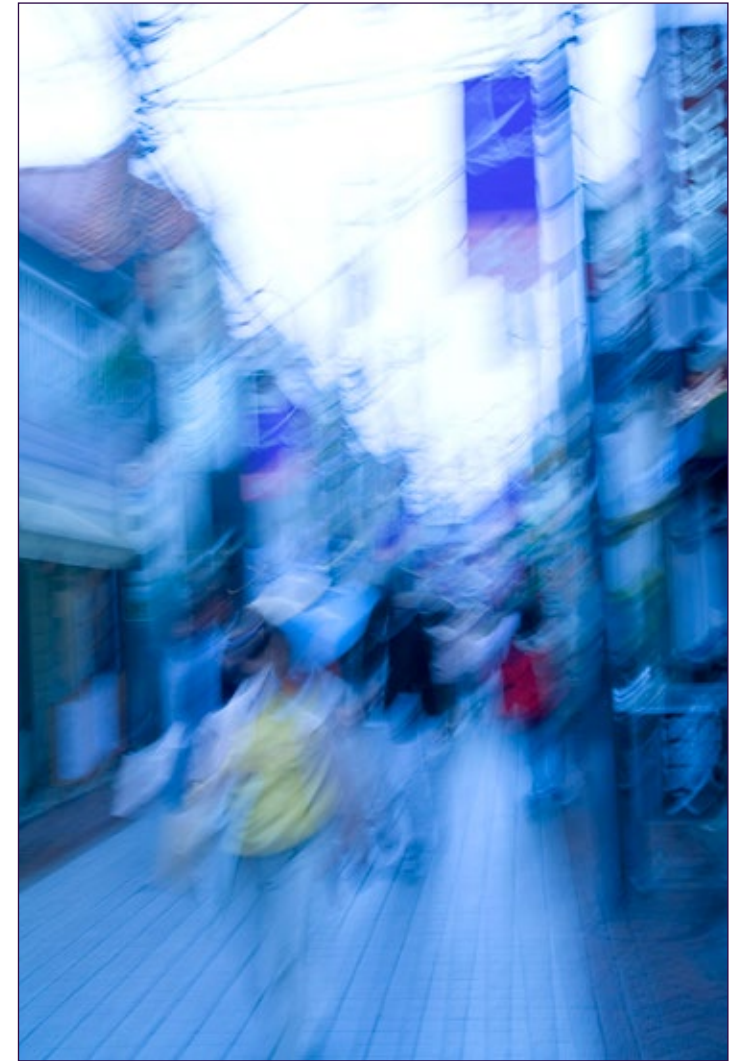


# Siting Presence



“Man's mind, stretched by a new idea, never goes back to its original dimensions.” – Oliver Wendell Holmes, Jr.



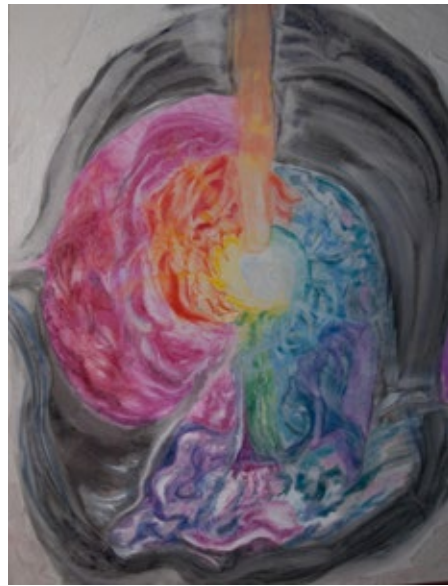
THE AMERICAN CENTER FOR PHYSICS  
One Physics Ellipse  
College Park, Maryland 20740

## DIRECTIONS

To reach ACP from the Capital Beltway: Take Exit #23-MD 201 southbound (Kenilworth Ave.); follow MD 201 for about 3 miles; turn right onto River Road at light; follow signs on River Road to ACP and Physics Ellipse; will see building on left.

To reach ACP from D.C.: Follow Rhode Island Avenue northbound; turn right onto MD 410 (East-West Highway); turn left onto MD 201 (Kenilworth Ave.); turn left onto River Road at 2nd light; follow signs on River Road to ACP and Physics Ellipse; will see building on left.

Metro: College Park - U. of Md stop on the Green Line.



## Siting Presence

LANCE CHANG

LIZ LESCAULT

BONITA TABAKIN

Sarah Tanguy, Guest Curator

23 April 2013–18 October 2013

Reception: 23 April 2013

5:30 - 7:30 pm

Gallery Talk: 6:15 pm

The American Center for Physics

One Physics Ellipse

College Park, MD 20740

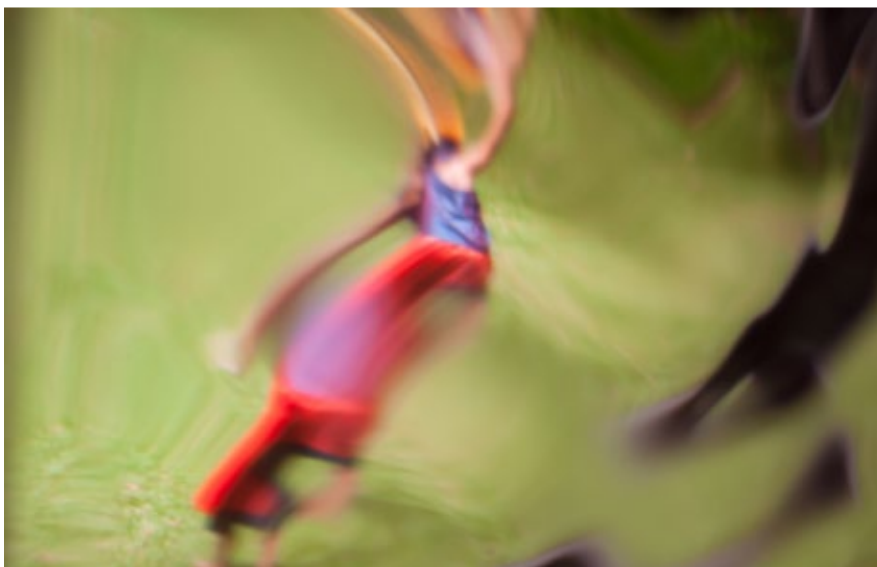
For viewing information,

call Eva Adams at 301.209.3125

ABOVE TOP: Liz Lescault *Enrusted*, 2011, ceramic, 10 x 9" diameter; courtesy of the artist.  
ABOVE: Bonita Tabakin, *Beyond Chaos*, 2012, mixed media, 60 x 40"; courtesy of the artist.  
COVER: Lance Chang, *kamakura*, 2006, inkjet print, 24 x 16"; courtesy of the artist.

*Siting Presence* brings together photographs by Lance Chang, sculptures by Liz Lescault, and paintings by Bonita Tabakin. Through the power of suggestion, each artist explores how to establish presence by providing clues to a whole that viewers complete in their imagination. While subjects vary from a person, object or place to an experience, their evocations touch on a threshold between abstraction and representation where hints of events and emotions comingle and fragments of daily existence affix to invented and remembered musings.

Trained as a photographer, Lance Chang developed early on an interest in the intersection of art and science from growing up with a chemist father and a painter mother. But it was viewing the Aurora Borealis in Iceland that took his artistic vision to the next level. These ever-changing “curtain veils” emanate a diffused glow that at times forms gentle arcs and at others, parallel rays. In his practice, Chang translates the phenomenological collision of energy-charged particles with atoms into blurring and distortion, techniques yielding soft edges similar to the atmospheric effects.



Lance Chang, *leianuenue 7353*, 2013, inkjet print, 16x 24"; courtesy of the artist.

In *leianuenue 7353*, one of his many studies of hula dancers and ballerinas, Chang distorts the figure into a barely recognizable shape that stretches across and within a space of ambiguous depth and definition; in *hong kong tram*, the movement of a fuchsia vehicle is intensified through colorful striations racing to meet the edge of the picture plane; and the distortions in the street scene, *kamakura*, recall those of early photography, when because of long exposures, any movement seemed to pull the subject back and forth through time. At once dreamy and factual, these fugitive images trigger in the artist's words, “a lasting impression that extends beyond what is readily



Bonita Tabakin, *Matrix Burst*, 2012, mixed media, 40 x 60"; courtesy of the artist.

seen into what is felt and experienced.”

A kindred immediacy of gesture marks the paintings of Bonita Tabakin. Recovering from an injury over the course of 17 years, she accidentally discovered that specific hue combinations promote wellness. After conducting extensive, independent research, Tabakin expounded on the healing impact of color and brush strokes in abstracted compositions that draw on biology and physics. These environmental fields engender an overall sense of centered transcendence, where edges and forms are as permeable as the thought patterns they inspire.

Tabakin's creative process begins via the subconscious. Then guided by her intuition, she builds multiple layers from myriad swells, backlashes, and underpainting and overpainting, as well as wet and dry brush techniques. Two works from her *Higgs Boson* series reveal a primal spontaneity. In *Matrix Burst*, a bivalve of swirling blues and reds suggests the beginnings of life as it gently opens outwards against a vast, infinite space; whereas, *Beyond Chaos* features an oval cross-section whose core of pure energy erupts upwards through coiled passages of pinks, blues, and finally, a fluid shell of greys. In *The Travelers* from her *Transformation* series, spectral figures emerge from a hazy field of soft gold and blues on a quest for a paradigm shift according to Tabakin.

A sense of movement and growth assumes three-dimensional presence in Liz Lescault's ceramic sculptures. Known in the recent past for her

mastery of fiery red and luscious tangerine glazes, she has expanded her wheelthrown and altered vessels into biomorphic shapes with a strong, underlying geometry. Starting as a young woman, travel and living in Bermuda, France, Botswana, and Lesotho have had a lasting impact on her artistic expression. Traces of these experiences fuel her current sculptures, which synthesize such seemingly disparate sources as Southwestern Native American and African pottery, Eskimo art, coral reefs, and microbiology.

Lescault explained in a recent interview: "I am an opportunist and will use anything that works to create a surface that imbues the form with feeling and makes it come alive." Through a process involving experimentation with a variety of techniques, her finished sculptures may resemble bone, fossilized rock, leather, shell, or flesh, and engage viewers in free association. The wheelthrown and altered *Encrusted*, which brings to mind a buckyball or a planar tree pod covered in barnacles, is treated with oxides and high fired in a reduction atmosphere. By contrast, the slab and coil-built *Cocita* appears delicate and soft to the eye. Smoothed in the handbuilding process, the squid-like form, resting on pillows with tentacles at both ends, is unglazed, high-fire porcelain.

Taking together, *Siting Presence* presents an experimental zone full of possibilities where new ideas and feelings can be tested. More about seeking than locating a specific place, the artists conceive of destination as a mutable event or phenomenon. The resulting works can be interpreted as reliable invisibilities or probable uncertainties depending on the individual's perspective and association.



Liz Lescault, *Cocita*, 2013, high-fire porcelain, 4 x 5 x 4"; courtesy of the artist.