

Take The Long Way Home

October 20 - December 16th, 2022

Eric Ramos Guerrero
Jennifer May Reiland
Molly Springfield

Curated by Julie McKim

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There is an underlying sense of rebellion in the drawing-based work of the artists in *Take the Long Way Home*. A kind of unnamed defiance that runs through the subjects they depict, the way they push their chosen mediums, and the challenges they undertake in both scale and detail. Their practices are labor-intensive and similar in how they employ their work as tools to delve deeply into a topic. They use graphite, pen, watercolor, and an all-encompassing attention to detail to construct precise and intricate images and compositions that, when closely examined, provide layer upon layer of unexpected information.

Eric Ramos Guerrero immigrated from the Philippines to San Diego, California, as a 2-year-old. He spent his formative teenage years growing up a mere five minutes from the border wall that separates the U.S. from Mexico. Ramos Guerrero uses these experiences in his multidisciplinary practice to examine fictionalized ideals of “sunny” California, the debates surrounding the border, and Western migratory expansion. His detailed large-scale pen and ink drawings recall a freedom specific to late 80’s Southern California teenagehood; one of all-day wanderings, little to no parental supervision, and the uncharted possibilities of one’s neighborhood. His long-haired skater protagonists are not situated in an idealized California, but instead, they exist in dystopic overgrown landscapes of drained pools, falling-apart structures, and abandoned cars. Strwn among the weeds and scattered in the junked yards, one discovers hints of fallen piñatas, serapes, and graffiti or gang tags, all cultural signifiers indicative of a U.S. border town.

Also included in *Take the Long Way Home* are Ramos Guerrero’s recent small-scale drawings. These works contain the old-school disaffected punk-rock attitude and sardonic humor of a high-school notebook full of doodles. The smaller size and use of the ubiquitous black ballpoint pen present a casualness to the drawings as if produced quickly and then ripped from the aforementioned notebook. However, Ramos Guerrero’s ability and attention to detail draw the viewer in, past any presumed casualness, to reveal intricacies like the knotted and flawed wood and the way the *Dead is Dead* is seemingly carved into the wood’s surface with a switchblade instead of drawn with a pen in his 2022 work of the same name.



Eric Ramos Guerrero Installation View

Molly Springfield's drawings are feats of precision. Using only graphite, she painstakingly creates exact renderings of photocopied pages from books, texts, and essays. Each typeset letter, each glitch from the copy machine, each scribble mark in the margins are all manually copied by hand. The source materials for her hand-drawn photocopies or "translations" are texts that examine significant moments in manual and mechanical reproduction in art, literature, and technology that have transformed our understanding of language. Her projects are labor-intensive and take years of research. Springfield's body of work includes an interactive archive of marginalia, drawings of photocopies of books about conceptual art, and her own "translation" of the first chapter of Marcel Proust's *In Search of Lost Time* in the form of drawings.

Six large-scale drawings from Springfield's current and ongoing project, *Holograph Draft*, are shown for the first time in *Take the Long Way Home*. This project consists of single and multi-panel graphite drawings incorporating two sources: the holograph draft of Virginia Woolf's 1927 novel *To the Lighthouse* and reproductions of Woolf's personal family photo albums. This project began in 2016, with Springfield's discovery of the holograph draft of *To the Lighthouse* - (a typed version of the original handwritten manuscript with author's notes and corrections) - while browsing in her local library. The connection between Woolf's photography and her pioneering use of multiple viewpoints in language or what is described as "image/texts" are the inspirations for Springfield's text-based drawings.

Not straight photocopies, Springfield's drawings are constructed compositions made from extracted and enlarged words and short phrases from Woolf's margin notes. The words and phrases are photocopied and re-photocopied, and the resulting fragments grouped to create poems or phrases, which Springfield then draws. The abstract non-text-based drawings in the show are constructed similarly but use Woolf's many-paged photo albums as their basis.



Molly Springfield Installation View

The drawing, *Two Virginias (August, 1931)*, 2018, is a considerable departure from Springfield's art practice, which for over 16 years has been committed solely to the reproduction of text. The inclusion of an image of Woolf was important to Springfield, as she wanted the viewer to have various entry points into the project to reflect the way Woolf used multiple viewpoints in language.

Jennifer May Reiland's intricately detailed drawings and paintings most often tell the untold stories of historical and contemporary female martyrs, both religious and secular. Her work is equally influenced by Medieval and Renaissance religious art and a devout Texas childhood spent in a Southern Baptist school where she was taught on the daily "The End Days Are Near". With limited access to contemporary media images, it was the Catholic art she grew fascinated by and how it so effortlessly combined "piety, eroticism, and violence" into a single image.

Reiland's compositions take inspiration from the depth of Art History: Medieval miniature paintings of illuminated manuscripts and the vast crowd scenes of Heironymous Bosch and Bruegel the Elder are just a few references. She applies these painting techniques to both her small-scale and large-scale work.

In *Take the Long Way Home* is Reiland's expansive watercolor on paper *Apocalypse 1997*, 2021. Measuring over four feet wide and reminiscent of the Mexican muralists who showed multiple narratives on a single plane, this work is an epic portrayal of all the "disasters" that took place in 1997. Look to the far right and see Princess Diana on a stretcher; to the left are the Nikes and tracksuits of the Heaven's Gate cult, the Atlanta Bombing just above them, and at the top left is Dolly, the cloned sheep with her creators.

Jennifer, who was a young teen in 1997 is depicted in various versions in the foreground. The fire and brimstone teachings of her youth are coupled with her descent into the unholy - making out at camp and smoking cigarettes. Finally, we see teenage Jennifer giving entirely into temptation and praying to Satan, who holds all the offerings of rebellion: a pack of Marlboros, a bottle of whiskey, and, because it was the 90s, a CD and a thong.



Detail View
Apocalypse 1997, 2021
 Watercolor on Paper
 38 x 50 inches



Jennifer May Reiland Installation View

Reiland's small-scale works in *Take the Long Way Home* pull from different bodies of work and various mediums. The three small gouaches, *Wages of Sin I-III* 2021, is a new approach to her work that began during the pandemic. Also included are six watercolor and ink-on-paper drawings whose subject matter includes Princess Diana, Maria of Agreda, a Spanish nun whose body was said to be seen floating over Texas in the early days of the Spanish conquest, Justine from the Marquis de Sade novel, and Provisional Irish Republican Army (IRA) volunteer Dolours Price.

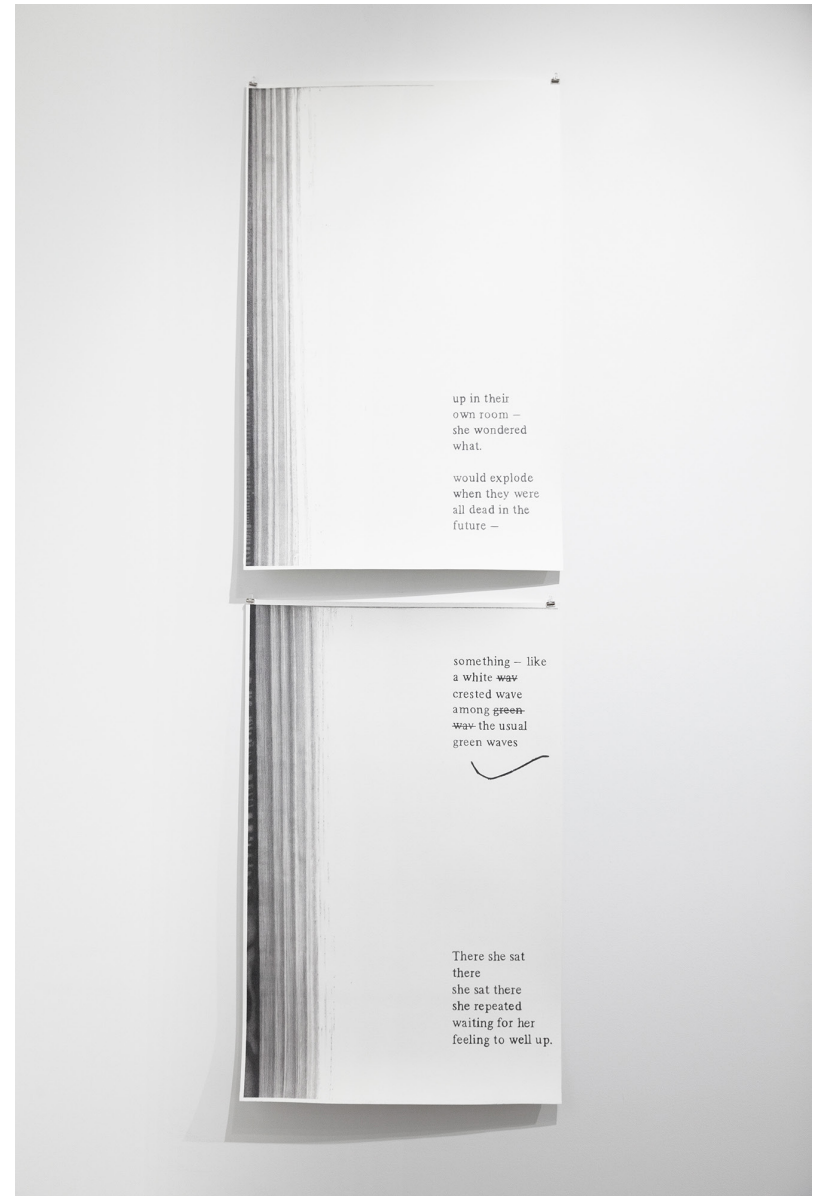
The three artists in this exhibition take the long way in their work: whether they are precisely hand-copying the corrected manuscripts of Virginia Woolf, exploring the US/ Mexican Border through a dystopian southern California landscape, or examining the history of religious martyrdom as a way to understand contemporary gender roles.

Julie McKim
New York, November 2022

MOLLY SPRINGFIELD

has had international and national solo exhibitions, including shows in New York, Washington, DC, San Francisco, Chicago, and Cologne, Germany. Her museum exhibitions include the Baltimore Museum of Art; Berkeley Art Museum; Carpenter Center for the Visual Arts at Harvard University; The Drawing Center, New York; Hafnarborg Museum, Iceland; the Indianapolis Museum of Art; Portland Museum of Art; and the Zimmerli Art Museum at Rutgers University. Her work is included in the permanent collections of the Whitney Museum of American Art and the Metropolitan Museum of Art. She received her MFA from the University of California, Berkeley in 2004, participated at Skowhegan in 2006, and was a MacDowell Fellow in 2016.

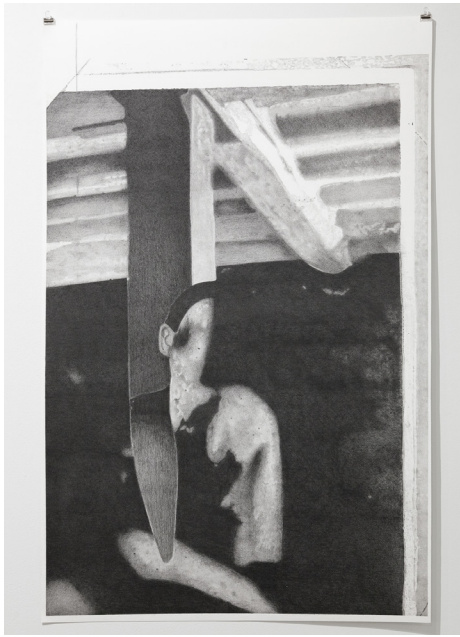
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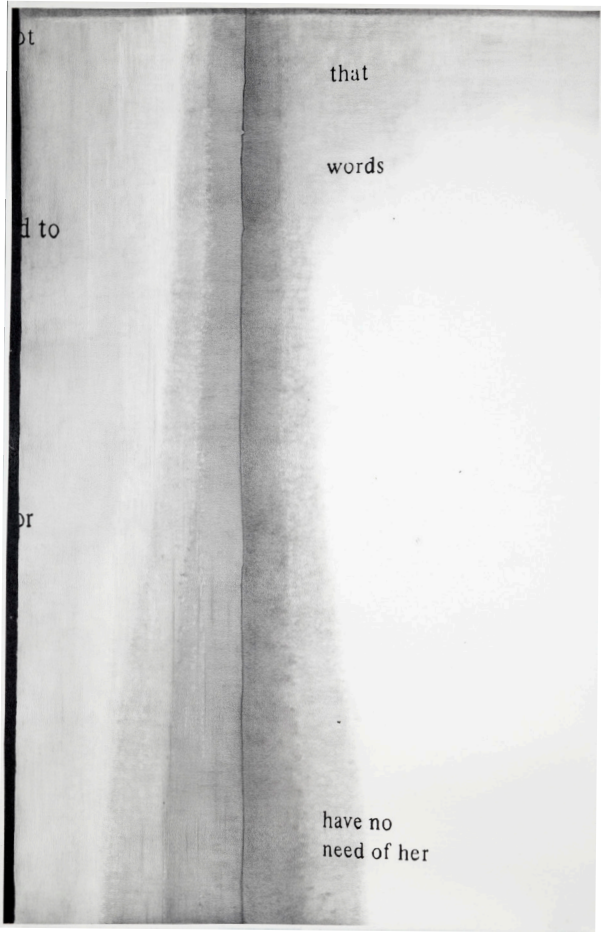
There she sat, 2020
Graphite on paper
51 ½ x 16 ½ inches
(Two panels each: 25 ½ x 6 ½ inches)



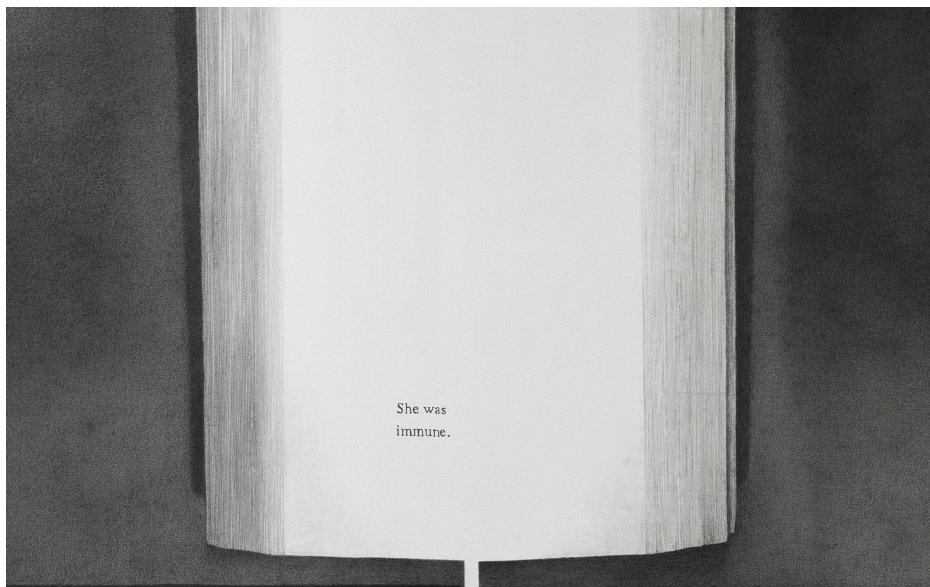
Monk's House III, 2019
Graphite on paper
25 1/2 x 16 1/2 inches



Monk's House II, 2019
Graphite on paper
25 1/2 x 16 1/2 inches



that words have no need of her, 2021
Graphite on paper
34 x 22 inches



She was immune, 2021
Graphite on paper
16 ½ x 25 ½ inches



Two Virginias (August, 1931), 2018
Graphite on paper
16 ½ x 25 ½ inches

ERIC RAMOS GUERRERO

is a multi-disciplinary artist based in New York City whose work investigates ideas of the West through landscapes of suburban California, the US/Mexican border and the tropical spaces of migratory expansion.

Ramos Guerrero exhibits work internationally and in New York, including at The Drawing Center, El Museo Del Barrio, The Knockdown Center, Beaux Arts, France, Museum of Contemporary Art Vojvodina, Inside-Out Museum, Beijing, Mathilde Hatzengerger Gallery, Belgium, and Green Papaya, Philippines. Eric has been a resident artist at The Drawing Center, Marble House Project Residency and Triangle Arts Organization and IEA Alfred University.

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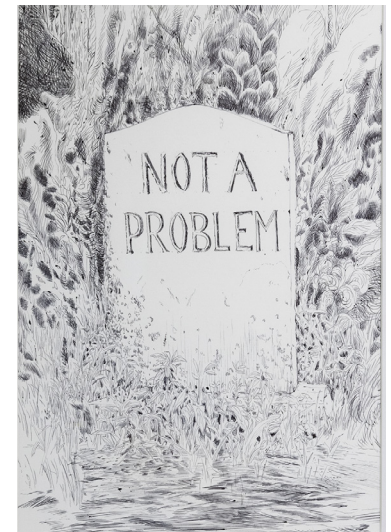
Daydream Rip, 2022
Ink and pen on paper
12 x 9 inches



A Void, A Dot, An Unbroken Line, The Arc, 2022
Ink and pen on paper
12 x 9 inches



Dead is Dead, 2022
Ink and pen on paper
12 x 9 inches



Not a Problem, 2022
Ink and pen on paper
12 x 9 inches



Bukas as a Homograph, 2017
Ink and watercolor
20 x 18 inches



The Monumental Arch Av Revo After Party, 2017
Ink and watercolor
20 x 14 inches

JENNIFER MAY REILAND

is based in New York. She graduated from Cooper Union in 2011. She has received the Harriet Hale Woolley Scholarship in Paris (2012-2013), was granted a studio through the Sharpe-Walentas Studio Program in New York (2014-2015), and was selected as an artist for Jéune Creation 2016. She was a resident artist of Open Sessions at the Drawing Center in Soho from 2015-2017 and at the Queens Museum from 2018-2020. She has shown her work internationally including at the Drawing Center, the Fondation des États-Unis, and Galerie Thaddaeus Ropac Pantin. She has had solo shows at Galeria Enrique Guerrero (Mexico City) and at Lawndale Art Center (Houston). She loves medieval art, alligators, and reading about history.

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The Serf Ballerina I, 2020
Watercolor and pen on paper
12 x 9 inches



The Serf Ballerina II, 2020
 Watercolor and pen on paper
 12 x 9 inches



Diana and Dolours, 2020
 Watercolor and pen on paper
 12 x 9 inches



Princess Diana Tarot Cards, 2020
 Watercolor and pen on paper
 12 x 9 inches



Apocalypse 1997, 2021
Watercolor on Paper
38 x 50 inches



Maria of Agreda VII (Spain,
New Spain, Atlantic), 2021
Watercolor and pen on paper
10 x 7 inches



Maria of Agreda IV (Jesús), 2021
Watercolor and pen on paper
10 x 7 inches



Wages of Sin I (*French Revolution*), 2021
Gouache on wood
9 ½ x 8 inches



Wages of Sin II (*Justine*), 2021
Gouache on wood
9 ½ x 8 inches



Wages of Sin III (Deal with the Devil), 2021
Gouache on wood
9 ½ x 8 inches



Last Night in Paris, 2021
Watercolor on parchment
mounted on wood
9 ½ x 8 inches

Founded in 2011, Project: ARTspace is an interdisciplinary creative project space. Our organization programs events and exhibitions where curators and artists of all levels have the chance to meet, engage and promote new collaborative projects.

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