



# Fall SOLOS 2016

*on view*

OCTOBER 15 - DECEMBER 18, 2016

*featuring*

**MICHAEL BOOKER**

**AMANDA BURNHAM**

**LEWIS COLBURN**

**MARION COLOMER**

**LIZ GUZMAN**

**ANDREW HLADKY**

**MICHELE MONTALBANO**

Arlington Arts Center (AAC) is a 501(c)(3) nonprofit contemporary visual arts center dedicated to presenting and supporting new work by regional artists in the Mid-Atlantic states. Through exhibitions, educational programs, and subsidized studio spaces, AAC serves as a bridge between artists and the public. The goal is to increase awareness of, appreciation of, and involvement in the visual arts in Arlington County, VA and the region.

AAC was established in 1974 and has been housed since 1976 in the historic Maury School. Our facility includes nine exhibition galleries, working studios for twelve artists, and three classrooms. At 17,000 square feet, we are one of the largest non-federal venues for contemporary art in the Washington DC metropolitan area.

## About the Exhibition

Arlington Arts Center produces its flagship SOLOS exhibition twice annually, once each spring and once in the fall.

Together these shows feature 14 artists from across the Mid-Atlantic Region who've each submitted a proposal for how they'd present their work in AAC's galleries.

Proposals undergo a rigorous review by AAC staff and two outside jurors.

**Sarah Newman**, Independent Curator and **José Ruiz**, Director & Faculty, MFA in Curatorial Practice at Maryland Institute College of Art made recommendations for the **Fall 2016** and the **Spring 2017** soloists.

SOLOS artists grapple with a variety of themes and concepts using myriad media.

While the works are distinct and varied, common threads and themes naturally emerge.

**Andrew Hladky's** accumulations of cocktail sticks and oil paint bring to life abstract, chaotic landscapes while **Amanda Burnham's** site-specific installations depict slip-shod, fragmented cities made from cardboard, tape, and paint.

This selection of artists also reflects both an underlying and more overt interest in the figure and representation.

From **Marion Colomer's** large-scale paintings depict lush green jungles entangled with faded, graphite bodies engaged in sexual acts.

**Michael Booker's** paintings obscure bodies and invent history as **Lewis Colburn's** sculptures fragment faux historical figures.

Historical inflection permeates both artists' works as in the case of Colburn's *Early America* series of sculptures riffing on various historical objects.

Ambiguous narratives and false histories also emerge from Booker's fusions of everything from personal history, pop-culture idioms, and Congolese artifacts.

**Michele Montalbano** dives into the social psyche with her mash-up of found and invented wallpapers in an installation that references the late 19<sup>th</sup> Century short story, "The Yellow Wallpaper," by Charlotte Perkins Gilmore.

Meanwhile, **Liz Guzman's** hyper-colored paintings deploy sunset hues and dense botanical forms while playing between surface and depth of each composition.

The work, while varied in media, execution, and content, reflects AAC's constant interest in reflecting and discussing the social, historical, and personal issues that permeate contemporary art and life.



Marion Colomer, *A Man*

## About the Artist

**MICHAEL BOOKER** is an artist originally from Jackson, MS who uses memory to record narratives filtered through time. He holds a BFA in Painting from Mississippi State University, and came to Maryland to earn his MFA in Studio Art from the University of Maryland College Park in 2012. He has exhibited in numerous galleries around the country including University of Maryland Eastern Shore (MD), Morgan State University (MD), University of Alabama (AL), and DC Arts Center (DC). Currently he is an Assistant Professor of Art at Montgomery College's Takoma Park/Silver Springs campus.

*woven and  
reconstructed  
to reveal new  
narratives*



**MICHAEL  
BOOKER**

FALL SOLOS 2016 · Arlington Arts Center



*HSG Bust II (detail)*

## About the Work

Michael Booker's latest series *The Huntview Sculpture Garden* combines personal memories with an interest in art history and African American culture. Booker creates artificial artifacts that document a version of the past for the future. The works reflect the fragility of time and seek to establish a temporary permanence through memories left behind. Working in a mix of figuration and abstraction, canvases are woven and reconstructed to reveal new narratives of half-truths and familiar unknowns. Busts of a man are hidden behind layers and barriers that prevent access to a total understanding. Booker references tablets and lukasas (Congolese memory boards) embedded with a collection of symbols with meanings that are no longer known.

**MICHAEL BOOKER**

## About the Artist

**AMANDA BURNHAM** makes drawings and installations based on her explorations and encounters with the city. Her work has been exhibited internationally, at venues including the Volta Art Fair (Basel, Switzerland), the Delaware Center for Contemporary Art (DE), the Aldrich Museum of Contemporary Art (CT), the Toledo Museum of Art (OH), the American University Museum at the Katzen Arts Center (DC), the Cranbrook Institute of Art (MI), Benrimon Contemporary (NY), and in print in *New American Paintings*. She has received awards from the Greater Baltimore Cultural Alliance, the Maryland State Arts Council, and the Creative Baltimore Fund. Her residencies include the Embassy of Foreign Artists (Geneva, Switzerland) and the Swatch Art Peace Hotel (Shanghai, China). Burnham lives in Baltimore, MD, where she is an Associate Professor at Towson University.

*a constant state of deconstruction,  
rebuilding, and recycling*

A close-up portrait of Amanda Burnham, a woman with dark, wavy hair, smiling warmly at the camera. She is wearing a small gold stud earring.

**AMANDA  
BURNHAM**

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*Drift*

## About the Work

Amanda Burnham makes outsized wall drawings of cities culled from piles of paper scraps. Burnham finds inspiration in and admires the adaptive sensibility of tinkerers, patchers, foragers, and those who make-do. The work reflects an interest in our urban landscape as apartments become organizing posts, lots become soccer pitches, and stoops become gathering places. Though the installations do not depict people, a human presence is felt through the artist's interest in

how cities and architecture are activated. Like cities, Burnham's drawings and installations are in a constant state of deconstruction, rebuilding, and recycling. Old components are stuffed into bags for eventual reuse in later drawings. A bank of rowhomes becomes a teetering television antenna, or a sign becomes a sidewalk. The parts, the process, and the joints are consciously exposed, where tape functions as both an adhesive and as a line.

**AMANDA BURNHAM**

## About the Artist

**LEWIS COLBURN'S** work has been shown throughout the United States, at venues including the Pennsylvania Academy of the Fine Arts (PA), Hallwalls Contemporary Arts Center (NY), the Pittsburgh Center for the Arts (PA), and the School 33 Art Center in Baltimore (MD). His work has also been featured in *Sculpture* magazine. Colburn holds a BA in studio art and Russian language from St. Olaf College (MN), and an MFA in

sculpture from Syracuse University (NY). He has participated in residency programs at the Center for Land Use Interpretation (UT), the Vermont Studio Center (VT), SculptureSpace (NY), and D'Clinic Studios (Hungary). Colburn is also a member of NAPOLEON, an artist-run project space in Philadelphia's Rollins Building, and teaches sculpture at Drexel University in Philadelphia (PA).



# LEWIS COLBURN

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*Homespun*

## About the Work

At best, objects make unreliable tour guides. They cannot argue with the narratives we imagine for them. Lewis Colburn's sculptures start from meticulous replicas of historical objects. Playing on the relationships between objects and their means of display, Colburn's work questions how we construct and re-tell the narratives that become our histories. *Early America* takes as its point of departure the artifacts and material culture of late 18th-century America, and the romanticized national narrative which surrounds this era. Referencing museum displays and living-history sites, the sculptures in *Early America* generate their own little slippages between past and present, whether or not the objects can 'pass' as authentic.

*slippages  
between past  
and present*

## LEWIS COLBURN

*bodies are left blank,  
present in their absence*

## About the Artist

**MARION COLOMER**, a French painter, has been based in Washington, DC since 2013. She has lived in Paris, New York, and New Delhi, and has had numerous exhibitions in France and India. Colomer graduated from Paris' Ecole Nationale Supérieure des Beaux-arts in 2008 with an MFA in painting. She is currently working as a painting conservator at the US Capitol, restoring the Brumidi Corridors murals. Most recently Colomer was named an S&R Foundation fellow at the residency program for DC artists, housed at the Fillmore School in Georgetown. Colomer's work is rooted in the question of intimacy, treated with sensuality and turned towards the "other." Colomer's paintings reflect an interest in the hand and traditionally female crafts, in which ornamentation and beauty are rendered in layers of bitter and acerbic meaning.



*A Couple (2)*

## About the Work

In Marion Colomer's recent work, *Melancholia*, beauty oscillates between daydreaming and doubt. Colomer's large-scale watercolors guide the viewer toward a different perspective of the intimate. The work is in constant tension of regression, double meaning, and contradiction. In moments of narrative, sometimes the artist presents the Edenic lush jungle, where other times nature is all-consuming and dangerous, speaking to the threat of death that awaits us. Images of raw sexual desire are at once divested of meaning, lifted out of the realm of the pornographic, and detoxified in the soft renderings of drawn bodies, their expressions reflecting the melancholy of lost desire. The bodies are left blank, present in their absence as if their fragrance and essence faded. This series started with the sensuality of a scent, a perfume that would, to some, smell like a lost paradise, with a fragrance of green leaves and rainforest, while others would experience within this effluvia something dangerous, a smell of dampness, or of decomposing soil. For this immersive installation Colomer collaborated with Dana El Masri, NYC based perfumer, to create an original scent.

# MARION COLOMER

# MARION COLOMER

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## About the Artist

**LIZ GUZMAN** is an artist living and working in the DC metro area. She received her BFA in painting and printmaking from Virginia Commonwealth University in 2013. She has exhibited at the Satellite Art Fair (FL), Gallery 5 (VA), Jordan Faye Gallery (MD), and in *Light Wishes Only to be Land* at Arlington Arts Center (VA). Her work has been featured in *New American Paintings*, *Fresh Paint Magazine*, *Hyperallergic*, and *Studio Visit Magazine*. Guzman's work is in the collections of Capitol One and Page Bond Gallery in Richmond and she recently held a residency at the Vermont Studio Center.

*an abstract  
narrative of  
personal identity*



**LIZ  
GUZMAN**

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*I love you*

## About the Work

The nuance and sensuality of light are central elements to Liz Guzman's mixed media paintings. Rather than functioning as a backdrop, rocks and leaves serve as primary figures and create their own syntax for the environment they inhabit. Utilizing various painting, screen printing, and mold-making techniques, Guzman creates isolated landscapes and embellished surfaces with recurring and clichéd symbols of tropics and

girlhood fantasy. Weaving together mundane materials like acrylic fingernails, plastic heart-shaped earrings, and painted botanical forms with saccharine sunsets, the artist composes an abstract narrative of personal identity. The works, at once ebullient and feminine, play with surface and depth between tightly packed and patterned passages and expansive candy-colored vistas.

**LIZ GUZMAN**

## About the Artist

**ANDREW HLADKY** is an English artist who now lives and works in Philadelphia. He received an MA in painting from Wimbledon School of Art, London, and has since exhibited widely, in London, around the UK and internationally. In 2010 he won the London Art Award at the London Festival Fringe, and in 2015 he was shortlisted for the East London Painting Prize. As part of the collaborative group, On Innards, he published

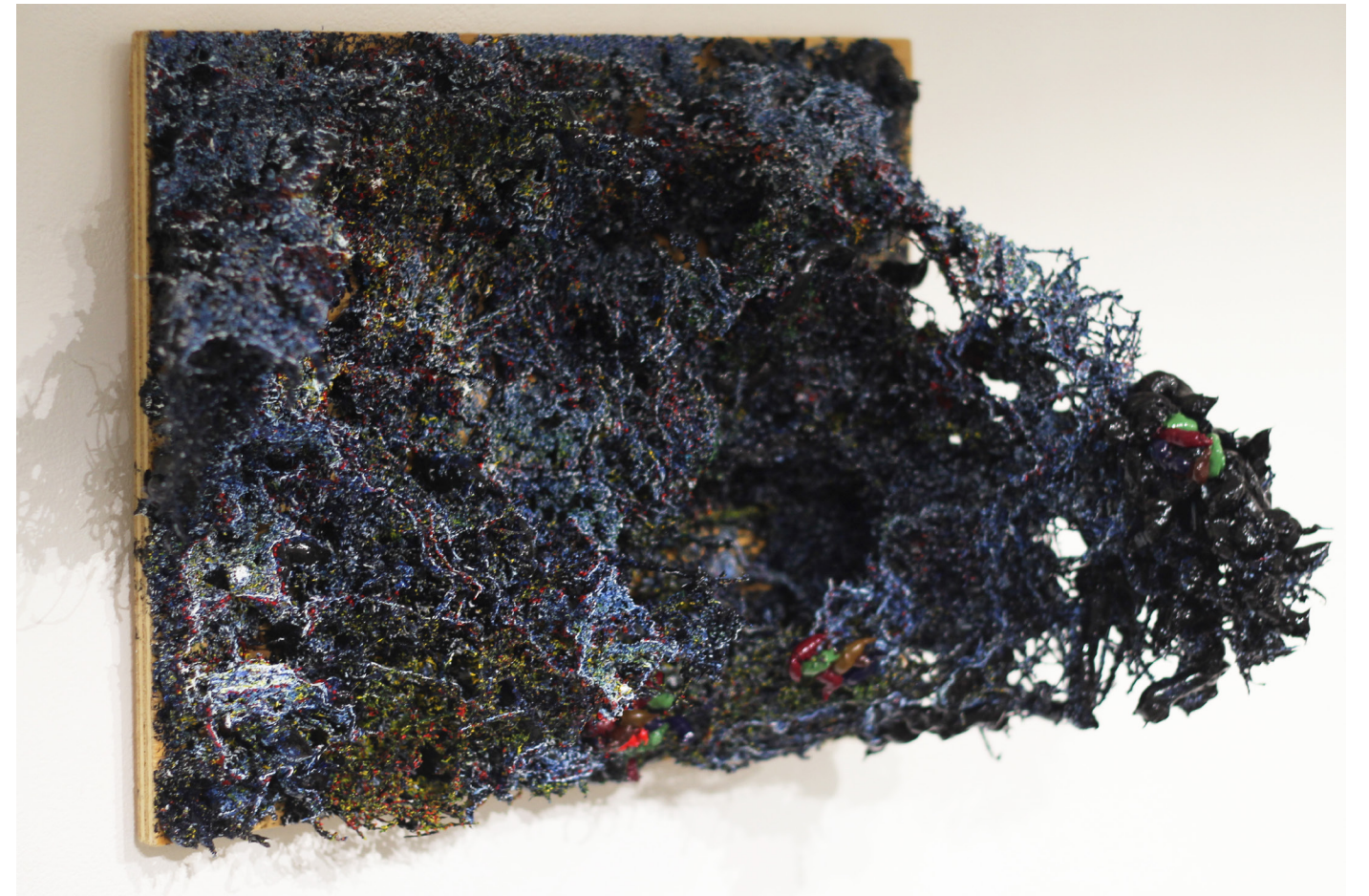
a 200-page artist's book in September 2015, available through bookRoom Press. He has been awarded many fellowships and residencies around the USA, including at Yaddo (NY), Jentel (WY) and the Kimmel Harding Nelson Center (NE). He held his first solo exhibition in the US in August 2016 as the Summer Artist in Residence at Artspace, Raleigh (NC).

*irradiated worlds of multiple sunsets  
and repeating horizons*



**ANDREW  
HLADKY**

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*Its Looking Out Thru Our Eye Hoals*

## About the Work

Andrew Hladky makes sculptural paintings and paint sculptures. Using sharpened bamboo sticks he applies raised spikes of oil paint straight from the tube in layers with recycled and broken sticks and shavings incorporated into the growing structure. They are a form of 3-dimensional pointillism; painstakingly made pixelated images that rest upon intricate paint formations. The images he paints mix commercial and personal scenes into irradiated worlds of multiple sunsets and repeating horizons. Material and process are given their own strange agency within these scenes. Paint accumulates in repetitive gestures, slowly creeping out into the gallery as if it were alive and growing. This buildup opens fissures within the image, causing it to distort and break down, acting as a lure for other, darker and more bodily, associations.

**ANDREW HLADKY**



## About the Artist

**MICHELE MONTALBANO** was born in Los Angeles, CA and is based in the Washington, DC area, where she received a MFA in painting from the George Washington University. She works as a painter, printmaker, and installation artist. She has received fellowships at residency programs including the Vermont Studio School. Awards include the Strauss Fellowship and the David Lloyd Kreeger Prize. Montalbano's work has been exhibited in numerous group exhibitions and solo shows in the DC area including Gallery Plan B, McLean Project for the Arts, and Hillyer Art Space.



**MICHELE  
MONTALBANO**

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*Hide and Seek*

*fragmentation of pattern into  
spontaneous narrative*

## About the Work

Michele Montalbano's most recent body of work takes inspiration from the short story "The Yellow Wallpaper," written by Charlotte Perkins Gilman in 1892. This narrative, in which a woman suffering from depression sees frightful, nightmarish shapes in the patterns of her wallpapered room, provides formal and conceptual influences for Montalbano's project. This installation deploys recurring patterns on collaged and

cut wallpaper related to different lines of the story. The artist's motifs play with this idea of apophenia, a phenomenon in which one sees recognizable shapes in repeating patterns. By playing with the fragmentation of pattern and narrative, Montalbano creates opportunities for spontaneous associations between unconnected images in order to transform disparate sources into a more interesting or beautiful image.

**MICHELE MONTALBANO**



*Untitled (detail)*

Wyatt Resident Artists Gallery | *Third Patterns*

## About the Work

Alice Whealin's artworks explore alternative ideas of landscapes and human bodies. She combines expressive drawing, image-making, formal processes, and saturated color with distinctive forms to produce disciplined paintings. Her wood panels and transparency works in ink are at once playful, abstract, and meticulously structured. The exhibition title, *Third Patterns*, is a popular science reference to the 'new life structures,' created when two patterns are combined or layered. Whealin has built each of the works with overlapping, painted, gestural lines, and areas of ink. She explores the expressiveness and beauty of color and drawing, along with form and scale in these new works in ink.

*at once playful,  
abstract, and  
meticulously  
structured*

**ALICE WHEALIN**

## About the Artist

**ALICE WHEALIN'S** works have appeared in museums, institutions, and galleries nationally and internationally. She has exhibited widely in the DC metro area for more than 20 years, with solo exhibitions at the McLean Project for the Arts (VA), the Artisphere (VA) and the George Mason Professional Center (VA). Her works have been included in curated exhibitions at the Robert Brown Gallery (DC), Arlington Arts Center (VA), VisArts Rockville (MD), Esther M. Klein Art Gallery

(PA), Glen Echo Park Partnership for Arts and Culture Gallery (MD), the Howard County Fine and Performing Arts Center (MD) and the Kennedy Center (DC.) Her work has been featured on Voice of America China, NBC News and in a video produced by the Artisphere, and is in the permanent collection of the Museo Della Carta in Fabriano, Italy. Most recently, she was included in a group exhibition at The Painting Center (NY).

*photo by Dawn Whitmore*



**ALICE  
WHEALIN**

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# Exhibitions at Arlington Arts Center

October 15 - December 18, 2016

*FALL SOLOS 2016* | Main and Lower Level Galleries

*Alice Whealin: Third Patterns* | Wyatt Resident Artists Gallery

November 4 - December 18, 2016: *Dia de los Muertos* | Jenkins Community Gallery

## Additional Programming

**FALL SOLOS 2016 GALLERY TALK:** December 10, 2016, 1 – 4 pm

AAC will host a gallery talk to connect artists with the community in a discussion of the variety of themes and ideas presented in this edition of AAC's **SOLOS** series.

## Classes\*

### Fall 2016

Oct 25 – Dec 22, varies: Youth & Adults Weekly Classes

Fri, Nov 4: Dia de los Muertos Youth Workshop

Tues, Nov 8: Art's Cool! Art School! Election Day Youth Workshop

Sat, Dec 10: Gift Mania! Youth Workshop

Wed, Dec 14: Handmade Holidays Adults Workshops

Art classes at AAC are designed to engage students from start to finish! Whether you're a seasoned artist or just beginning to pick up a paintbrush you'll find a variety of original art classes year round here. Students learn about history, sociology, and critical thinking through the context of contemporary visual art. Taking what they've learned, students create unique projects that strengthen and reinforce fundamental art skills like drawing, observation, and decision-making. Classes are small, scheduled to fit easily into the school or work day, and tuition is priced to be delightfully affordable.

\*register online at [www.arlingtonartscenter.org/education](http://www.arlingtonartscenter.org/education)



## Hours & Location

Metro: Silver & Orange Lines: Virginia Square 

3550 Wilson Boulevard

Arlington, VA 22201

703.248.6800

Arlington Arts Center is free and open to the public Wed – Sun, 12 – 5 pm, or by appointment

## Staff

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