and more devices (charts, graphs, maps, and drawings of scientific models) used by humans to understand our world. I wished to create unusual landscape terrains, as seen through these devices. Here we experience the energy of natural forces not by a representation of rivers, mountains, and trees, but by streams of arrows, rocky shards, and graphs shaped like mountains. These new layers heighten the viewer's sense that a site, a place from which we can remember those who came before us, is in process of being discovered.

### ***Artist Bio***

Eve Ingalls received a BFA and a MFA from the Yale University School of Art, and she attended the Skowhegan School of Art. She was one of two artists representing the United States at The Holland Paper Biennial 2006, held at the Coda Museum and the Museum Rijswijk in the Netherlands. Her sculpture was exhibited at the Art Forum in Kyoto, Japan in 2007, and at the Schokland Museum, a UNESCO World Heritage Site in the Netherlands in 2003. Her work has also been exhibited throughout the United States including exhibitions at the Aldrich Museum, Ridgefield, Connecticut; the Cleveland Museum of Art; The Bruce Museum, Greenwich, Connecticut; The New Britain Museum, Connecticut; The New Jersey State Museum; The Hunterdon Museum, Clinton, New Jersey; The Kalamazoo Institute of Arts; and on Governors Island. Her work is represented in Museum collections in the Netherlands and the United States, including the Schokland Museum, the Netherlands, and the Hunterdon Museum, the Noyes Museum, the Zimmerli Museum, and the New Jersey State Museum. She was a recipient of a Visiting Artist grant to create work at the Awagami Papermaking Factory in Tokashima, Japan. She was also a New Jersey Printmaking Fellow at the Brodsky Center, Mason Gross School of the Arts, and a recipient of a Cultural Grant from the Netherland-America Foundation.