

GIBSON

CONTEMPORARY

[Home](#)[About](#)[Services](#)[Exhibitions](#)[Blog](#)[Collecting](#)

MARJORIE VAN CURA

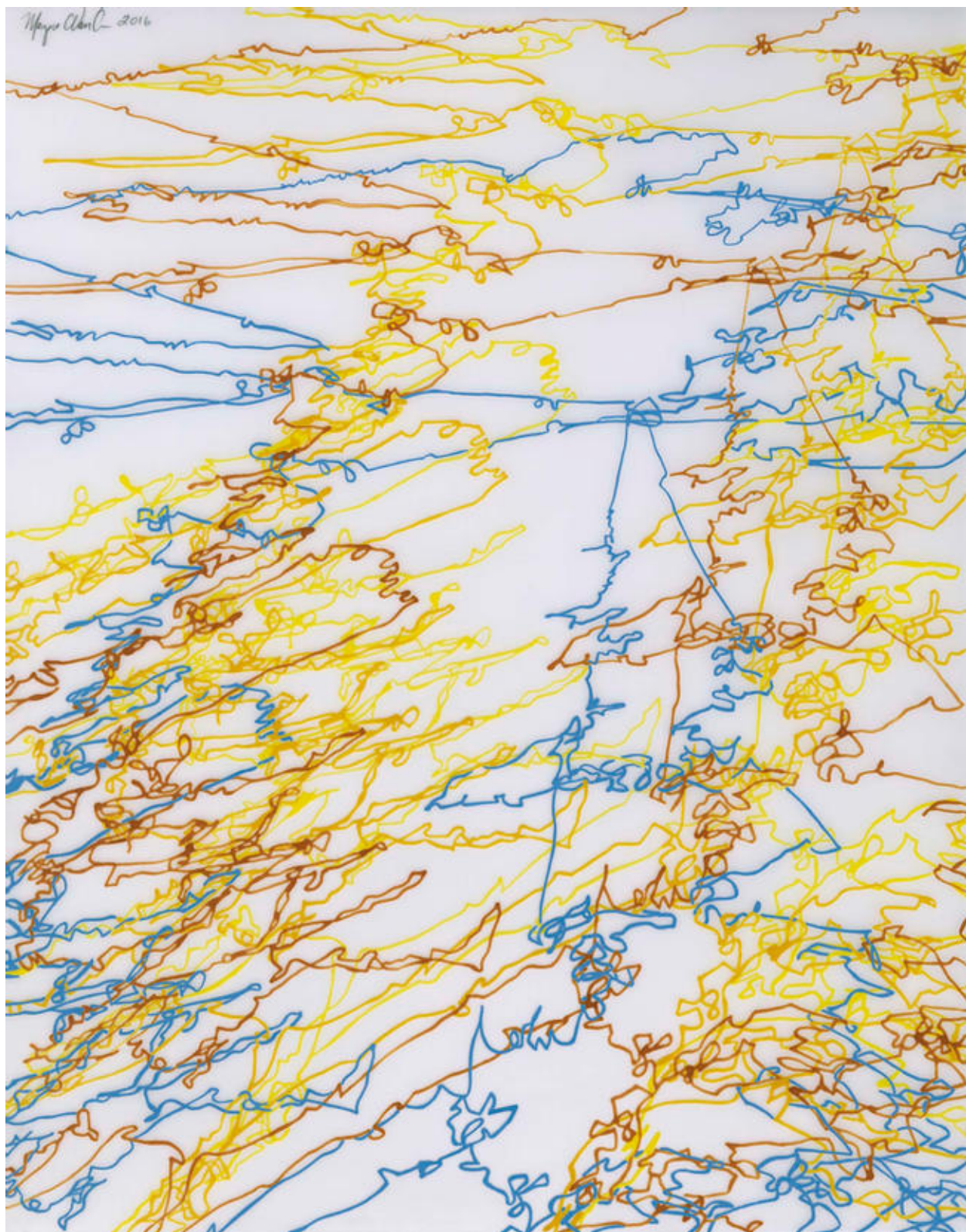
Unknown Territories

FEBRUARY 12-MARCH 26, 2021

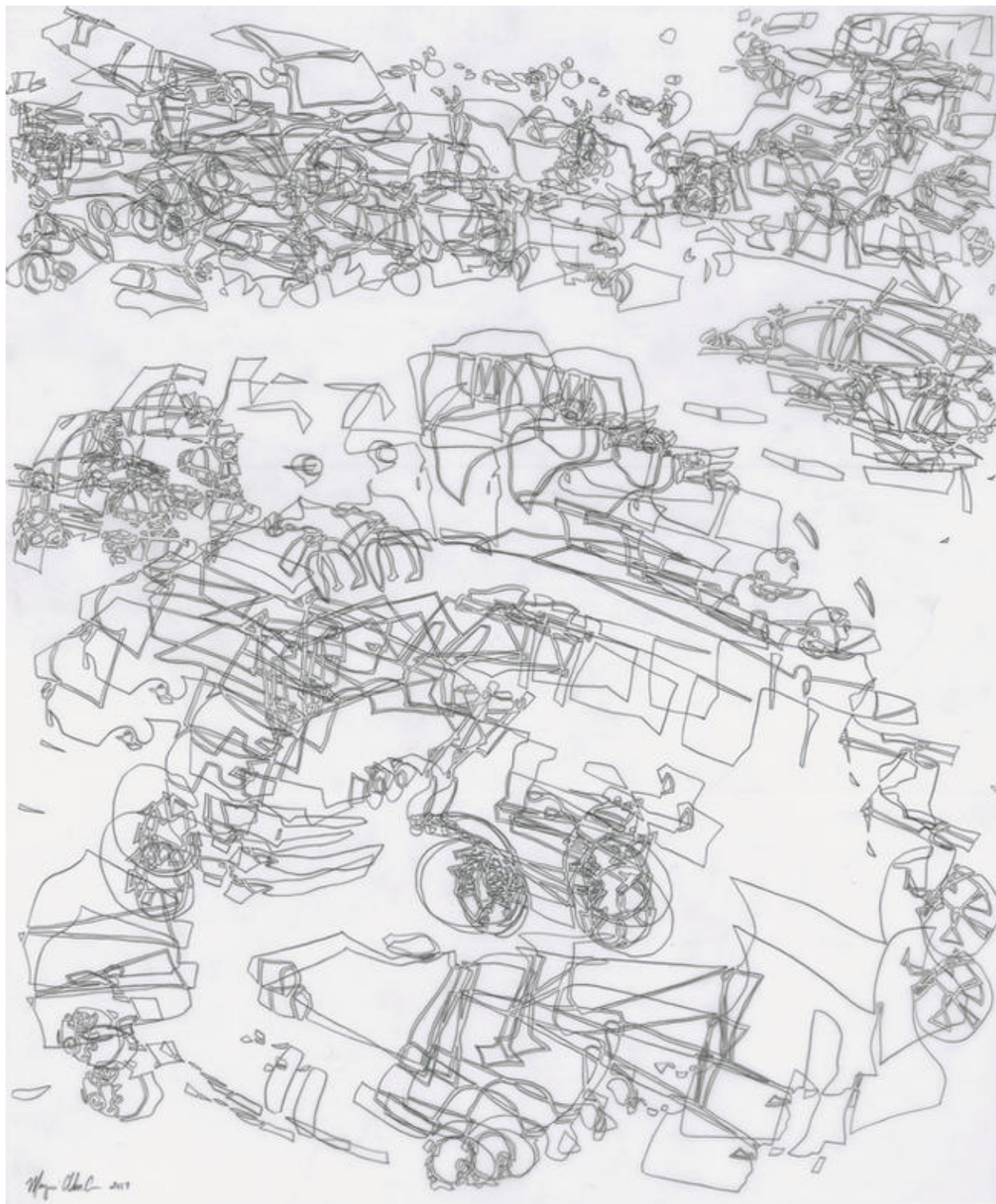


Untitled 0220, 2020

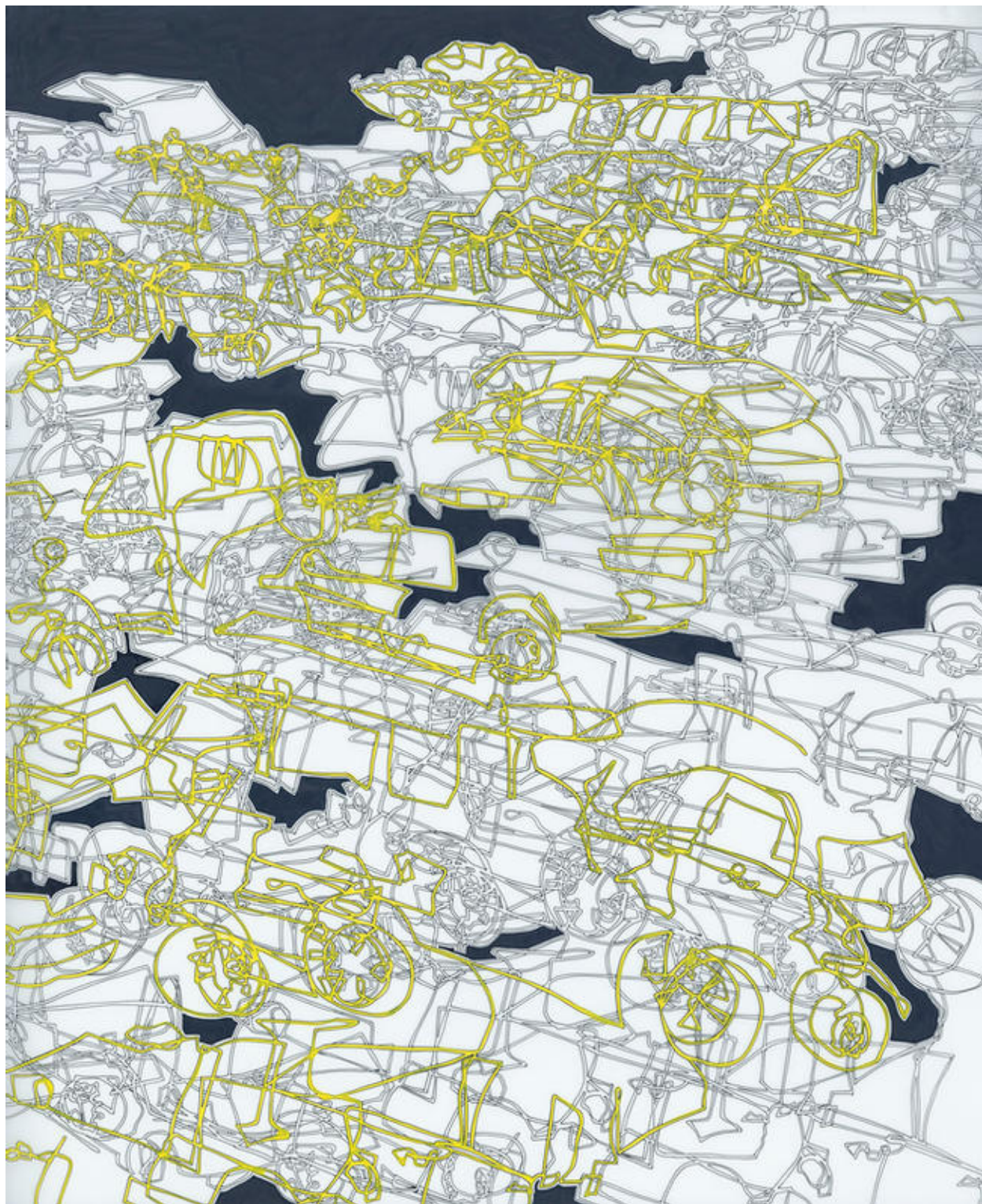
Graphite and ink on translucent film, 17 x 14 inches



Untitled 0516, 2016
Ink on translucent film, 14 x 11 inches

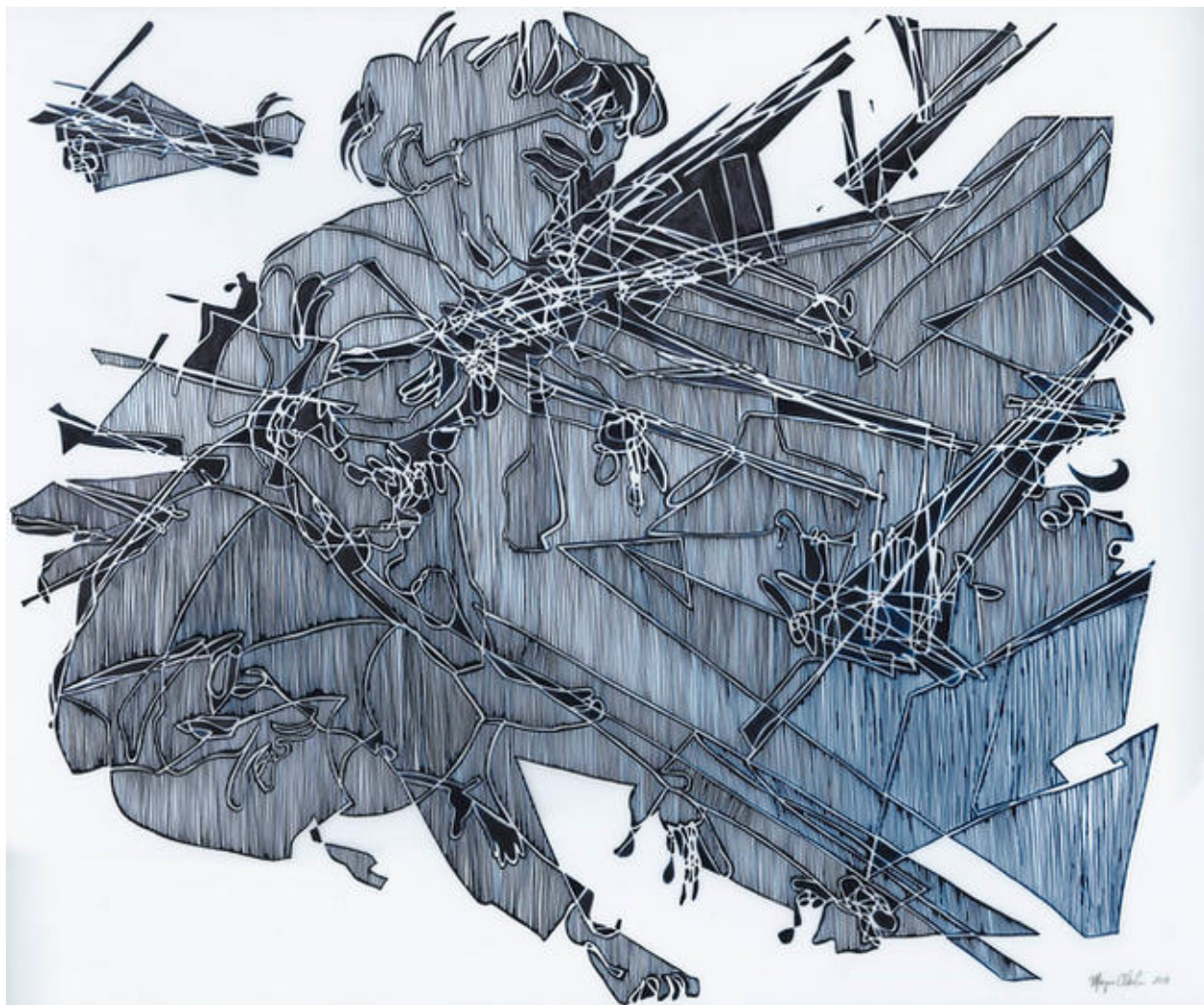


Untitled 0117, 2017
Graphite on translucent film, 17 x 14 inches



Untitled 0120, 2020

Ink and Micron pen on translucent film, 17 x 14 inches



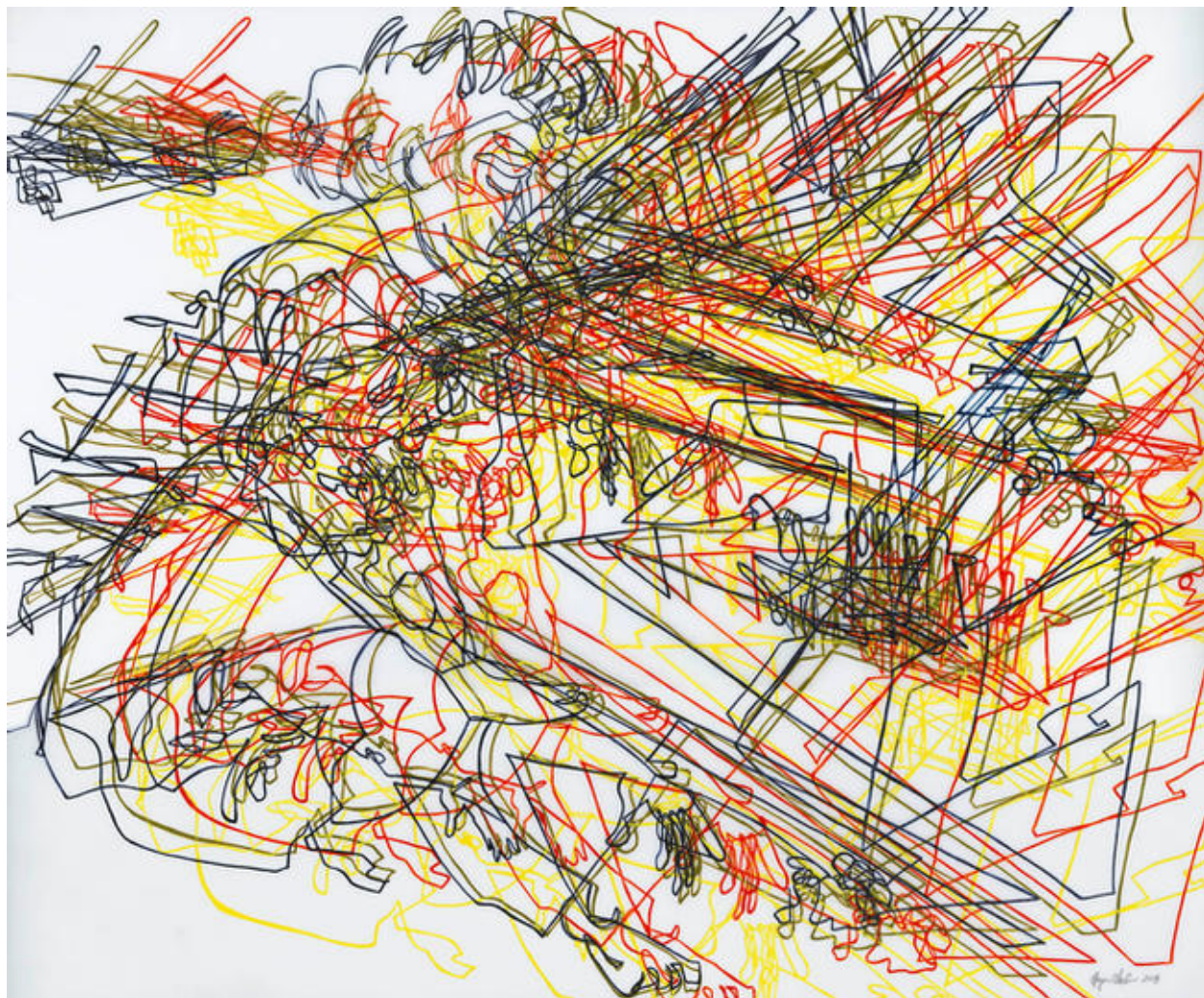
Untitled 0318, 2018
Ink on translucent film, 14 x 17 inches



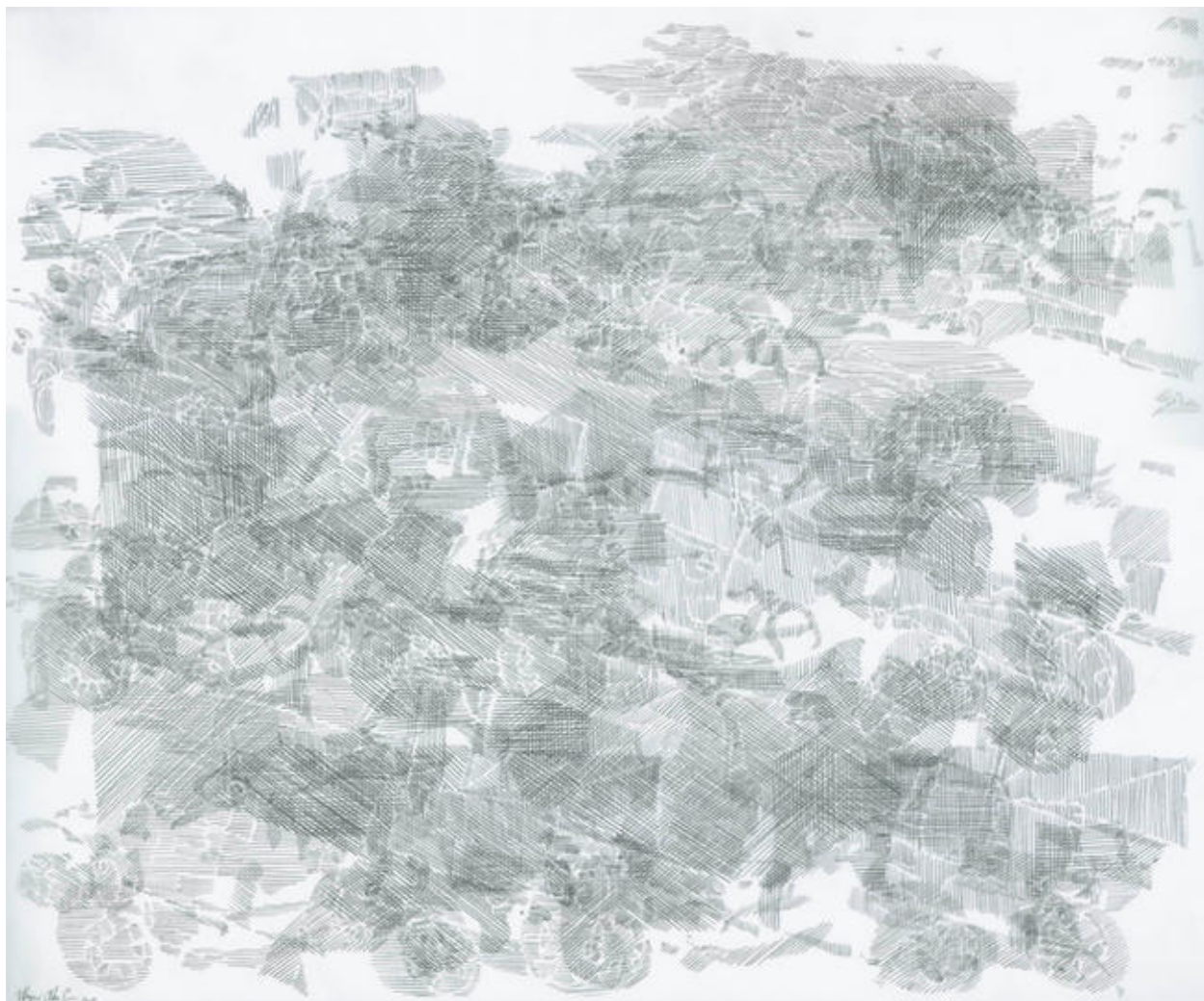
Untitled 0416, 2016
ink on translucent film, 11 x 14 inches



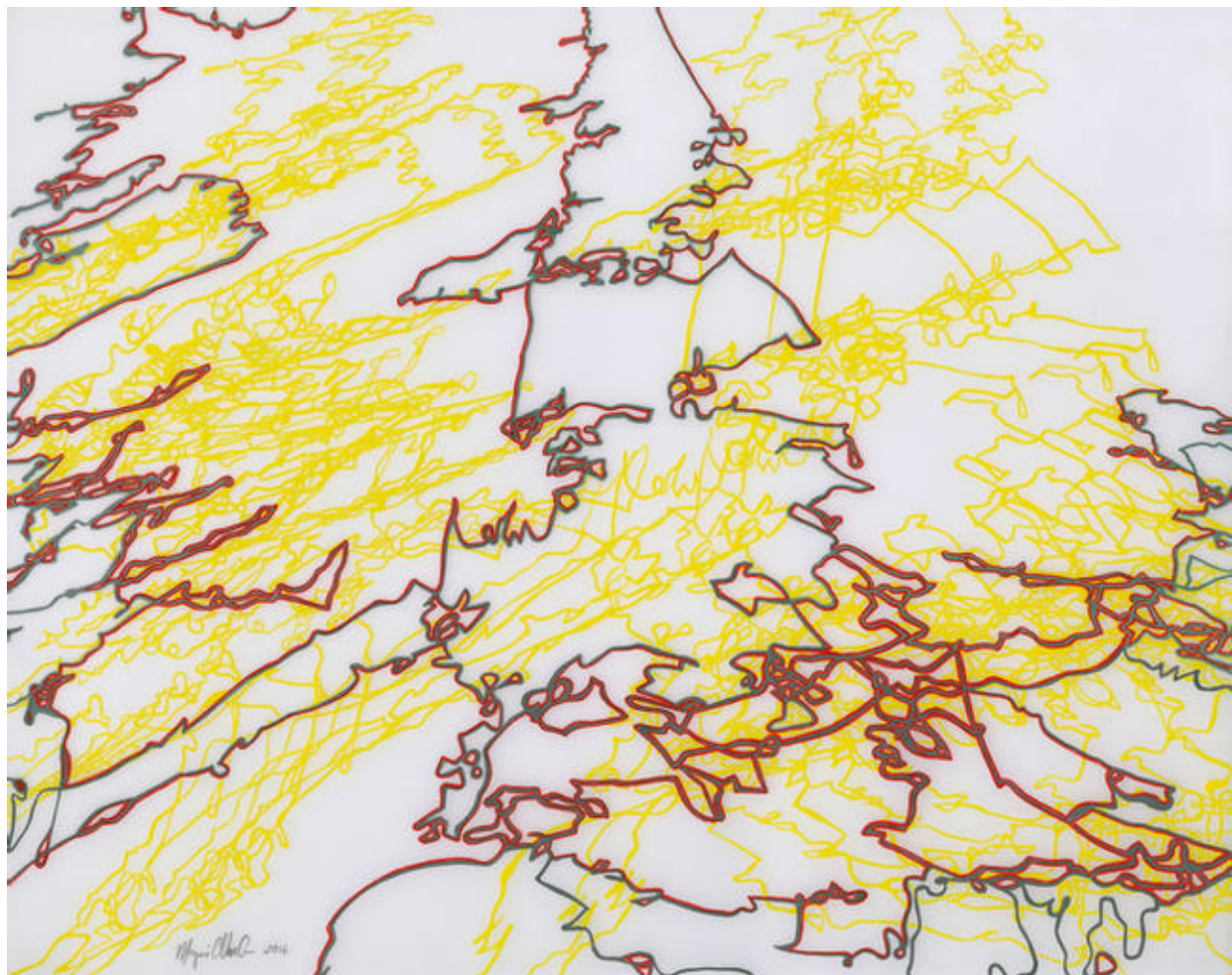
Untitled 0417, 2017
Ink on translucent film, 17 x 14 inches



Untitled 0518, 2018
Ink on translucent film, 14 x 17 inches



Untitled 0618, 2018
Graphite on translucent film, 14 x 17 inches

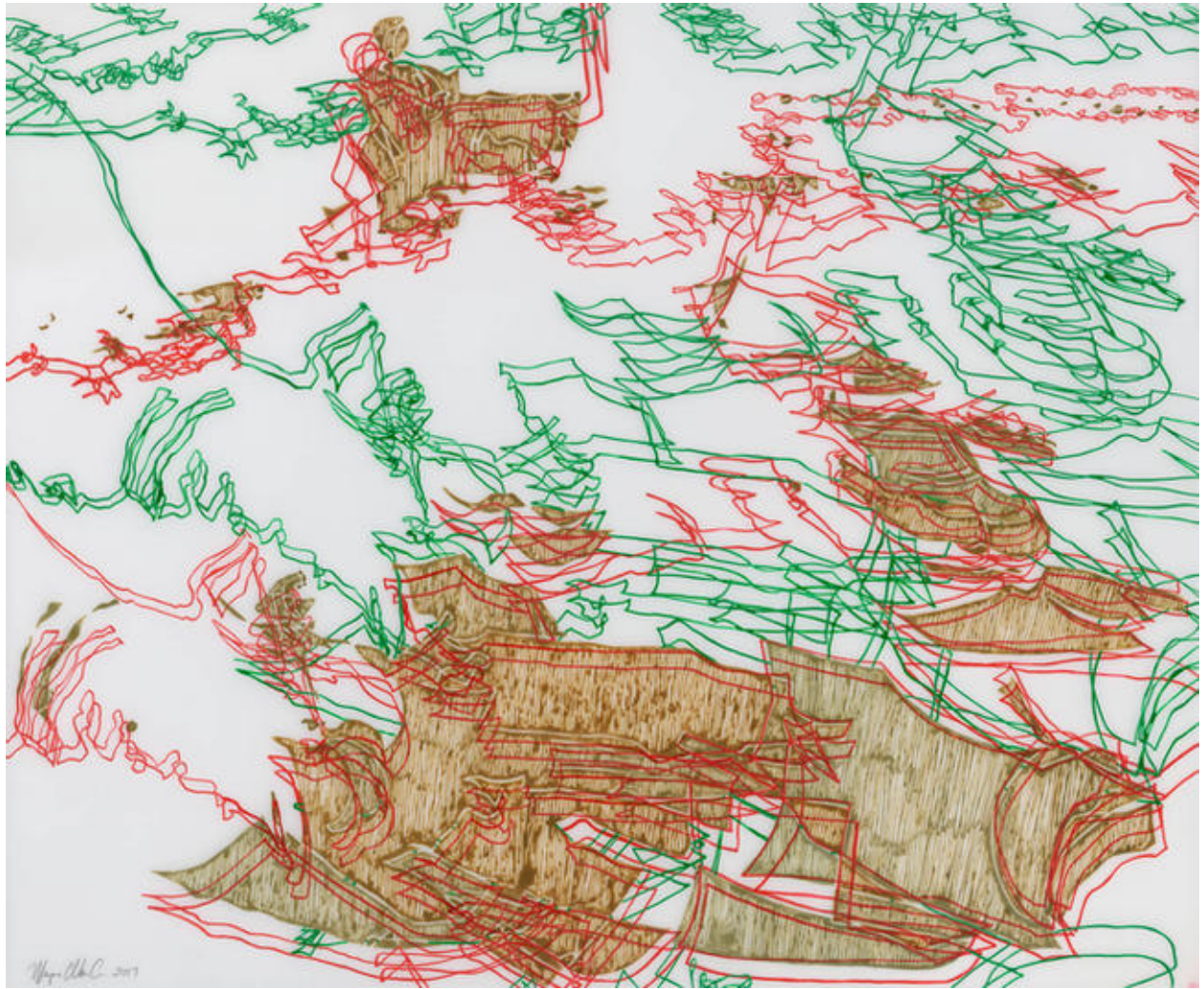


Untitled 0716, 2016
Ink on translucent film, 11 x 14 inches



Untitled 0816, 2016

Ink on translucent film, 11 x 14 inches



Untitled 0917, 2017
Ink on translucent film, 14 x 17 inches

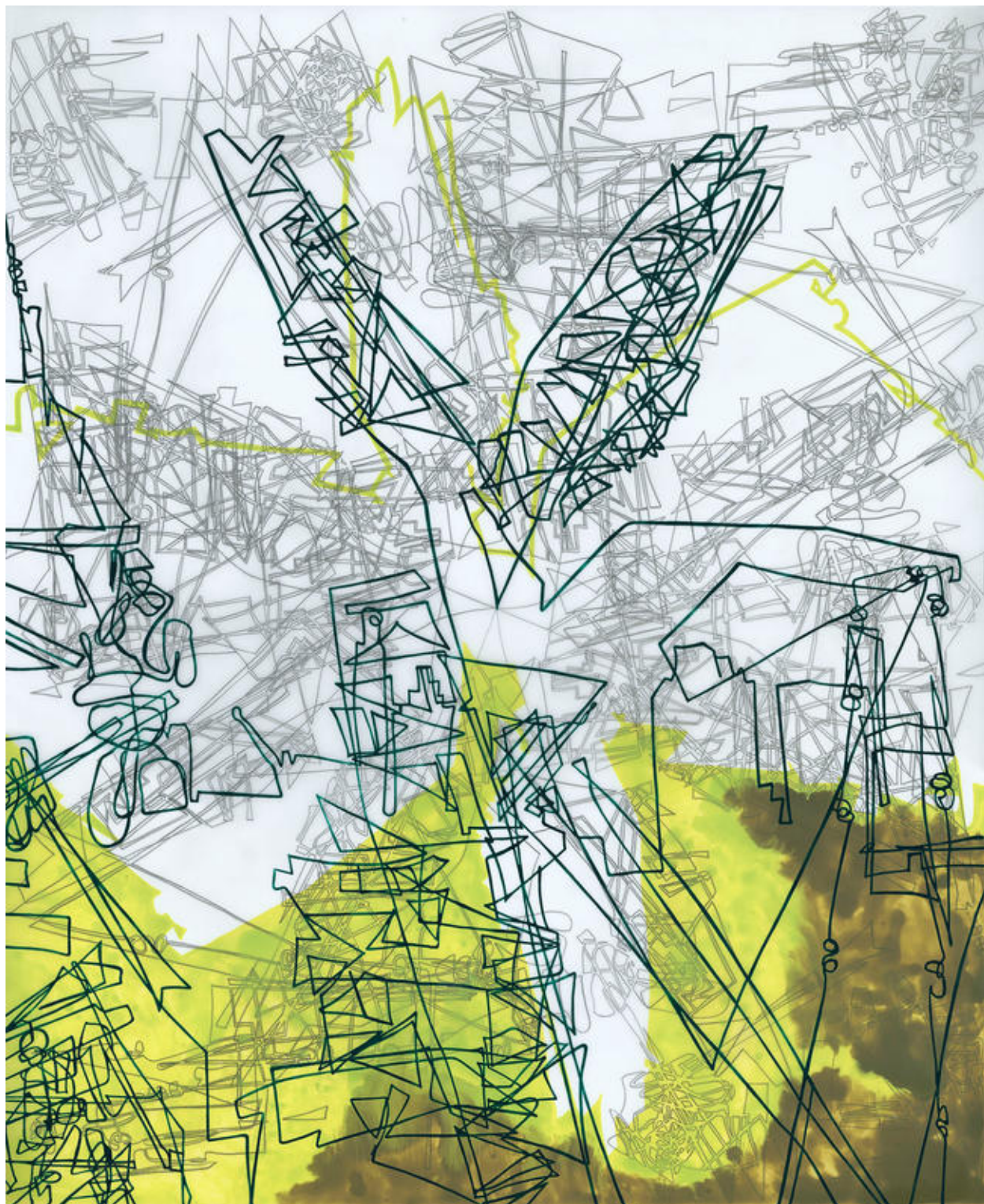


Untitled 1017, 2017
Ink on translucent film, 17 x 14 inches

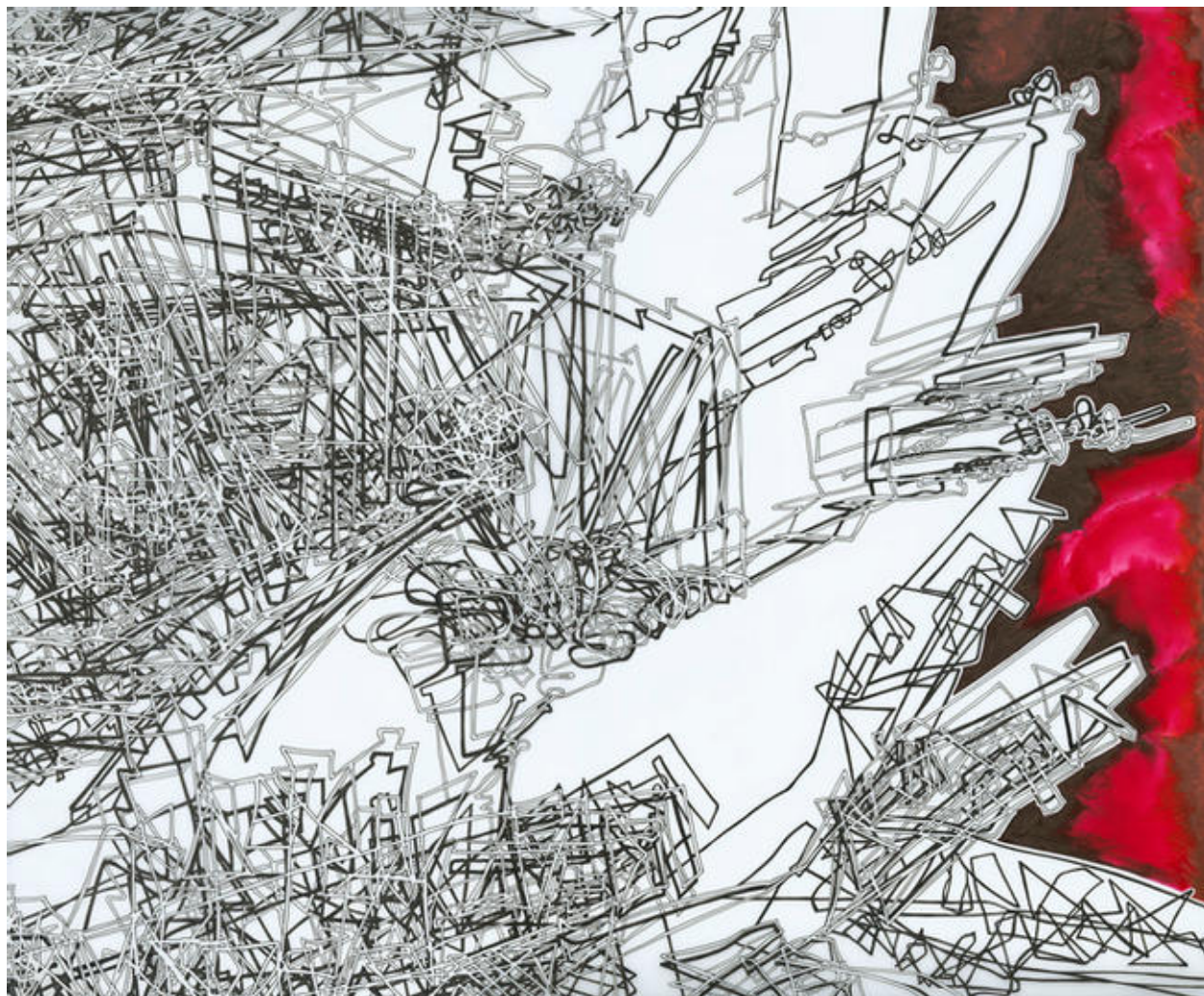


Untitled 0320, 2020

Graphite and ink on translucent film, 17 x 14 inches



Untitled 0520, 2020
Graphite and ink on translucent film, 17 x 14 inches



Untitled 0420, 2020

Micron pen and ink on translucent film, 14 x 17 inches

MARJORIE VAN CURA

Unknown Territories

February 12-March 26, 2021

For its first exhibition of the new year, Gibson Contemporary is pleased to feature "Marjorie Van Cura: *Unknown Territories*" from February 12 to March 26, 2021. Van Cura is a distinct talent who has been nurturing a polymathic vision for over a decade. Please direct all inquiries to David Gibson at dgibson@gibsoncontemporary.com or (347) 265-9858

Standing between the two poles of discipline and chaos, Marjorie Van Cura traces the outline of a palimpsest. The precisionist methods at hand—using micron pens and automatic pencils—would seem to infer an orderly process but the end result aims toward complexity and ambiguity. Her aim is to seek out contemporary events via the internet and source the superficial appearance of its physical outcome as materially accrued and symbolically suggestive in formal terms.

The combination of a layered approach to building meaning through form begins with images digitally culled from the optics of natural disasters and social unrest, to which Van Cura then submits a series of blind contour drawings, graphically generating abstract forms that can be sourced like painterly gestures.

She then hand-traces her drawings onto translucent film, in overlapping iterations, using mixed mediums of graphite, permanent marker, acrylic ink, or oil paint. The end result presents an aperture perspective of dramatically focused imagery suggestive of geographical map forms floating in space. Yet they are anything but—they are anchored by their subject matter and its transliteration into a more complex visual product.

Consider its merits from an obverse perspective. What if we received all facts in a hieroglyphics independent of natural appearance or facts? Like any sort of code, similar to any language that does not resemble our own, we have to adjust our expectations to experience a greater range of meaning, from direct to ambiguous. What is available in Van Cura's work, is a palpable range of aesthetic reward. |