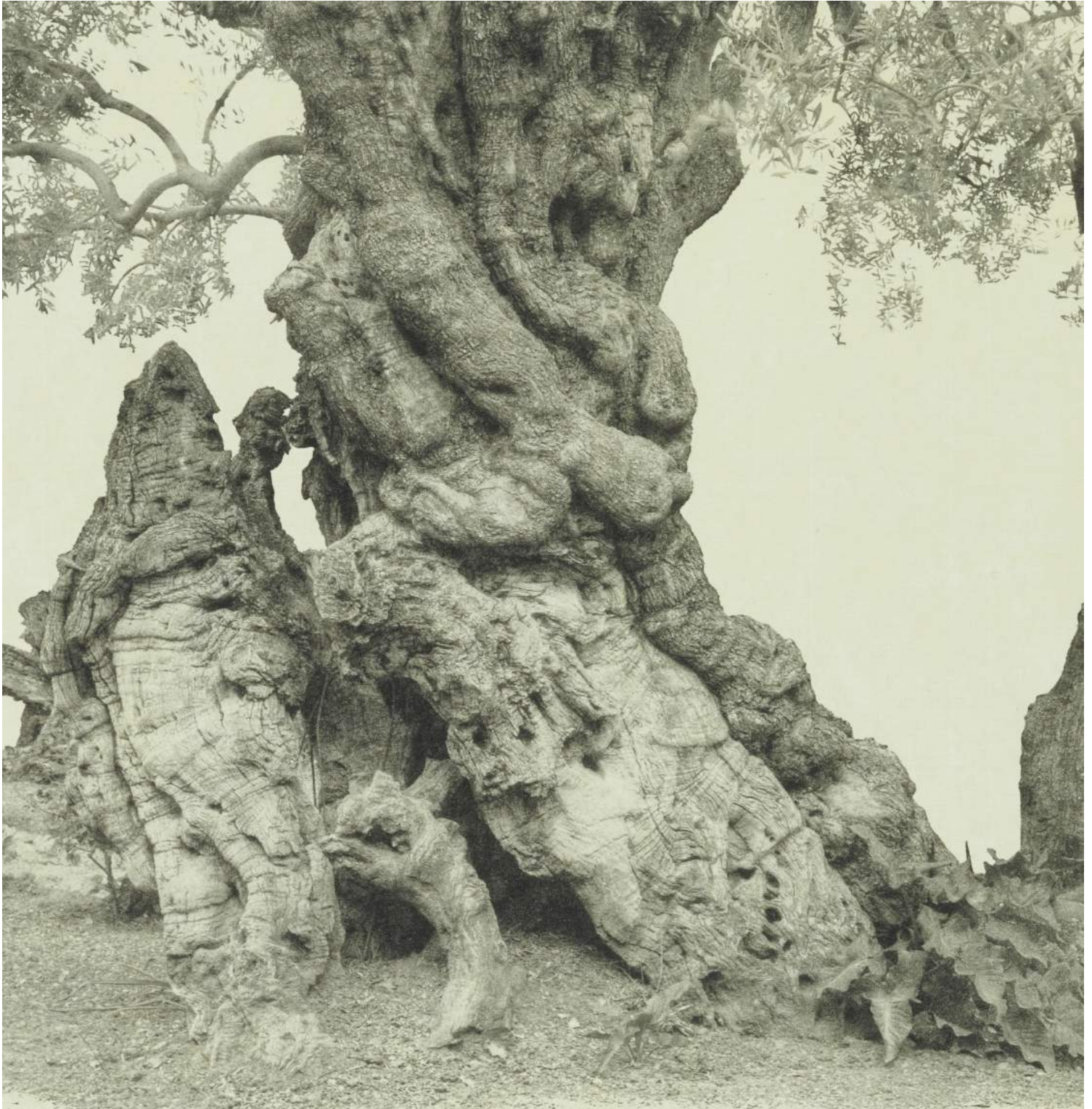
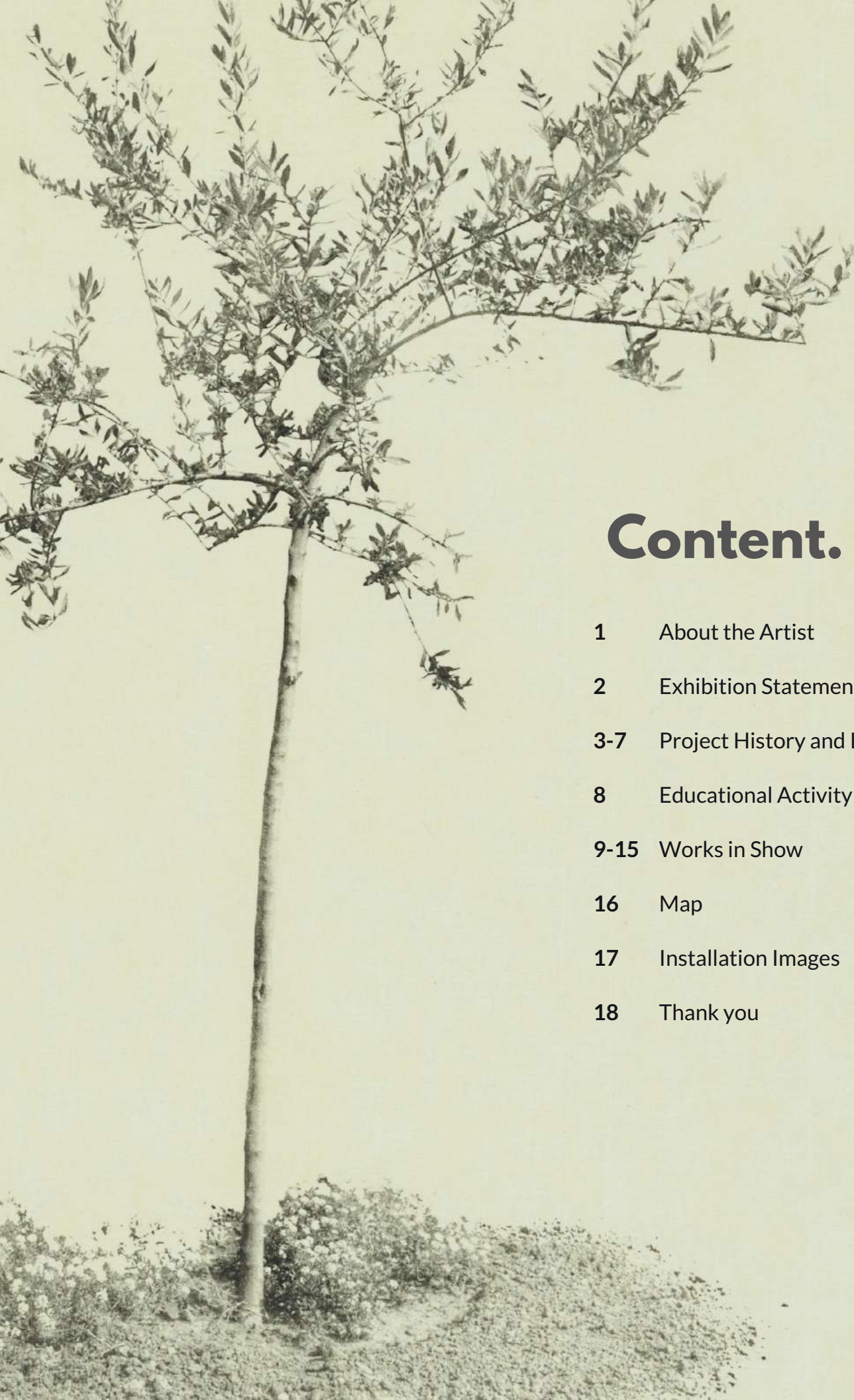


EVERY OLIVE TREE IN THE GARDEN OF GETHSEMANE

JUNE 4 - NOVEMBER 6, 2021

GALLERY A





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About the artist.

Wendy Babcox is an interdisciplinary artist living and working in Tampa, Florida where she is an Associate Professor in the School of Art and Art History at the University of South Florida in Photographic Practices and related media.

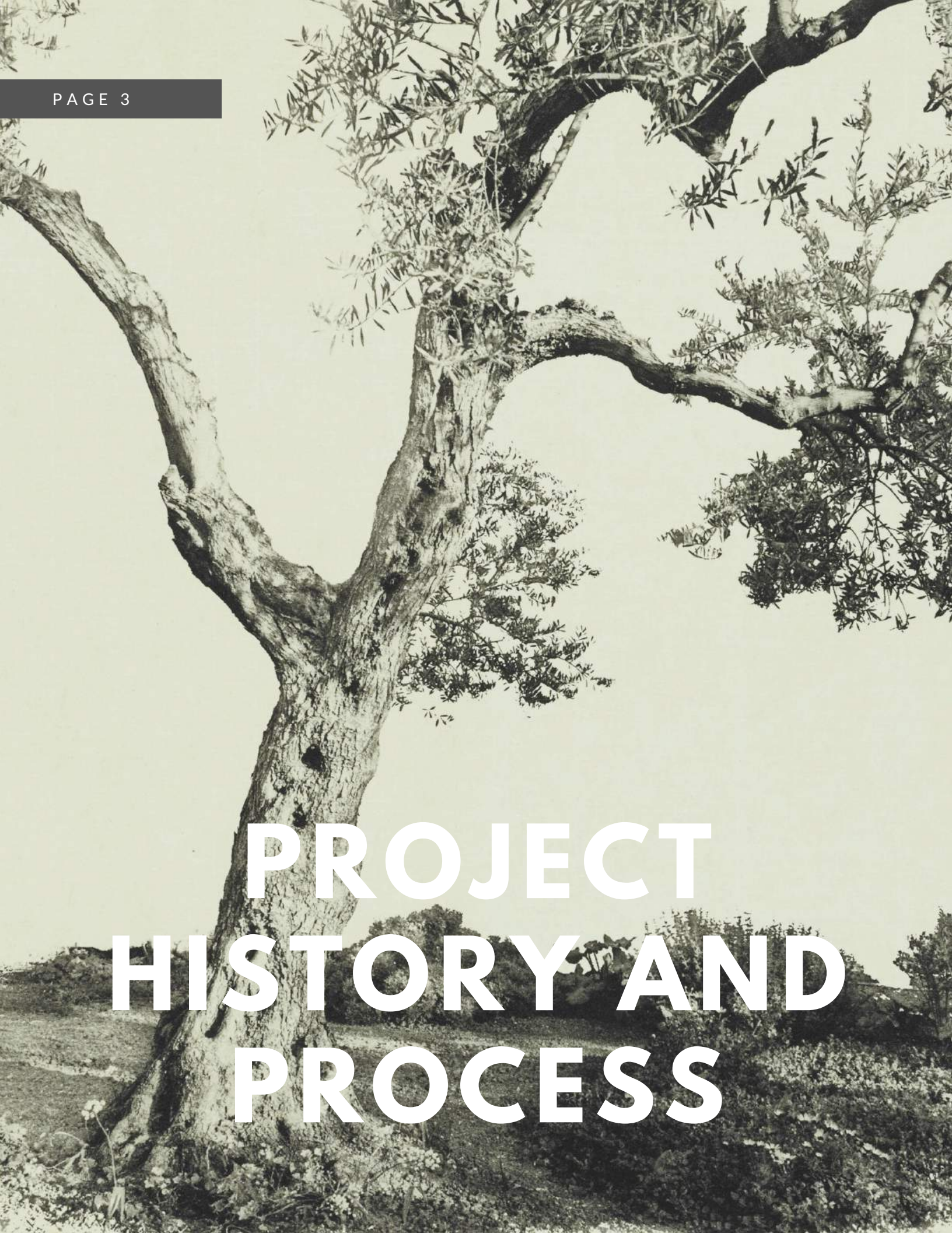
Her practice embraces a wide array of media and methodologies and often draws on lens-based media and its many hybrid forms including photography, video, installation, performance, collaborative ventures, and sculptural interventions. A current and former member of several women's art collectives, Babcox is interested in the power of the unruly woman to perform creative transgressions.

Her work has been exhibited nationally and internationally including venues in Peru, New Zealand, Russia, Jerusalem, and Mexico among other places. She has completed two large-scale public artworks, one of which is a permanent installation at the Tampa International Airport. Individual projects have been featured at the Orlando Museum of Art, The Front in New Orleans, the Urban Institute of Contemporary Art in Grand Rapids, and at the Transmodern Age Festival in Baltimore.

Exhibition statement.

Every Olive Tree in the Garden of Gethsemane is a suite of photogravure images of each of the twenty-three olive trees in the garden. Situated at the foot of the Mount of Olives in East Jerusalem, the Garden of Gethsemane is known to many as the site where Jesus prayed the night before his crucifixion. The oldest tree has been carbon-dated to 1092, a date almost coincidental with the first of the Crusades. The perseverance of the olive trees in Gethsemane traces a line through the centuries in concert with the history of persistent efforts by geopolitical powers to exert influence in the Middle East, particularly in Jerusalem. The oldest trees are a living and symbolic link to this distant past, while the younger saplings bridge the present moment with an unknowable future.

From the garden, the olive trees face the Old City of Jerusalem, which occupies less than one square kilometer. This most contested piece of land has been the site of territorial disputes across the centuries. The photogravure (photographic etching) process, bears a specific reference to the ways in which the trees appear to be etched or marked by the pain of these conflicts. Their gnarled trunks materialize from an emptied background and appear to be written with the indexical record of all they have witnessed. Like a photograph, they appear to have recorded the events that unfolded within their view. The victorious and the vanquished recede into history and yet the olive trees persist, uniting the past and the present moment.

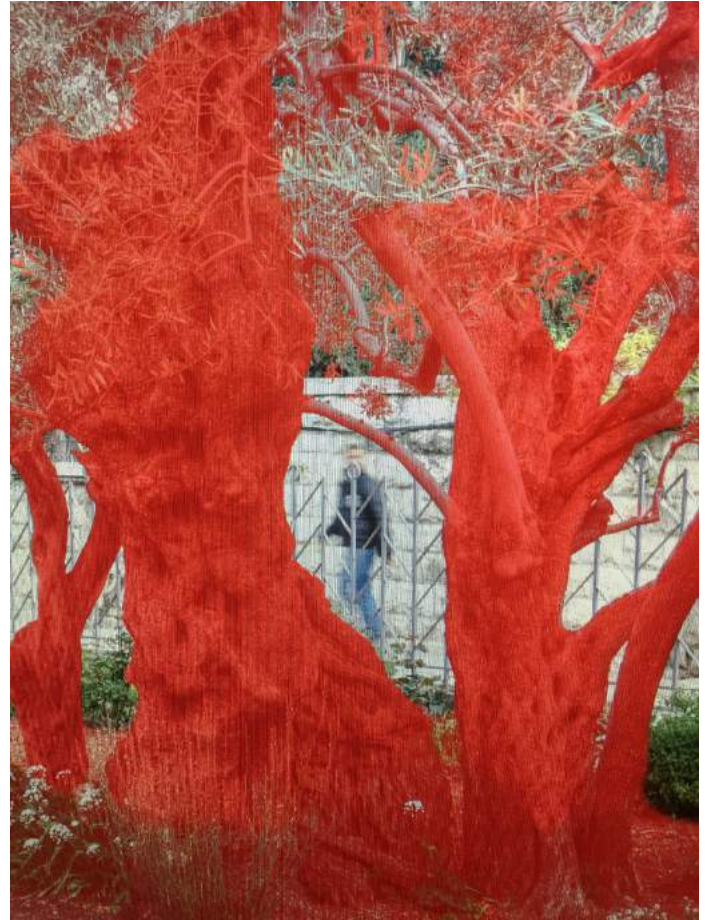


PROJECT HISTORY AND PROCESS

Project history and process.



Preparation for film transparencies



Masking out tree forms

Editing

Over the course of 2 years, Babcox meticulously removed the background of each image, often digitally separating individual leaves until the trees occupied their own, quiet space.

Project history and process.



Etched copper plate



Plate submerged in etching bath

Etching

Once the photographs of the trees were separated from their background, the images were printed to film as red transparencies. The images were then exposed to a light-sensitive gelatin tissue, which acts as a resist in the etching process. The gelatin tissues were adhered to copper plates and placed in a series of acid baths in order to etch the images onto the copper plates.

Project history and process.



Test Prints



Preparation of the plate for printing

Printing

Like etchings, the photogravures were printed on a press with oil-based inks at different levels of viscosity and transparency. Each image was printed with a chin-collé layer of hand-made paper to create the background color. The handmade paper is then cut to size, glued and laminated to the white backing paper, and passed through the press.

The prints are 15" w x 11" h and are framed in high quality, custom-built frames purchased from Metropolitan Framing Company in Minneapolis, MN. All images are hinge mounted to a 100% rag mat board backing so that the edges of the paper are clearly visible within the frame. All frames include a strainer on the back for additional support.

Project history and process.

Resources.

[Everything you need to know about Isreal-Palestine](#)

[A comprehensive guide to the basics of the world's most controversial conflict.](#)

[Understanding the Palestinian-Israeli conflict : a primer / Phyllis Bennis.](#)

[Copper plate photogravure printing with chine-collé](#)

[Chuck Close photogravure print making process at Two Palms studio, NY](#)

Educational activity.

Look closely at our town's big trees-- for example, the Maple trees in the front lawn of the Jones House Community Center. They are big and bumpy, though some limbs have been cut back, kind of like the olive trees. Those maples have seen so many changes in downtown Boone as they sit right in the middle of town.

Imagine and draw what they might have looked like 50 years ago and what they might look like 20 years from now.

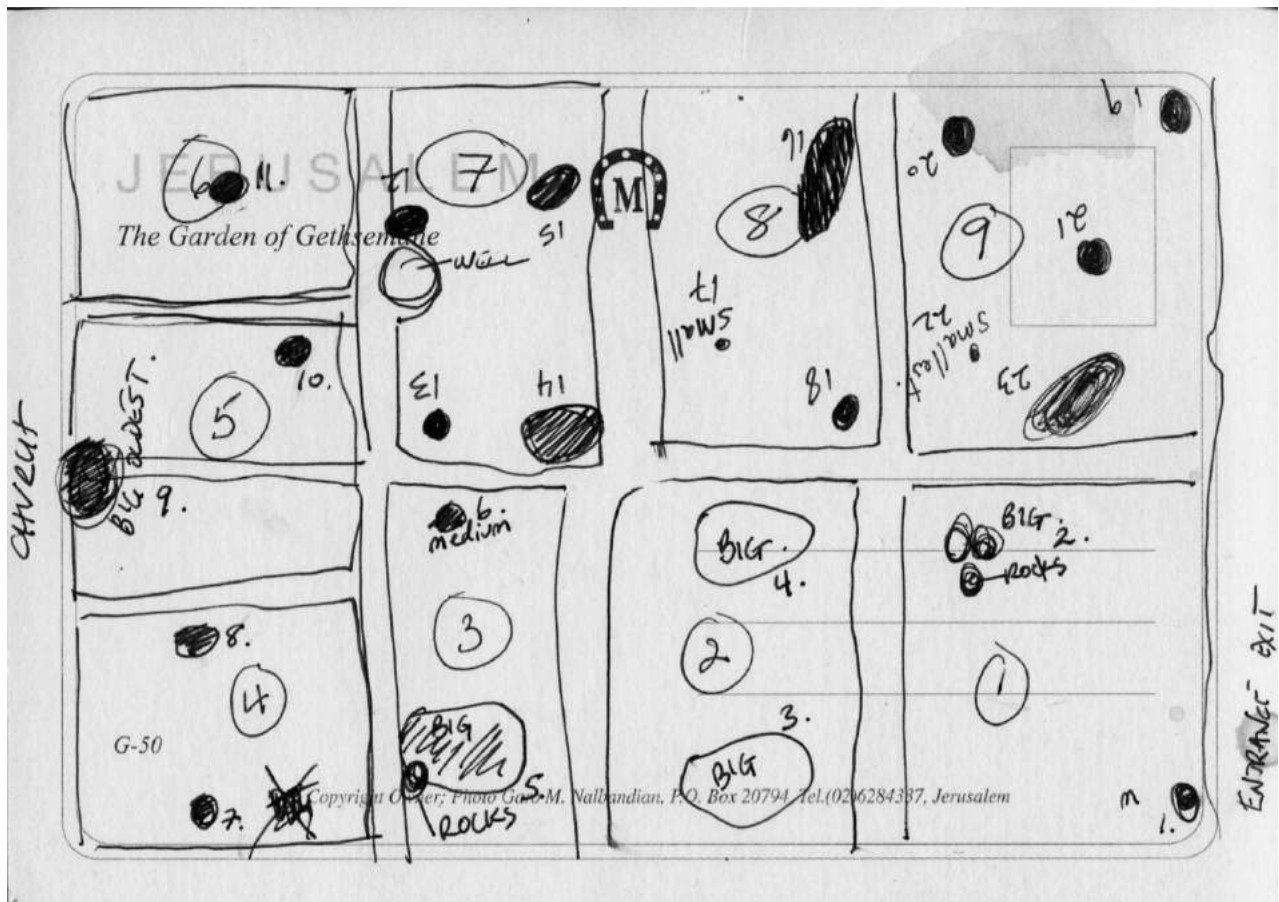


Jones House Cultural and Community Center



[In this interview, Wendy Babcox talks about the many facets of her artistic practice:](#)

Works in show.



The Garden of Gethsemane

Wendy Babcox

This is a map that Wendy Babcox created while in the Garden of Gethsemane. It locates all of the trees in the garden. The layout of the exhibition is based off of this map.

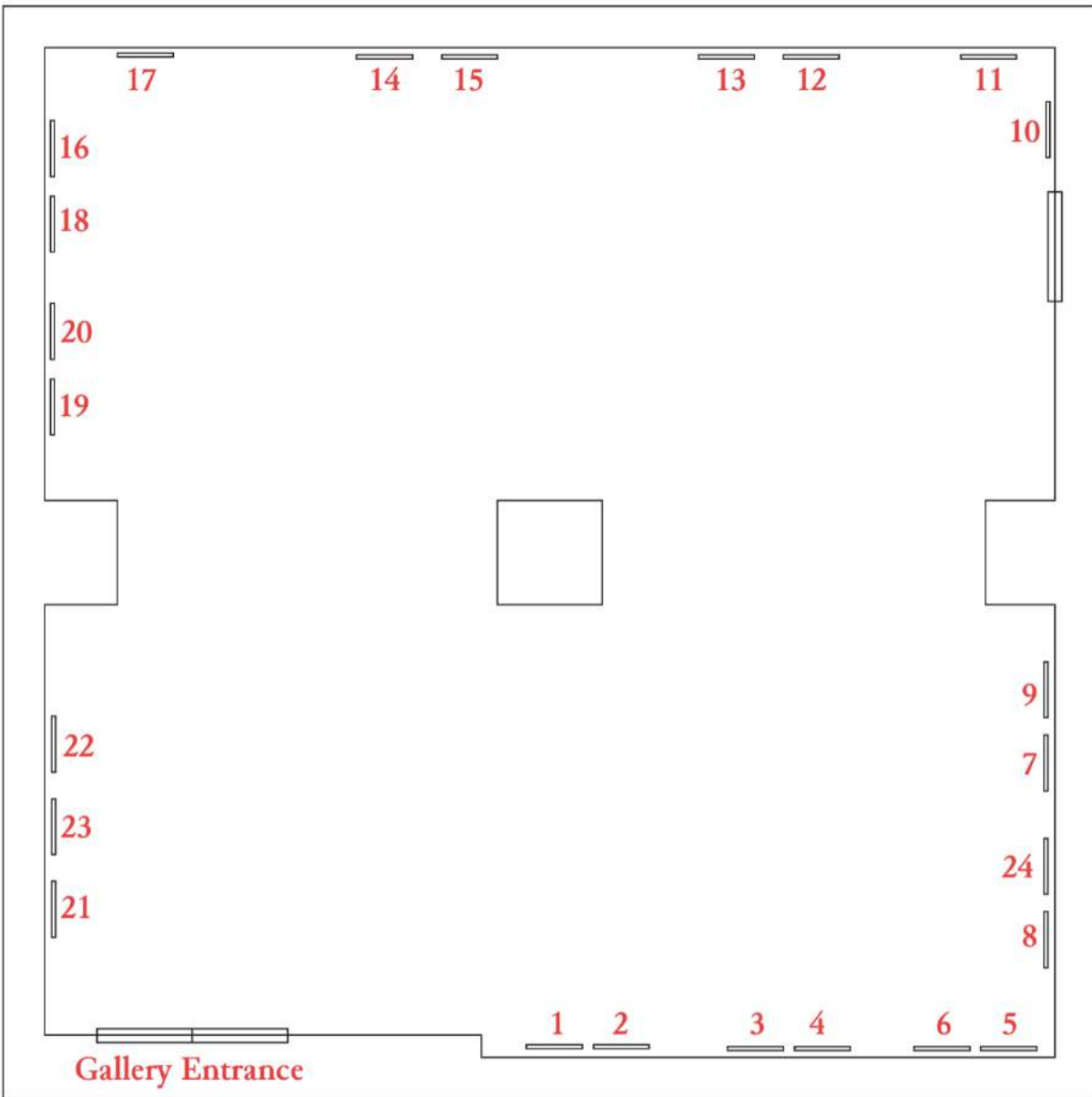
Works in show.

Click [here](#) to watch our gallery walkthrough video.



Works in show.

Click [here](#) to visit our flickr page.



Works in show.



1



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Works in show.



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Works in show.



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Works in show.



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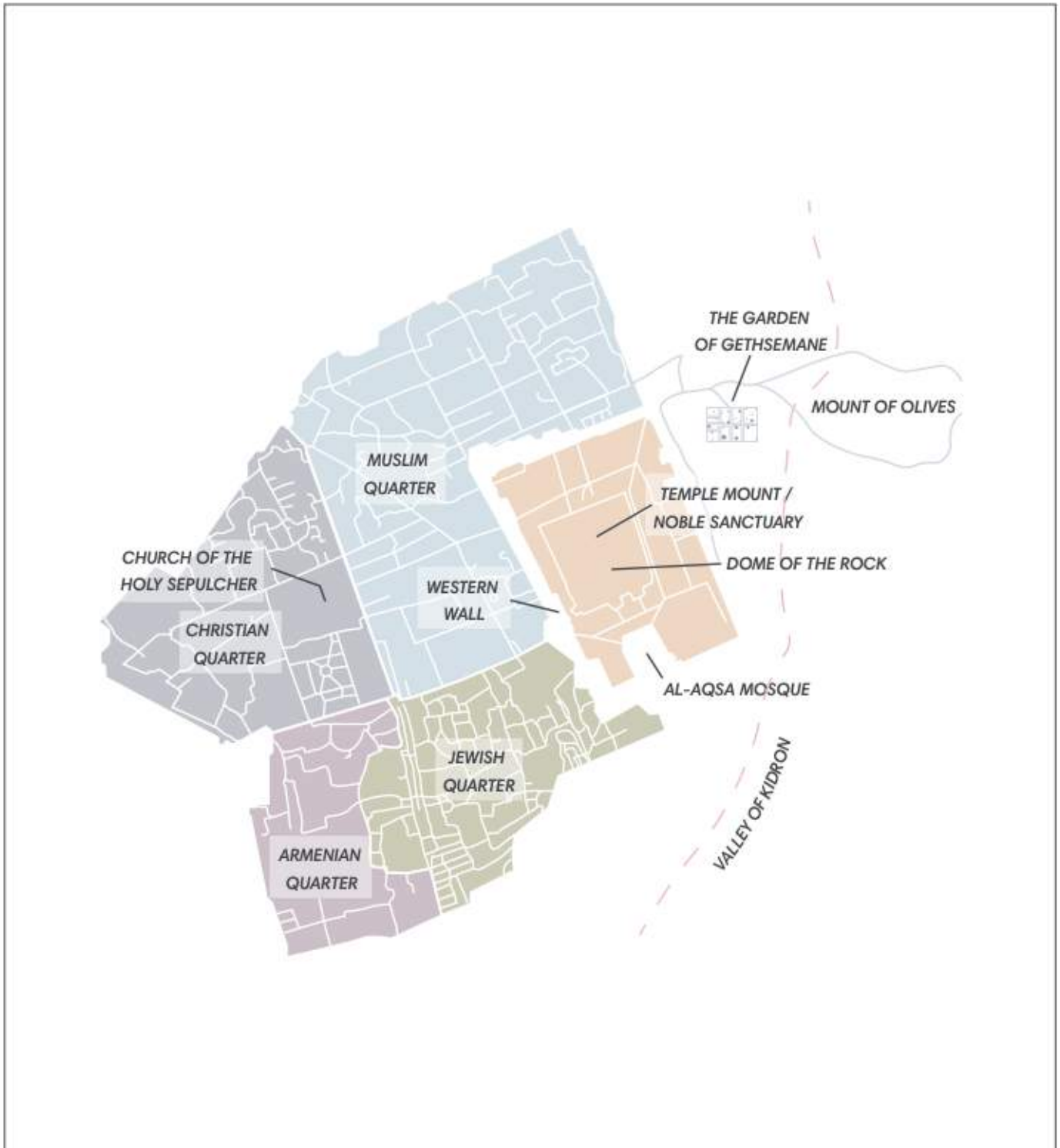
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Map.

OLD CITY OF JERUSALEM



Installation Images.





THANK

YOU

FROM THE TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts at Appalachian State University engages visitors from the university, community, nation and beyond in creating unique experiences through dynamic and accessible exhibition, education, outreach and collection programs. These programs inspire and support a lifelong engagement with the visual arts and create opportunities for participants to learn more about themselves and the world around them.

