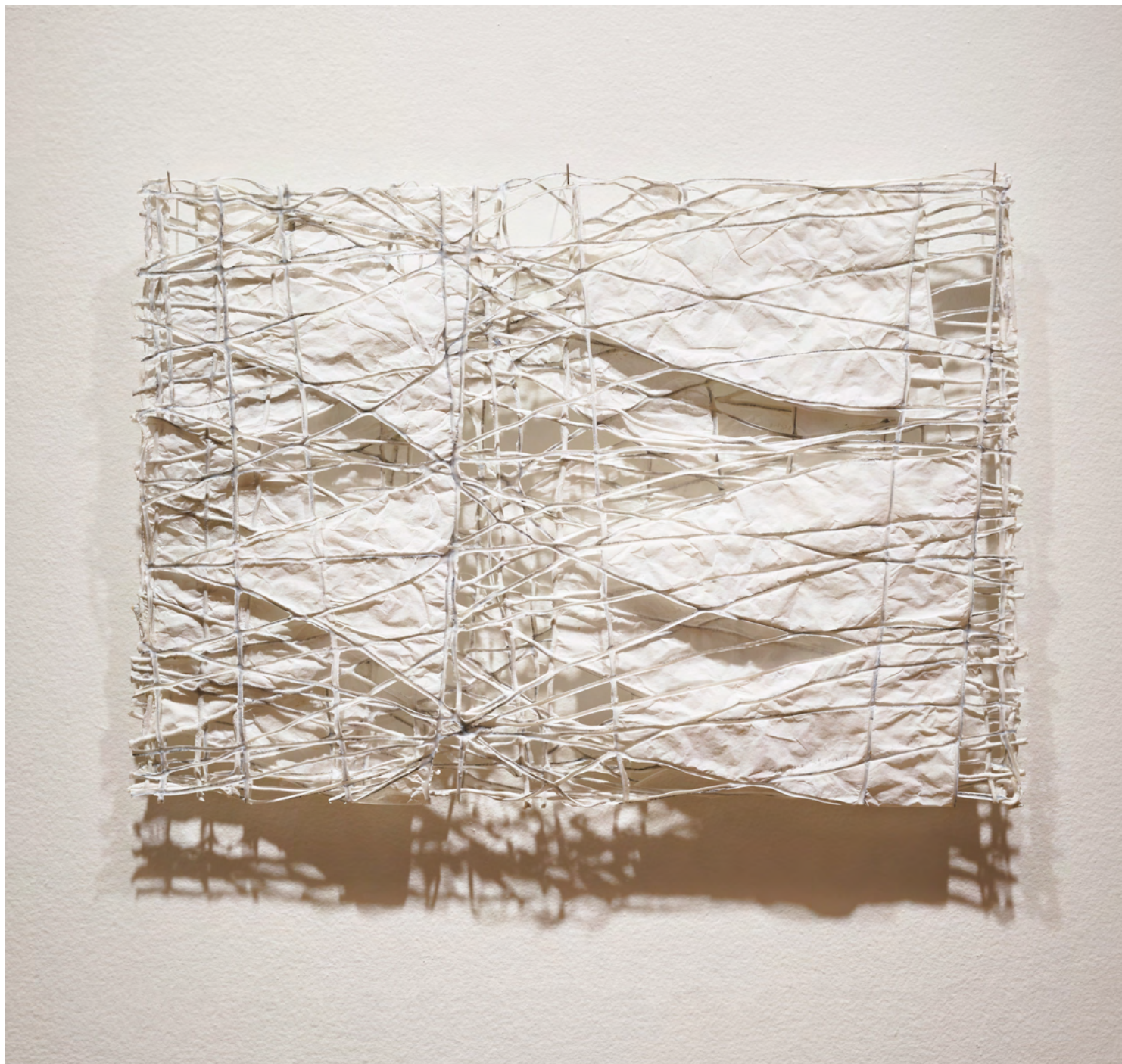


FLUX

SIGNE STUART

JAN 20 - JUNE 20, 2023

HODGES GALLERY



Photography by Andrew and Anjula Caldwell



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Photography by Andrew and Anjula Caldwell

Exhibition Statement

Flux alludes to natural and manmade networks from rivers, neural pathways, and quantum fields to systems of transportation and communications—everything interconnected and in flux. My visual vocabulary emphasizes line: single lines emerging from material; low relief line patterns forming flux fields and networks of relationships. Recent cut paper works, drawing/sculpture hybrids, generally consist of two or more overlapping panels hung away from the wall to create shadows. The cut paper works have evolved into achromatic works, unintentionally referencing the unified field theory of everything.

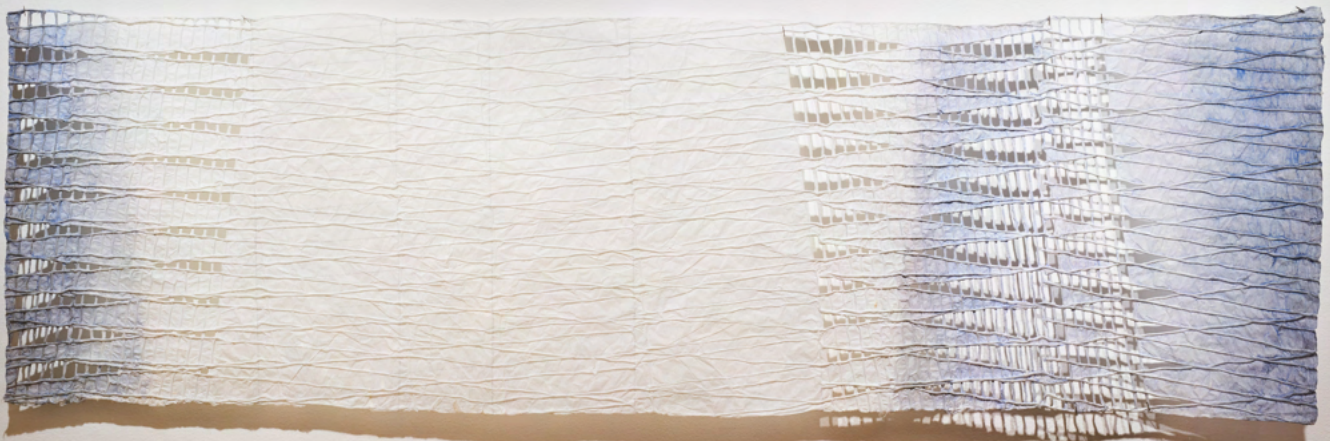
Light is an auxiliary medium, creating subtle and The field of consciousness contains everything known and unknown. The known is in the space and time of here and now. Artists and scientists use their observations and languages of metaphor and mathematics to move this threshold. Creativity, imagination, and desire continuously move the threshold between the known and unknown. Stones seem to be still and solid, yet on the quantum level of reality, the atomic particles of stones are in constant motion (flux) and there is considerable space between the moving atoms... a paradox between what we see and what is.

The artworks in *FLUX* reflect this paradox. Each piece is a visual metaphor of stillness in motion.

My making process relies on both intuition and intellect, juggles the uncertainties between concepts of order and chaos and acknowledges paradox and relativity. It is a process of experimentation and negotiation between ideas and materials, mimicking the ways consciousness combines and recombines subatomic particles into diverse forms of matter and energy: This becoming That.

— *Signe Stuart*

Photography by Andrew and Anjula Caldwell



FLUX

Stones seem to be still and solid, yet on the quantum level of reality, the atomic particles of stones are in constant motion (flux) and there is considerable space between the moving atoms... a paradox between what we see and what is. The artworks in FLUX reflect this paradox. They are visual metaphors of stillness in motion.

When I'm working in the studio, there is an ongoing negotiation between ideas and materials with intuition and improvisation playing a big role. My process involves reconstructing paper into fields of diverse linear patterns that form

textured topographies. These patterns and textures are embedded in and emerge from a matrix of paper, graphite, and acrylic. Color is spare because the natural white paper surfaces are the most reflective as light moves across the surfaces. The cutout paper pieces are drawing/low-relief sculpture hybrids, revealing space behind the surface. This allows for complex and dramatic plays of light and shadow on the wall and adds to the sensation of movement. Other works incorporate folding, adding a dimension that references interior space. I view my single panel works as objects and my multiple and overlapping paneled pieces as events in a space-time continuum.

Pattern systems are my visual metaphors for flux. They allude to natural and manmade networks in nature and culture from rivers and vascular systems to patterns of connectivity between individuals and communities like communication and transportation. Everything is interconnected, evolving, and changing.

I want my artworks to resonate with viewers and move them toward seeing everything in the universe as a consequence of endless shape shifting, combining, and recombining.

— *Signe Stuart*

Photography by Andrew and Anjula Caldwell



ART/SCIENCE

What is the nature of Nature? Why are things the way they are? What existed before matter and energy, before space and time, before the Big Bang?

I think consciousness IS before everything. It is the a priori creative principle; the logic and pulse of creation and destruction, the driver of evolution. Consciousness might be an infinite electromagnetic field vibrating within and beyond space and time. Matter and energy, always in flux, are manifestations of consciousness.

The field of consciousness contains everything known and unknown. The known is in the space and time of here and now. Creativity, imagination, and desire continuously move the threshold between the known and unknown. Artists and scientists use their observations and languages of metaphor and mathematics to move this threshold.

The questions of why things are the way they are have inspired me to spend my life investigating them. I make art in order to see what my answers to these questions look like.

My making process relies on both intuition and intellect, juggles the uncertainties between concepts of order and chaos and acknowledges paradox and relativity. It is a process of experimentation and negotiation between ideas and materials, mimicking the ways consciousness combines and recombines subatomic particles into diverse forms of matter and energy: This becoming That. My sewn canvas paintings, works on paper and scroll paintings reflect these quantum events.

— *Signe Stuart*



Photography by Andrew and Anjula Caldwell



Artist's Bio

Beginning in the early 1960s, Signe Stuart's professional career has now spanned more than 65 years. Her approach to art making has always relied on experimentation and rule breaking. Using the materials and form of painting, she breaks away from the standard rectangle and concepts of framing. For the artist, a sheet of paper is a metaphorical slice of time and space, a context in which to construct ideas about the connections and intersections of consciousness with matter and energy.

Stuart has been in at nearly thirty solo museum exhibits including such venues as the South Dakota Art Museum (where a career retrospective is planned for later 2023-24), the Roswell Museum and Art Center (Roswell NM), the Sheldon Art Museum (Lincoln, NE), the North Dakota Museum of Art (Grand Forks, ND) the American Swedish Museum (Minneapolis, MN), the Nordic Heritage Museum (Seattle, WA), Northern Arizona University Art Museum (Flagstaff, AZ), the Plains Art Museum (Fargo, ND), the Sioux City Art Center (Sioux City Iowa), and the Montgomery Museum of Art (Montgomery, AL), among others. One of Stuart's 60-foot-wide abstract narrative scroll paintings, *Onomatopoeia*, was the subject of a musical piece by composer Jonathan Chenette which premiered with a performance at the Albuquerque Art Museum in 2010 in conjunction with the exhibition, *Crossing Boundaries: Synesthesia in American Art*.

Stuart has received numerous awards including an NEA Painting Fellowship, two NEA mural commissions, a South Dakota Arts Council Artists Fellowship, and a New Mexico Experimental Glass Workshop Fellowship.



Interactive Prompt

Signe Stuart uses cut paper to create her incredible sculptural pieces. Inspired by the idea that things are always in Flux and changing with the world around us, create your own cut paper piece and move it around various light sources to create unique shadows. Pay attention to the way the mood and emotion of the piece shifts in different kinds of light.

To create a cut paper piece similar to Signe Stuart's, draw intersecting lines on a piece of paper, then selectively cut out the shapes made by the lines. Try crumpling the paper or creating a 3D object with some tape before lighting it from various angles.

Photography by Andrew and Anjula Caldwell



Behind the Scenes







Installation Images

Photography by Andrew and Anjula Caldwell







Works in the Exhibit

Photography by Andrew and Anjula Caldwell





Signe Stuart

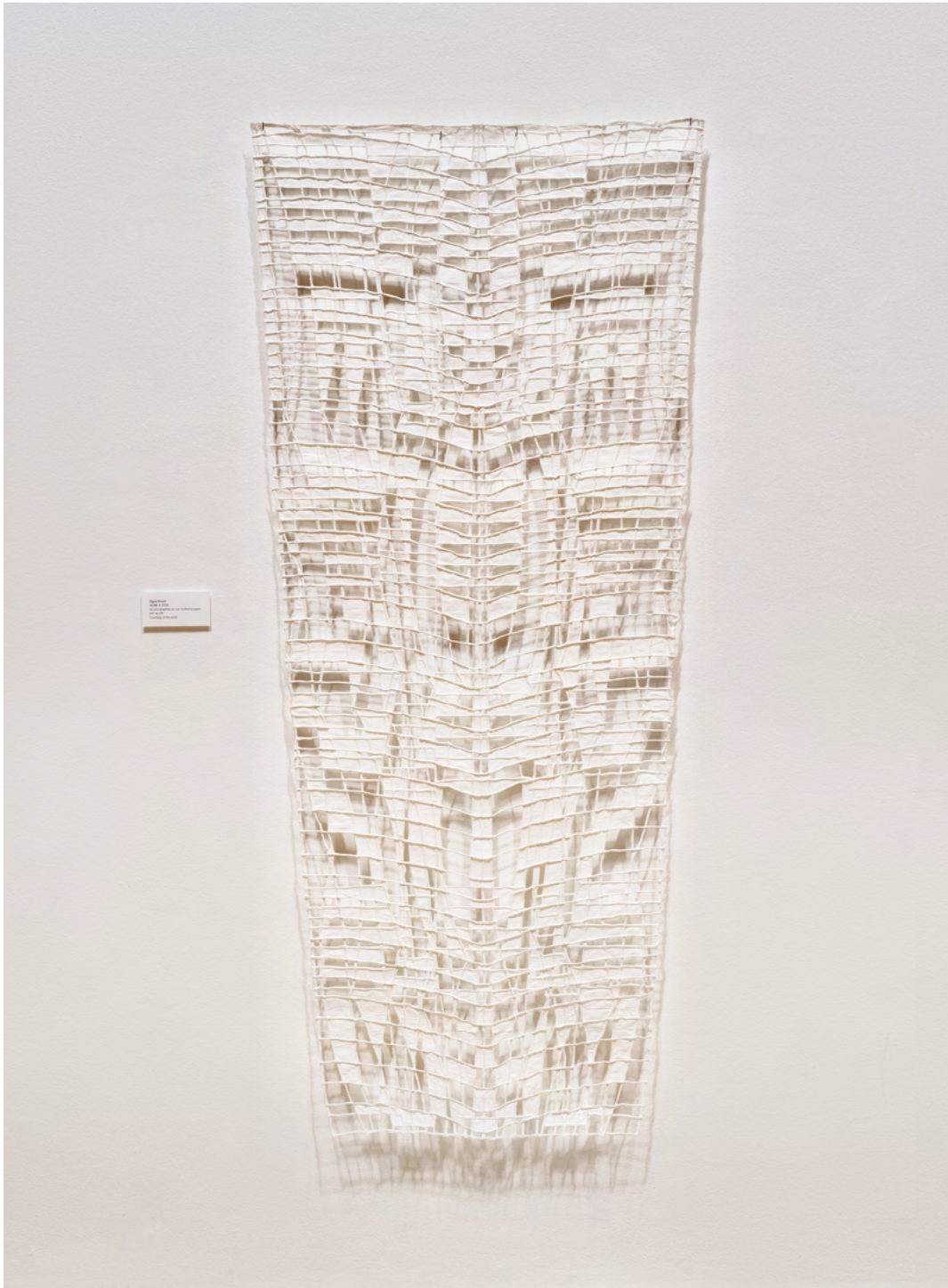
KORE 2, 2018

Acrylic/graphite on cut mulberry paper

68.5" by 28.5"

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

KORE 3, 2018

Acrylic/graphite on cut mulberry paper

64" by 28"

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

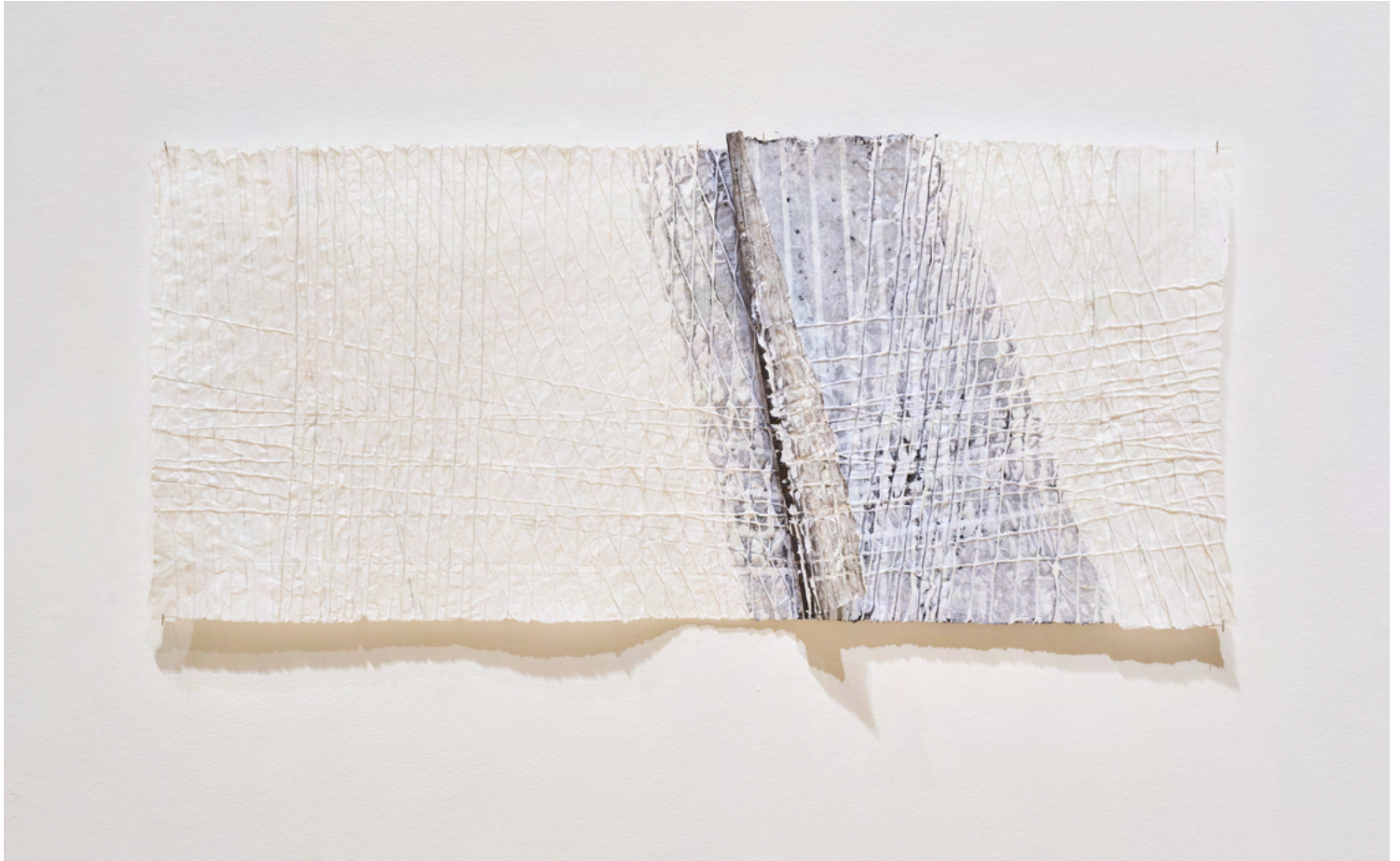
DOUBLE KORE, 2019

Acrylic/graphite on cut mulberry paper

67" by 37"

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

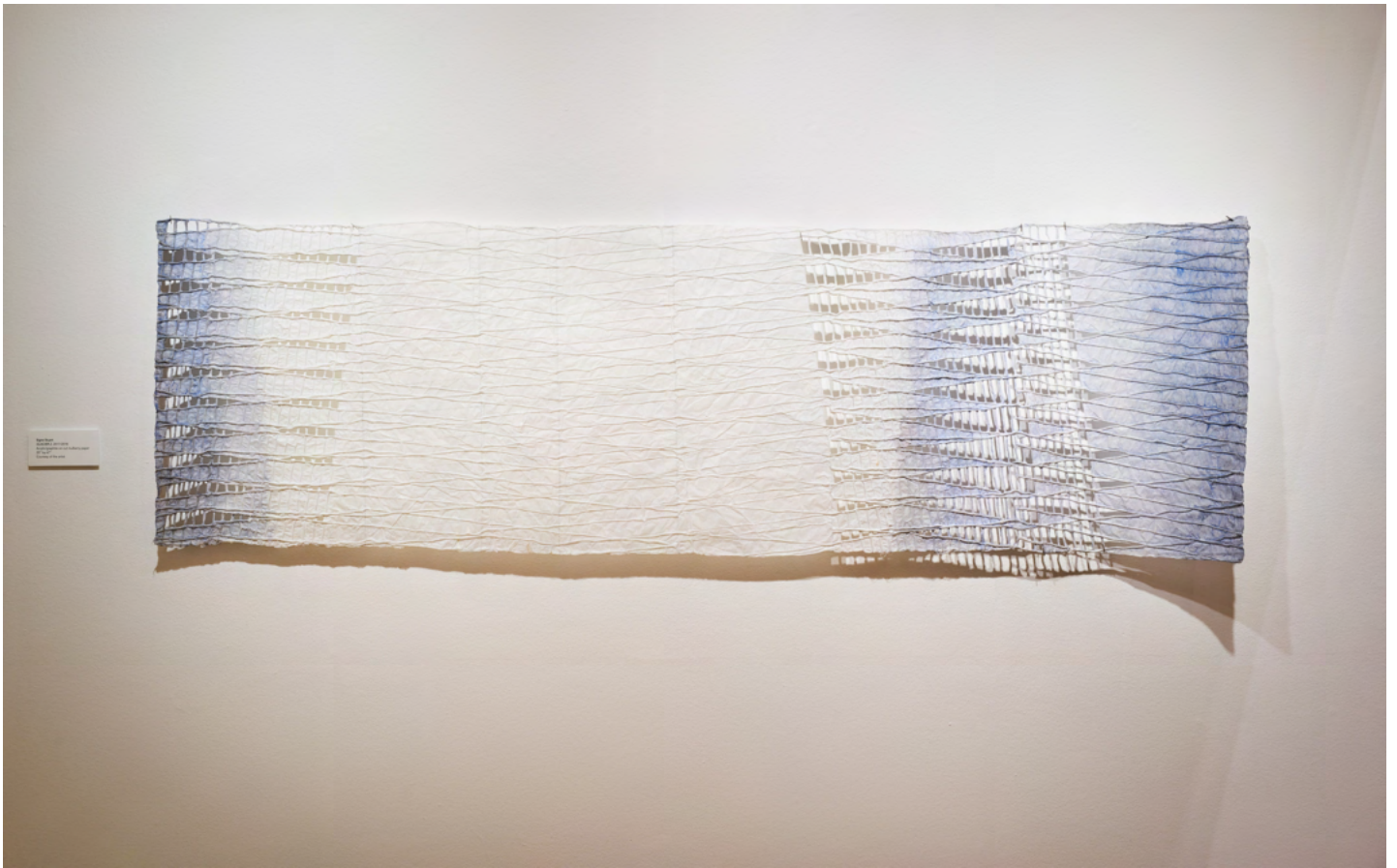
GLACIER 1, 2017/2018

Acrylic/graphite on cut mulberry paper

22" by 52" (2 panels)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

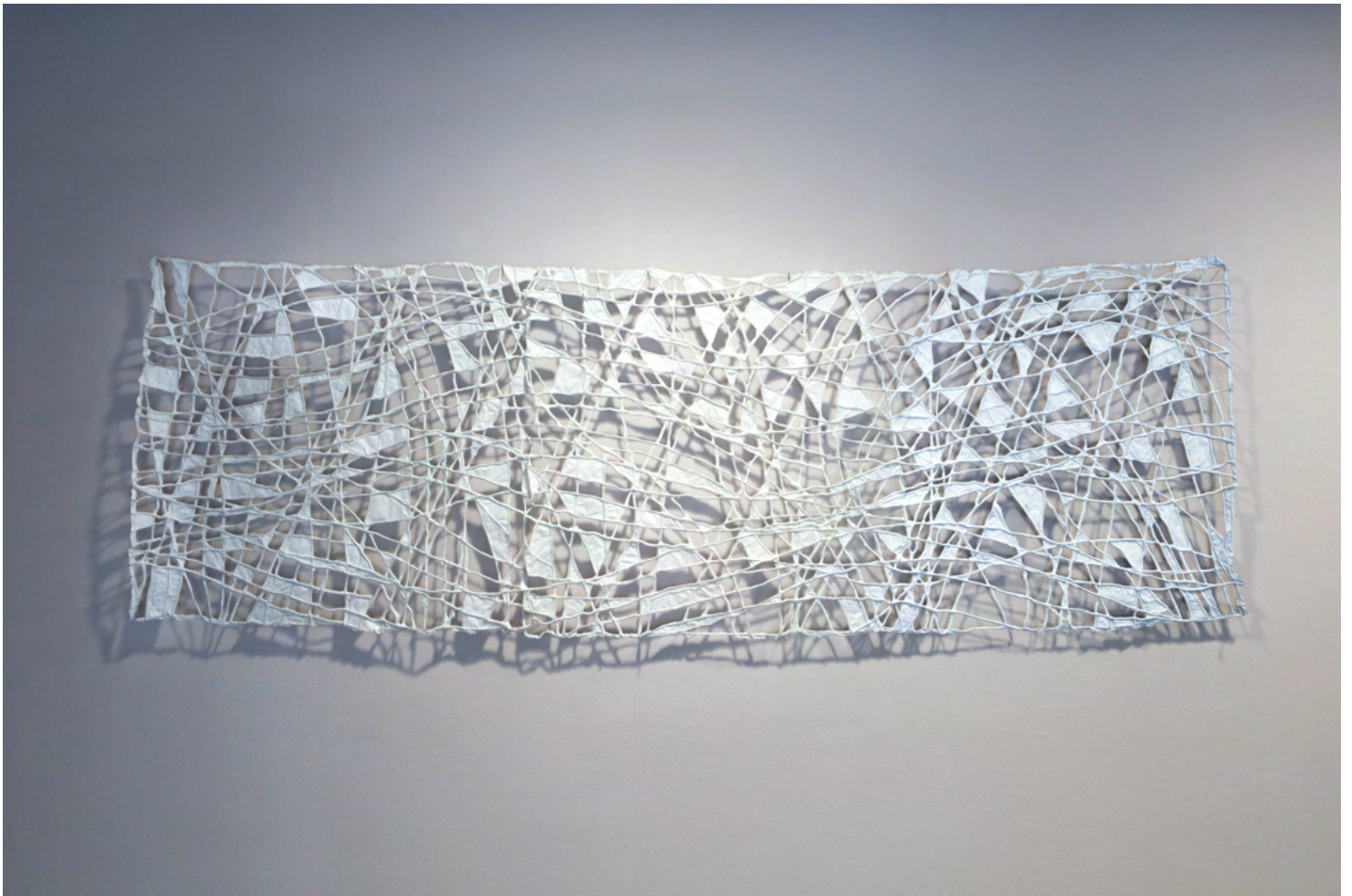
GLACIER 2, 2017/2018

Acrylic/graphite on cut mulberry paper

20" by 67"

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

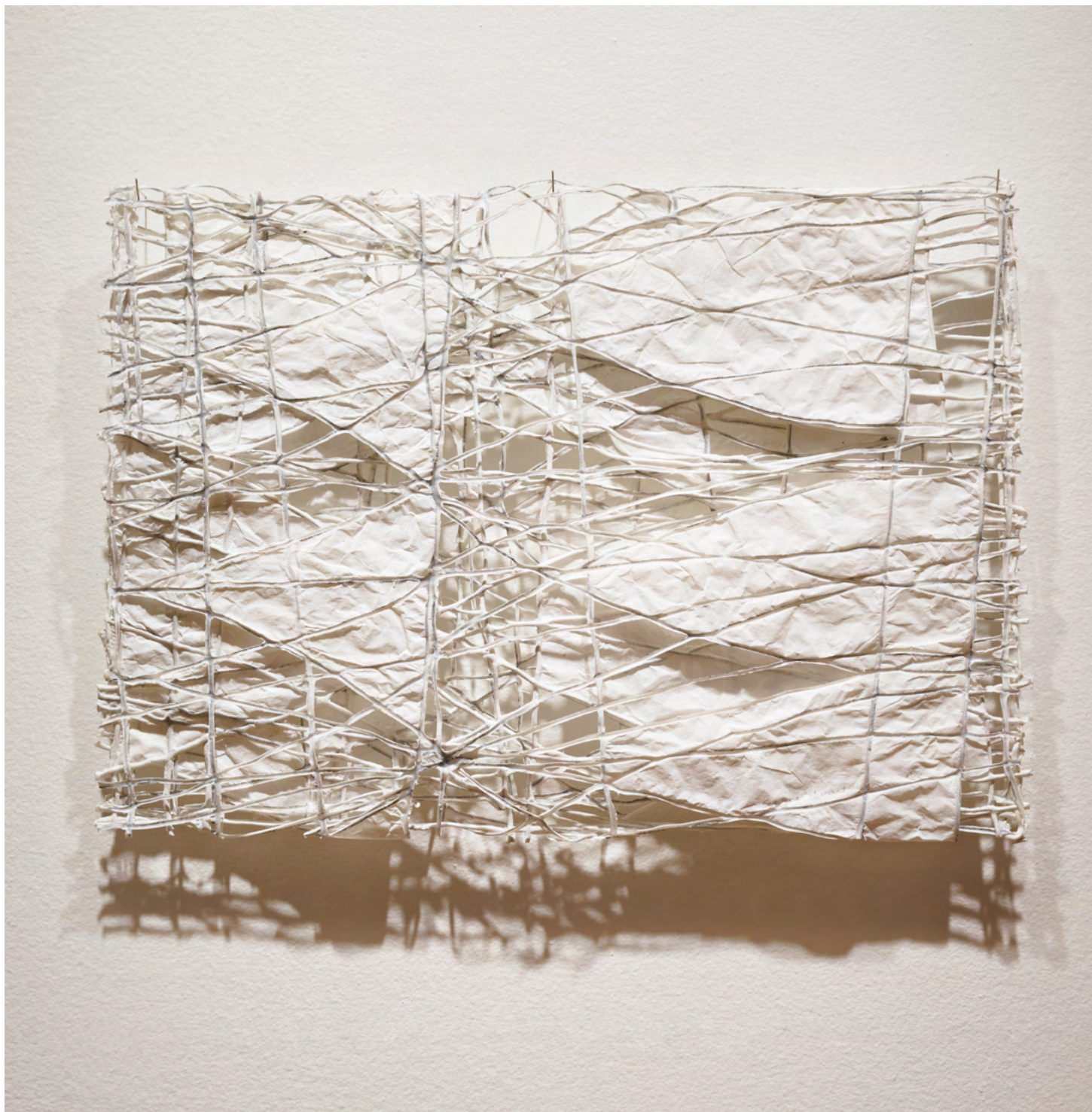
WAVE 1, 2017/2018

Acrylic/graphite on cut mulberry paper

21" by 64"

Courtesy of the artist

Photography by Danny Cassese



Signe Stuart

ENFOLD 1, 2018

Acrylic/graphite on cut mulberry paper

16" by 22.5"

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

ENFOLD 2, 2018

Acrylic/graphite on cut mulberry paper

10.5" by 11"

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

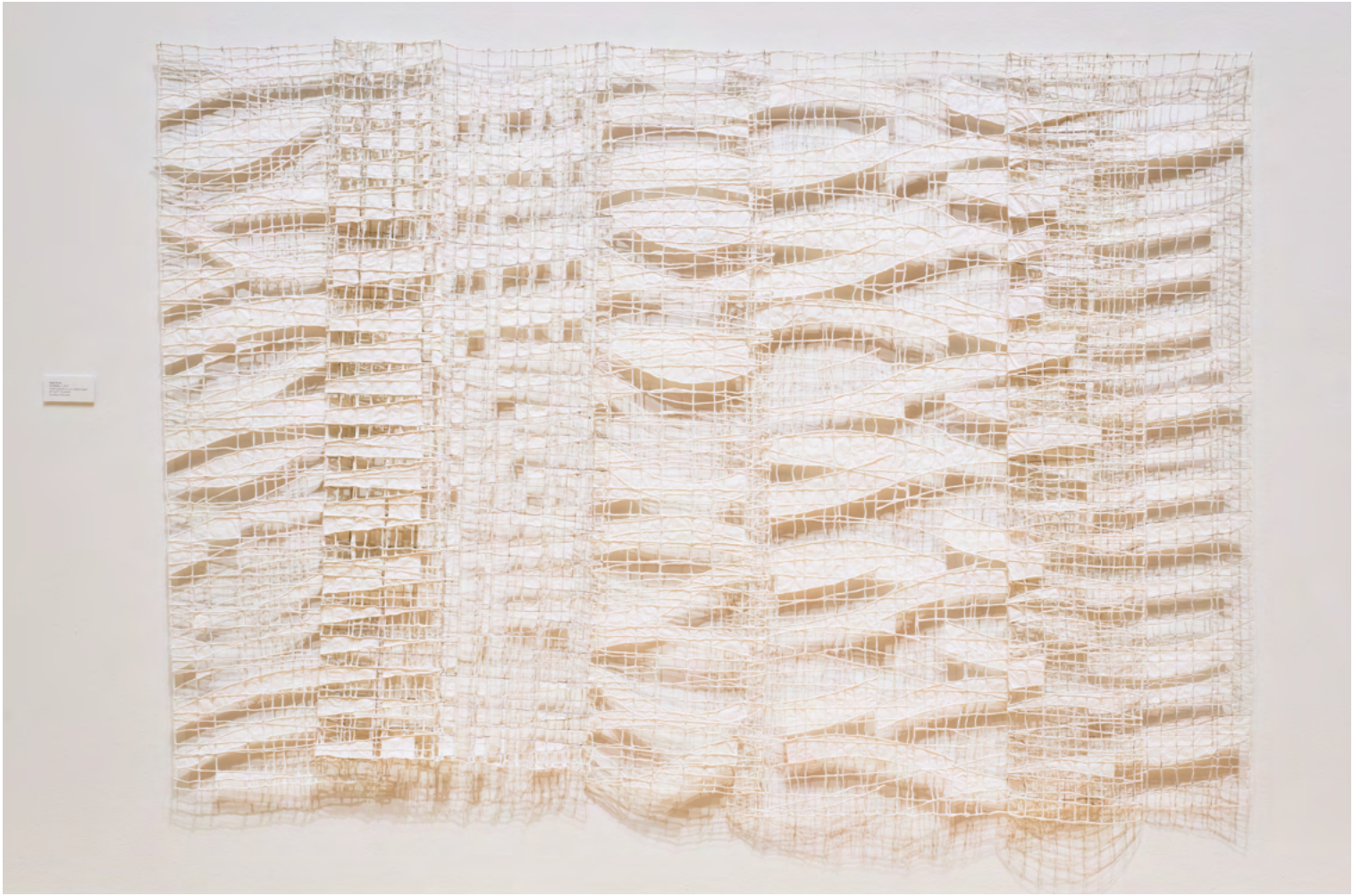
ENFOLD 3, 2018

Acrylic/graphite on cut mulberry paper

14" by 12.5"

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

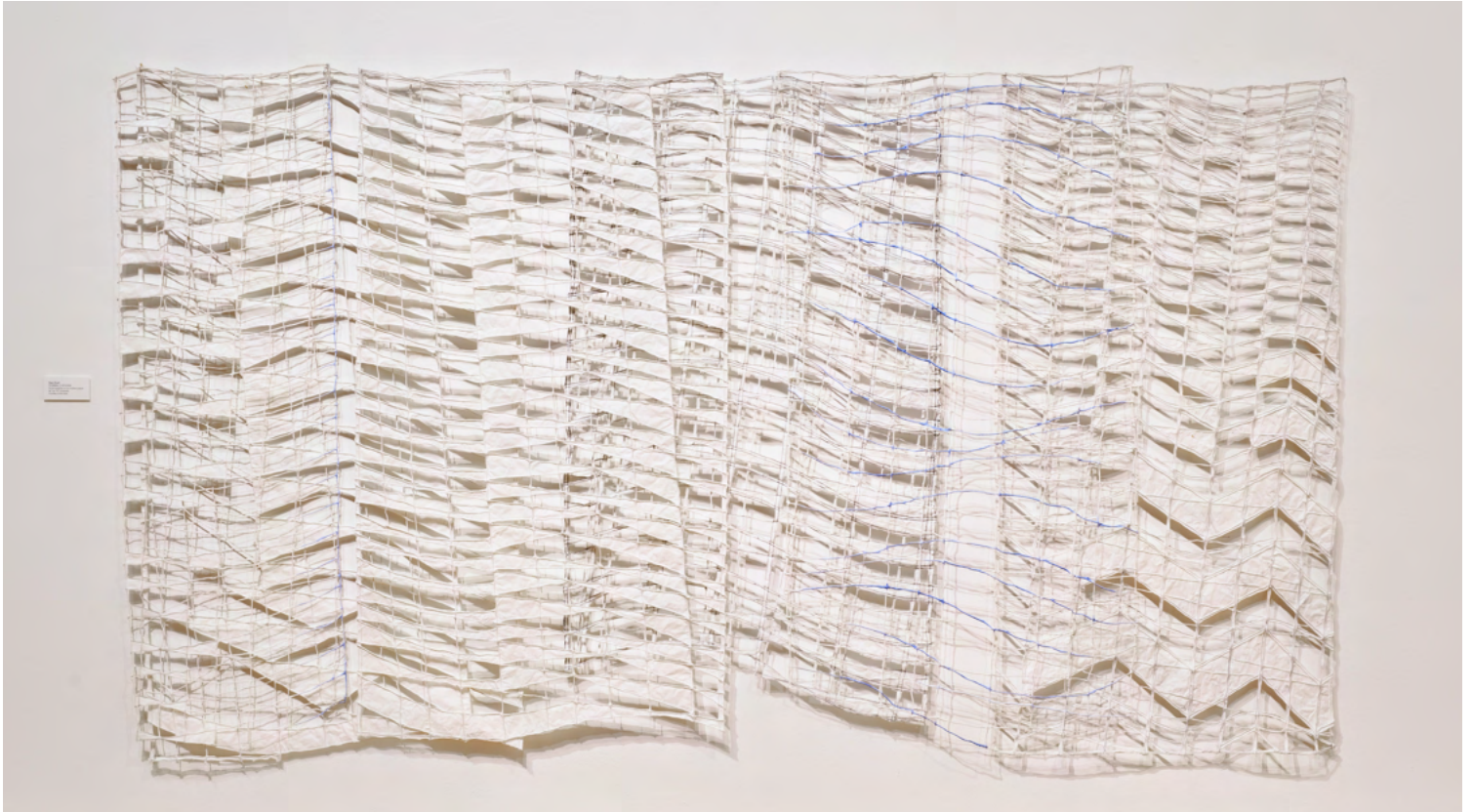
FLUXWALL 1, 2019

Acrylic/graphite on cut mulberry paper

69" by 97" (5 panels)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

FLUXWALL 2, 2019/2020

Acrylic/graphite on cut mulberry paper

66" by 115" (6 panels)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

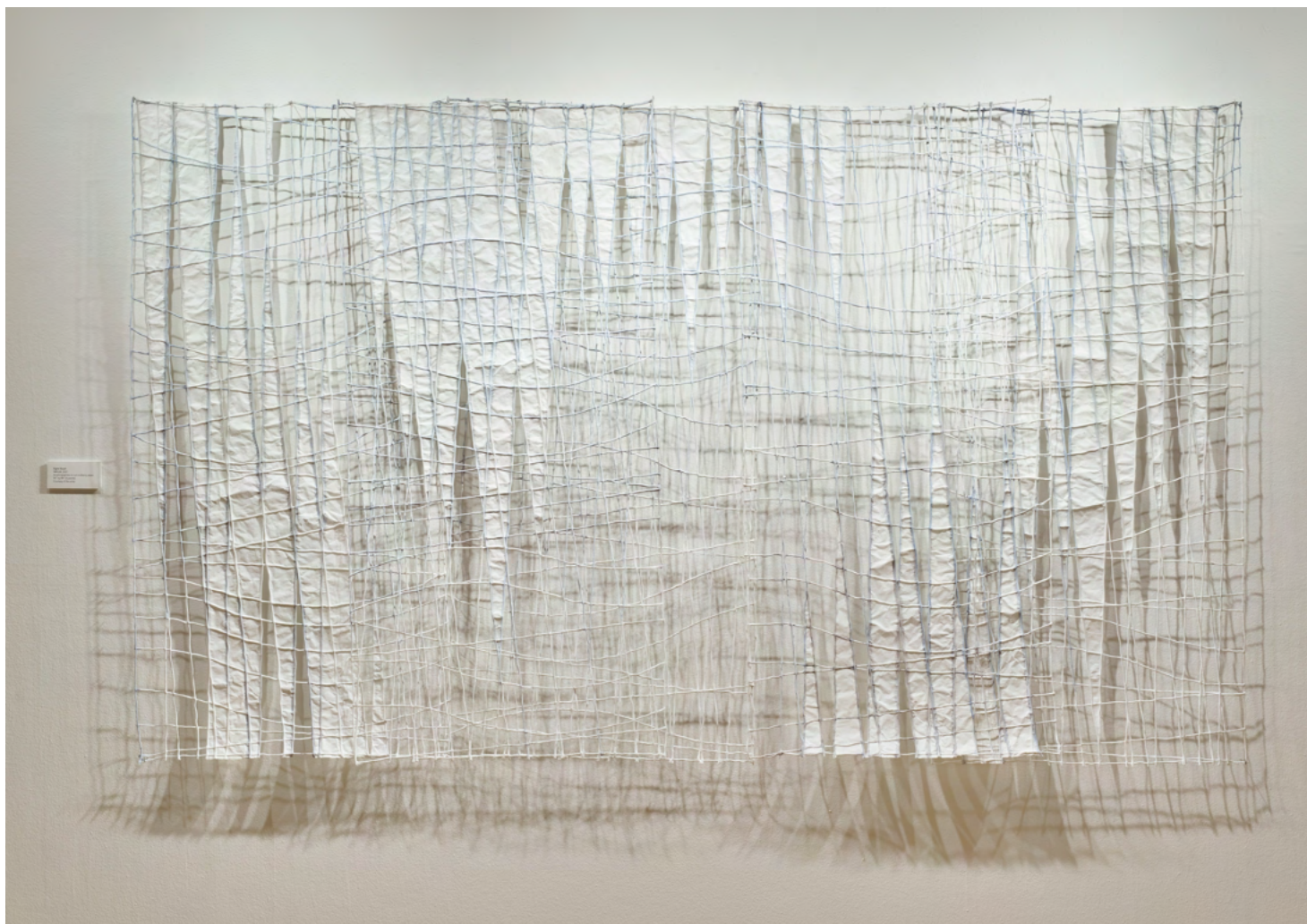
FLUXWAVE, 2019

Acrylic/graphite on cut mulberry paper

37" by 125' (4 panels)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

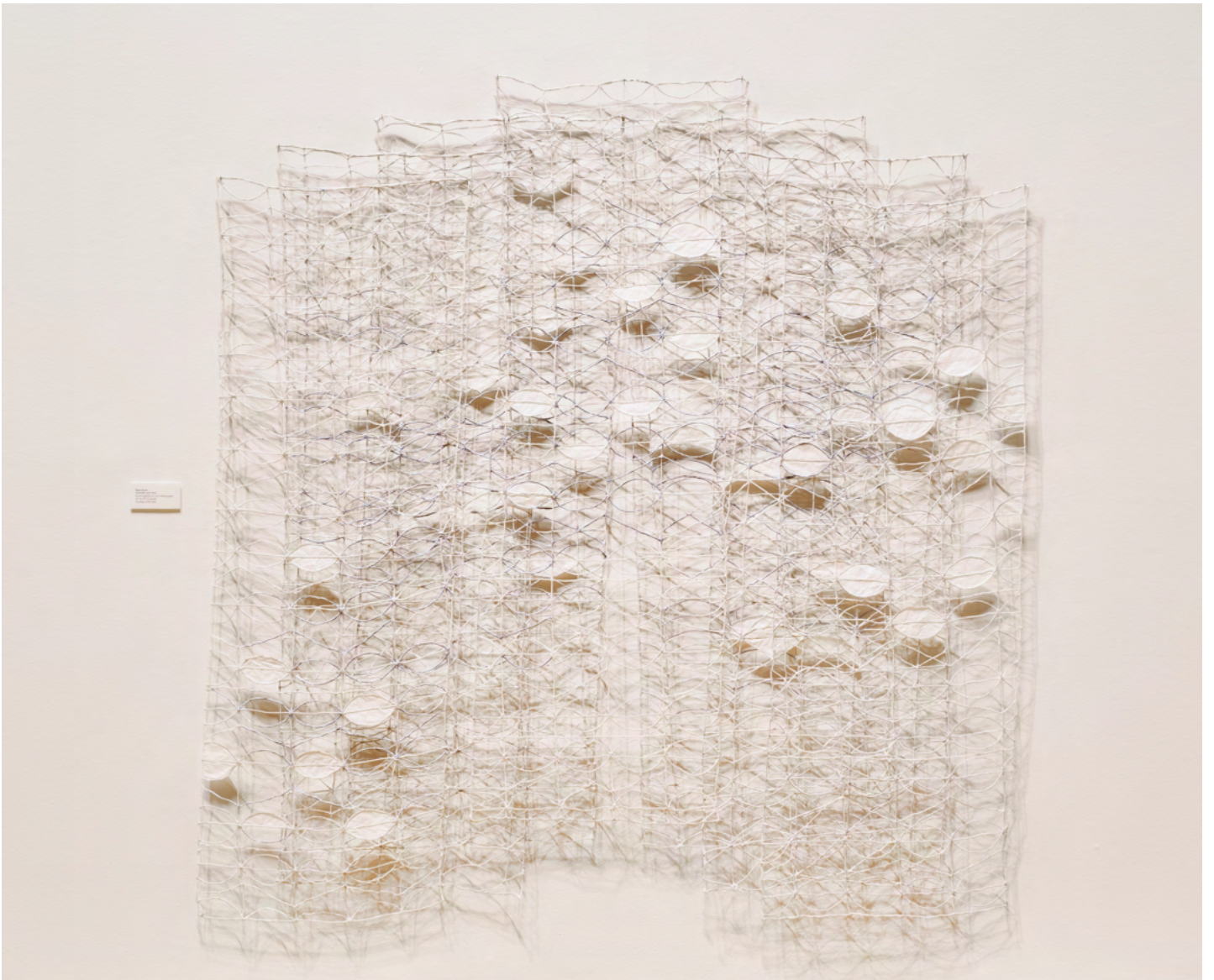
INFLUX, 2021

Acrylic/graphite on cut mulberry paper

55" by 89" (5 panels)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

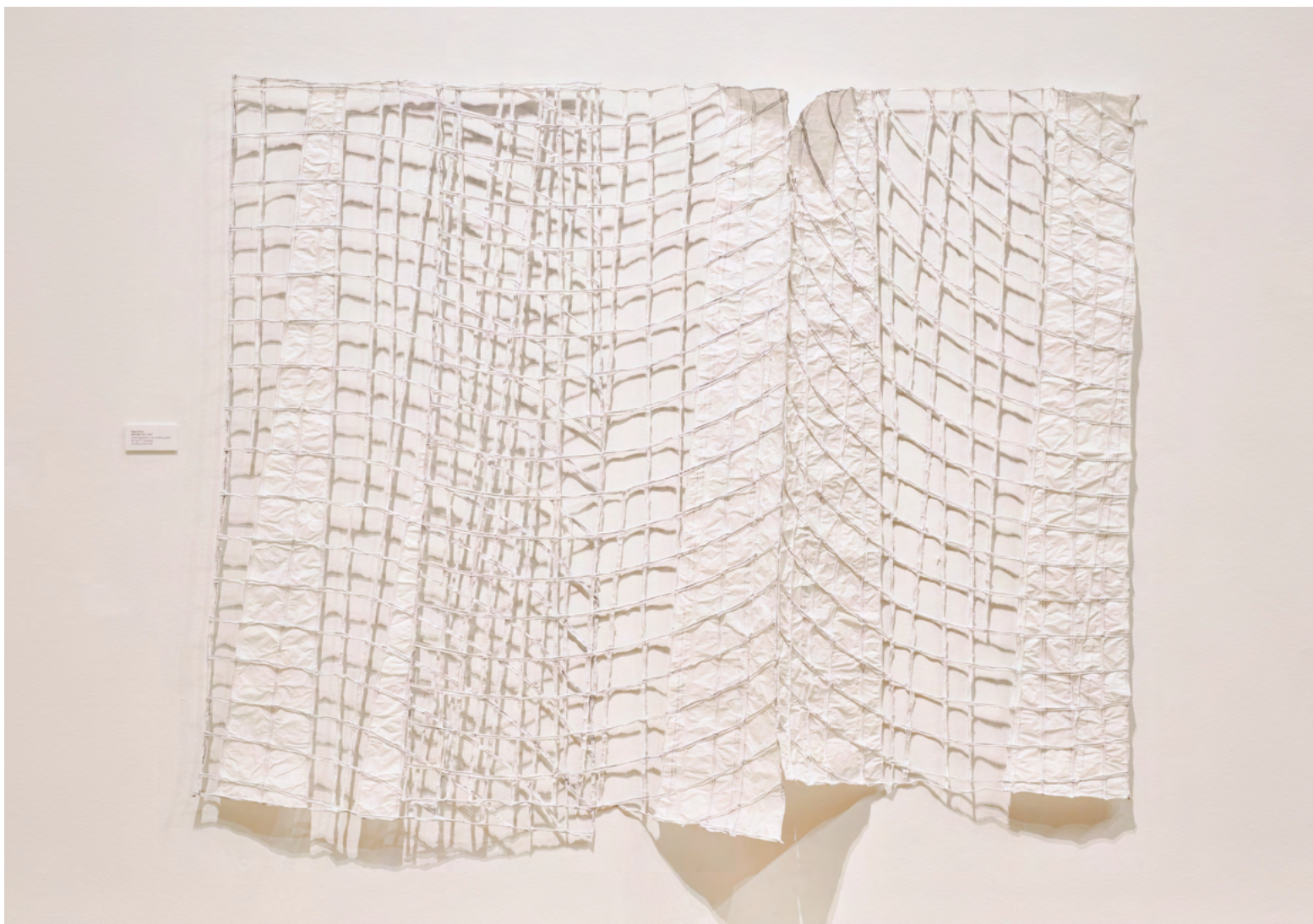
SCATTER, 2021/2022

Acrylic/graphite on cut mulberry paper

72" by 70" (7 panels)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

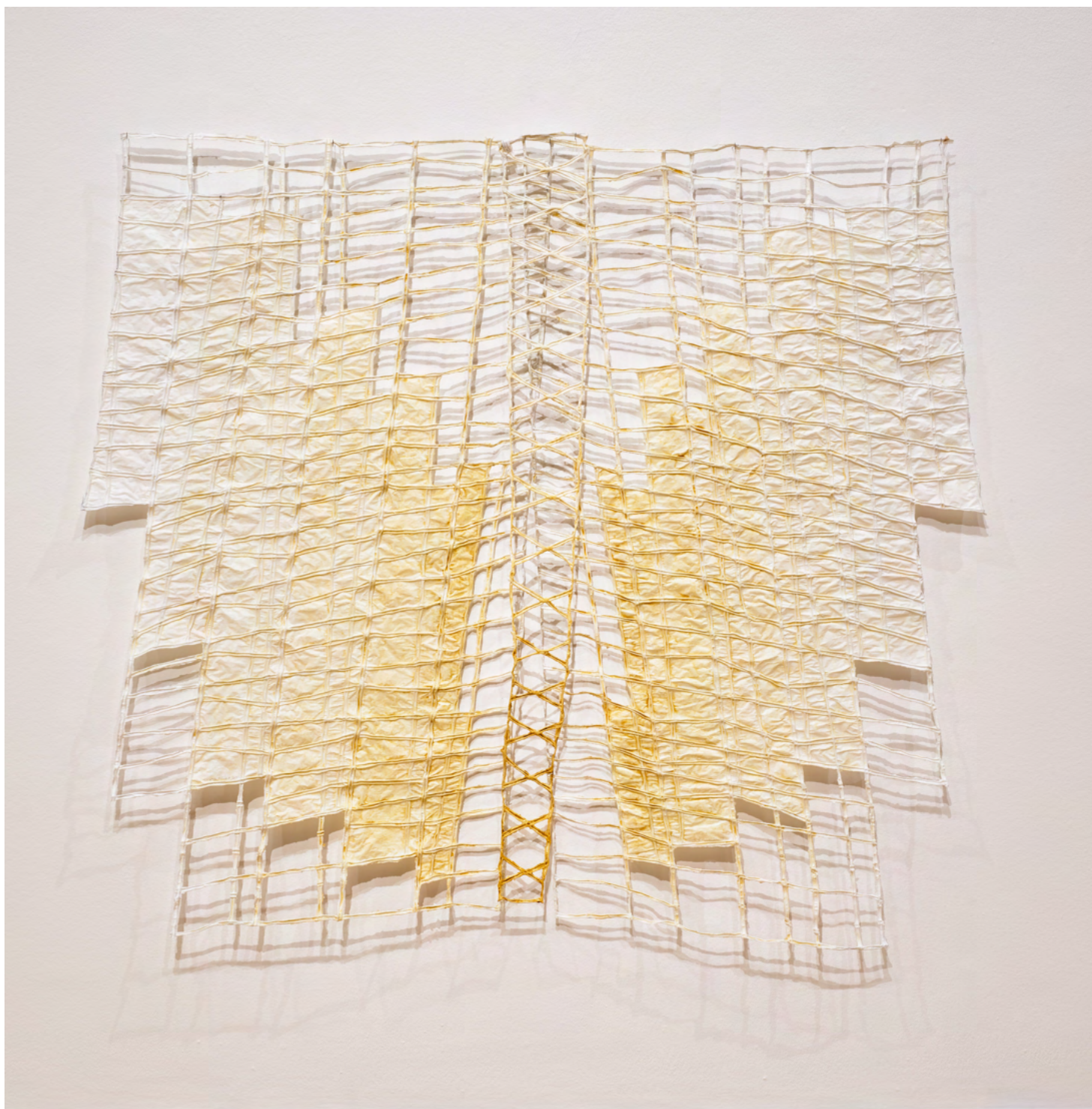
MOVING OUT, 2022

Acrylic/graphite on cut mulberry paper

66" by 77" (3 panels)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell



Signe Stuart

SPHINX, 2022

Acrylic/graphite on cut mulberry paper

63" by 67" (2 panels & 1 strip)

Courtesy of the artist

Photography by Andrew and Anjula Caldwell

flux

flux affluence in cultural and materials networks from rivers, neural pathways and quantum fields to systems of transportation and communication, everything interconnected and in flux. The visual vocabulary emphasizes line: single lines emerging from material, line and line patterns forming flat fields and networks of relationships. Recent cut paper works, drawing techniques include, generally consist of 2 or more overlapping panels being pasted from the wall to create shadows. The cut paper works have evolved into schematic works, continuously redefining the visible field through a series of light to cut cellular patterns, creating subtle and changing thresholds between the visible and invisible.

The field of communication contains everything between and unknown. The known is in the space and time of here and now, before and unknown, use their observations and languages of metaphor and mathematics to move the threshold. Creative, imagination and desire continuously move the threshold between the known and unknown. There were to be self and other, put on the question of what is the state of affairs of what are in contact matter (flux) and there is considerable space between the moving atoms. A paradox between what is and what is. The paradox is flux, the paradox, each piece is a visual metaphor of what is in motion.

My working process relies on both intuition and intellect, suggest the connections between concepts of order and chaos and acknowledge paradox and relativity. It is a process of experimentation and negotiation between idea and material, embracing the very contradictions and embracing the unknown. Each piece is a visual metaphor of what is in motion.

Signe Stuart



Additional Resources

[Signe Stuart Website](#)

[ARTnews — Signe Stuart](#)

[Southwest Contemporary — Distilled Presence: Minimalist Works by Dana Newmann, Signe Stuart, and Judy Tuwaletsiwa](#)

[Pasatiempo — Line by line ... by line: Artist Signe Stuart](#)

[Cassilhaus — Signe Stuart](#)

[South Dakota State University — Stuart Artist-in-Residence](#)

[Wikipedia — Signe Margaret Stuart](#)

[Signe Stuart | For the Time Being](#)

[South Dakota State University — Joseph & Signe Stuart Papers](#)



THANK
YOU

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