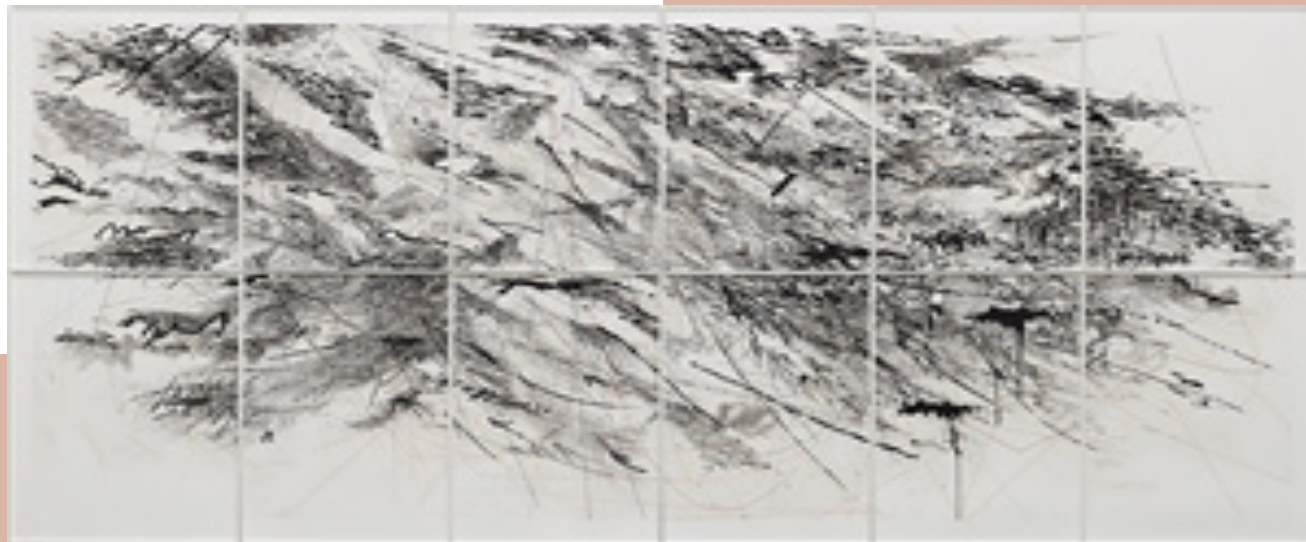


In #224 Drawing (Tracings up to the L.A. River placed in the Clark Telescope Dome, Lowell Observatory, Flagstaff, AZ), we see colorful cursive lines contained within a fixed, rectangular space. These lines are tracings of a variety of marks and prints that the artist found in an industrial environment. These traced markings, ranging from letter signs to animal footprints, are somewhat obscured and easily glanced over in their native environments. Calame's decision to transpose, overlap, and reprint them in this colorful print thrusts a lively energy into these markings, giving them agency as standalone objects as well as representation of a larger, topographical and abstract landscape.

Auguries has tonal line work done in a technique referred to as spit bite aquatint, a form of printmaking that creates an image with similar attributes to watercolor. Through this medium, Mehretu displays an image of violent brushstrokes, some thick and angry, others thin and sharp, portraying the tumult of her birth nation, Ethiopia, during its civil war, which her family fled when she was young. The diagonal forms and shadows of the line work are reminiscent of the mountainous topography of her home, although these patterns seem to be fleeing the six-rigid panels, similar to a flock of birds taking flight.



Ingrid Calame (American, b. 1965). *#224 Drawing* (Tracing up to the L.A. River placed in the Clark Telescope Dome, Lowell Observatory Flagstaff, AZ), 2006. color pencil on trace Mylar. 92 x 60 inches. Gund Gallery Collection; Gift of Mr. and Mrs. Graham Gund '63, 2015.2.5.



Julie Mehretu (American, b. 1970). *Auguries*, 2010. 12-panel aquatint with spit bite. 87 x 180 inches. Gund Gallery Collection; Gift of Mr. and Mrs. Graham Gund '63, 2020.4.12.

Connections

Although disparate in their composition, #224 Drawing is expressed through color with exact linework and *Auguries* predominantly a black and white composition with rough strokes. Both works deal with specific aspects of the landscape that standard topographical portrayals cannot adequately capture. Calame does this through the tracing and overlapping of maps; on the other hand, Mehretu develops a more abstracted map from and of the mind. Despite displaying different mediums and compositional elements, Calame and Mehretu both create a conceptual deconstruction of a topographical scene, as the it might not be what the viewer imagines the scene to be at first glance.

Questions

- Do the two pieces create similar or different emotional responses for you? What kind of response do you have to each and why do you think that is?
- Are there any similarities that you've noticed between the two artworks?
- In referring to these two artworks as maps, what do you think these artworks are "mapping down" in comparison to traditional maps?

Written by Curatorial Practice Student Associates Robbin Gan '22 & Emma Kang '25.