

EXHIBITION CHECKLIST

***Draped painting #10*, 2014**
Acrylic paint on wooden peg
28 x 10 x 9.5 inches

***Folded Painting with Blue and Orange*, 2014**
Folded acrylic paint on Alupanel on backing frame
6 x 12 x 12 inches

***30 color tests*, 2012**
Acrylic paint and grommets
30 squares, 8 x 8 inches each, 44 x 53 inches overall

***Crumpled painting on a shelf*, 2014**
Acrylic paint on wooden shelf, glue
10 x 24 x 11 inches

All works courtesy of the artist and Luis De Jesus Los Angeles.
This exhibition series is organized by Sinéad Finnerty-Pyne.

Armory Center for the Arts, in Pasadena, California, believes that an understanding and appreciation of the arts is essential for a well-rounded human experience and a healthy civic community. Founded in 1989, the Armory builds on the power of art to transform lives and communities through presenting, creating, teaching, and discussing contemporary visual art.

ARMORY

145 North Raymond Avenue
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cover
Draped painting #10, 2014
photo: Richard Nicol

inside
*Folded Painting with
Blue and Orange*, 2014 (detail)
photo: Richard Nicol

EXPANDING ON AN EXPANSIVE SUBJECT

PART 1

JULY 13 - AUGUST 31, 2014

Margie Livingston

Paint as canvas



PAINT AS CANVAS

During the Renaissance, canvas emerged from the Venice sail industry as a durable, lightweight, and transportable material that could sustain varying temperatures, making it the surface of choice for painters at the time. Today, canvas has become so synonymous with painting that Merriam-Webster defines a canvas as “a painting made on a piece of cloth.”¹ Likewise, the term painting is defined as “a picture made by putting paint on a canvas.”²

Margie Livingston, however, maintains that by abandoning the traditional canvas she is able to push the idea of painting as a “flexible” medium that can be expanded upon while still engaging with the traditions that have come before. Livingston uses key painterly tropes of color, composition, and materiality, sans the literal application of paint to a canvas, to create self-contained objects with pure paint. Her process involves the use of large quantities of acrylic paint poured onto her studio floor; the paint eventually becomes building blocks to construct layered abstract sculptures she calls “paint-objects.” By eliminating the canvas, Livingston affirms paint’s ability to support itself as a medium (both physically and metaphorically), while revealing the fabric-like appearance of its poured state.

The exhibition *Paint as canvas* includes a selection of Livingston’s paintings that are created from a single layer of poured material (broadly referred to as paint skins) that has been manipulated into a variety of forms. The skins are folded like bedsheets, draped over hooks, and dangled over the edge of shelves. The supple objects stretch and sag with the force of gravity, providing an immediate tactile extension of the human body. Her monochromatic “draped paintings,” for instance, reference not only the canvas on which paintings traditionally have been made, but also the drapery that has veiled and exposed flesh throughout the history of art.

¹“canvas.” Merriam-Webster.com. 2014. <http://www.merriam-webster.com> (30 June 2014).

²“painting.” Merriam-Webster.com. 2014. <http://www.merriam-webster.com> (30 June 2014).

EXPANDING ON AN EXPANSIVE SUBJECT

After a series of deaths and rebirths, painting has emerged in recent decades in an expanded form: as a medium, material, process, object, concept, and discourse.

Expanding on an expansive subject features nine artists’ investigations of painting’s range and potential as a cross-disciplinary medium and its relationships to the disciplines of sculpture and performance. The exhibiting artists embrace contemporary painting’s lenient disciplinary boundaries as they embrace a newfound freedom with the medium.

The show asserts a unique model as a group exhibition displayed as individual solo projects in the Armory’s intimate Pasadena Art Alliance Gallery adjacent to the Outpost@Armory archive located on the Armory’s second floor. Each of the nine parts of *Expanding on an expansive subject* will run for approximately six weeks.

BIOGRAPHY

Margie Livingston is a Seattle-based artist who earned her MFA in Painting from the University of Washington, Seattle (1999). Recent exhibitions include *Twenty Gallons*, Los Angeles Contemporary Exhibitions; *Fresh Impressionism*, Seattle Art Museum; *Chamber Music*, Frye Art Museum, Seattle; and *Splash! Liquid Energy Spattered*, at Carnegie Art Museum, Oxnard, CA. Her artwork is in the collections of 4Culture, Henry Art Gallery, and Seattle Art Museum, all in Seattle; Tacoma Art Museum and the Whatcom Museum in Bellingham, WA; and the Shenzhen Fine Art Institute in China.