

MARY ANN STRANDELL
TRANSIT TERRAIN AND OTHER SPATIAL NARRATIVES



BRADBURY ART MUSEUM
JULY 13 - AUGUST 30, 2023

“*Transit Terrain and Other Spatial Narratives*” includes the following works: a site-specific, ink drawing installation with artworks, oil paintings, new 3D lenticular prints, printed wall images, ink studies, and the 2016 GIF animated film titled *These Exhaling Sounds*.

In Windgate Gallery is located a contemplative, site-specific installation titled *Reacquisition*. This monumental installation brings an image of the Palais PaarViennese period room from The Metropolitan Museum of Art in New York City with an array of counter-active lenticular prints and lush oil paintings placed upon an in-situ, handmade ink drawing. The configuration of this main installation considers the inter-changing states of historic representation placed within this contemporary moment. The static image of the ink rendered Palais Paar Viennese room is an appropriated classical Rococo boiserie. It is collectively known as a place to

gather, converse, negotiate, and entertain.



The boiserie represents locations of soft political intrigue and various dalliances in the meeting places of heads of state, such as in Davos, or Versailles, or the White House. Through these representations and trajectories of historic place, we traverse. In films these salons set a tone, in history museums they transport the viewer. In our post-technological society, these places for gathering are transposed and replaced by our hand-held devices with texts,

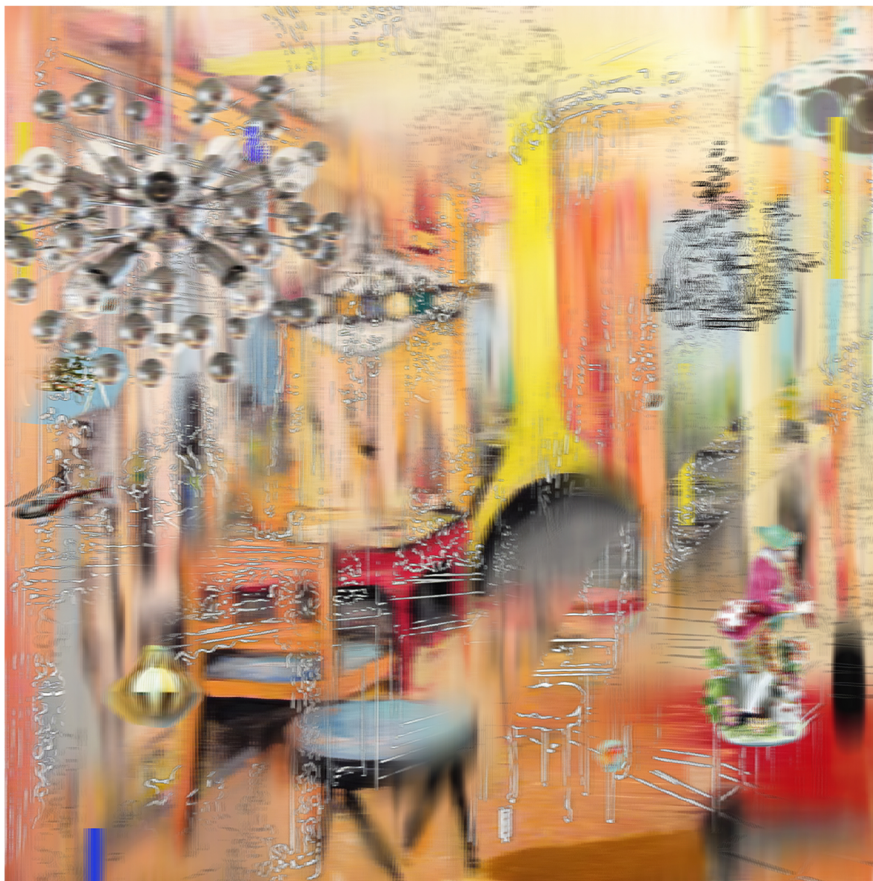
time-chats and desktop interactions. In *Reacquisition*, we experience a multiverse of stimulus and connectivity in a nano-second. This process of motion and containment is a paradoxical read on content and experience. These antique sites of the conduct of power are balanced against our fragmented and contemporary moment. My installation slows down this experience to see our oldest technology, ink drawing, overlaid by renderings of architectural icons such as the 3D lenticular of The Apple Store Staircase and Richard Neutra's California modern interior, as well as a Frank Lloyd Wright Taliesin. Additional pieces include works from my various series: *Mad Men*, *The Porcelain Flower*, *Bamboo Forest*, and the *Miners Shaft*.

Using paintings and 3D lenticular prints, the exhibition continues to depict the material culture of architectural structures and natural

porcelain objects. These works share an observed reality with a certain fidelity to appearance. They are worked back into with oil drawing and a built up surface blur heading towards stationary focal points.

This long held process of mine is translated into the medium of 3D lenticular prints. With this medium, I create a multi-layered collage with computer software to determine an interplay of embedded imagery. Once the proofing is finished, fabrication includes high tech printing with an optical lens surface that allows the layers to move, activated by the viewer. Of these works, curator Juliette Yuan wrote, 'The liminal presence of these painted environs, both the interiors and cityscapes, connote a fractured space-time continuum embodied by the pictorial plane.'"

- Mary Ann Strandell, June 2023

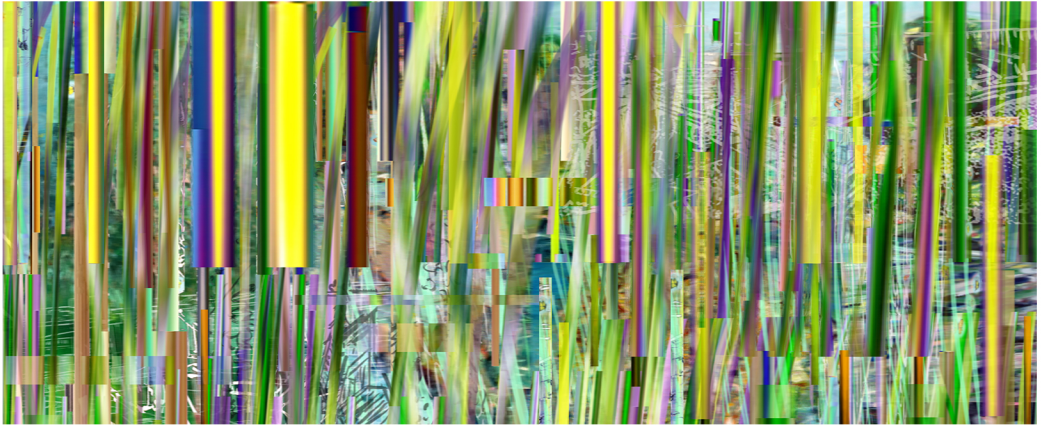


Mary Ann Strandell, *Megan Draper's LA with Drones*, 2016 - 2020,
3D lenticular media, 32 x 32 inches



Mary Ann Strandell's works are a movable terrain between image, media, and their myriad histories. Her ideas of perception and time explore the paradox of mediated images through painting, 3D lenticular media, moving-image, and installation. Using imagery of cultural memes, she brings into play a query of location, placement, and source. Drawn from the internet and from her own photography, the works arc to include a mash of notable mid-century and modernist buildings, New York City construction sites, renditions of period rooms, and porcelain objects from the ancient and contemporary

trade routes. There is a constant process of visual translation in her work. From the site-made photo documenting oil paintings, to the 'staged for the archive' internet image, or the casual note of found photography, these speculative transcriptions are set in motion. Her primary sources of traditional oil painting and drawings are often reengineered from single planar views into the multivalent 3D lenticular media. Her on-site ink drawing installations that combine paintings and 3D lenticular are part of her matrix of transitory systems of representation.



Front: **Mary Ann Strandell**
Porcelain Flowers Yellow, 2021
3D lenticular media
17 x 16 inches

Interior left: **Mary Ann Strandell**
Transit Portal, 2020 - 2021
ink drawing in situ with 3D lenticular media
50 feet
installation at ArtPort Kingston, Kingston, NY

Interior right: Mary Ann Strandell in front of *The Boucher Room*, Photographed by Jay Pickthorn

Back: **Mary Ann Strandell**
Transit Trail Train Bottoms (detail), 2018
3D lenticular media
42 x 64 inch diptych

BRADBURY ART MUSEUM
JULY 13 - AUGUST 30, 2023

BradburyArtMuseum.org

201 Olympic Drive
Jonesboro, AR 72401

Museum Hours
Tuesday - Saturday: 12 - 5pm

BAM

STATE