

ARTIST SPOTLIGHT: SAGE DAWSON

MAPS & METAPHYSICS

Historically, maps have been used as tools to represent space: to make large things smaller or abstract things more concrete, as well as to consult for travel. Maps document not only literal representations of land—the distinct identities of spaces, imperialistic expressions of power, and scientific understanding, but also abstract organizational systems, historical development models, states of mind, and world views. They may be, in a sense, the largest portraits of communities that we have.

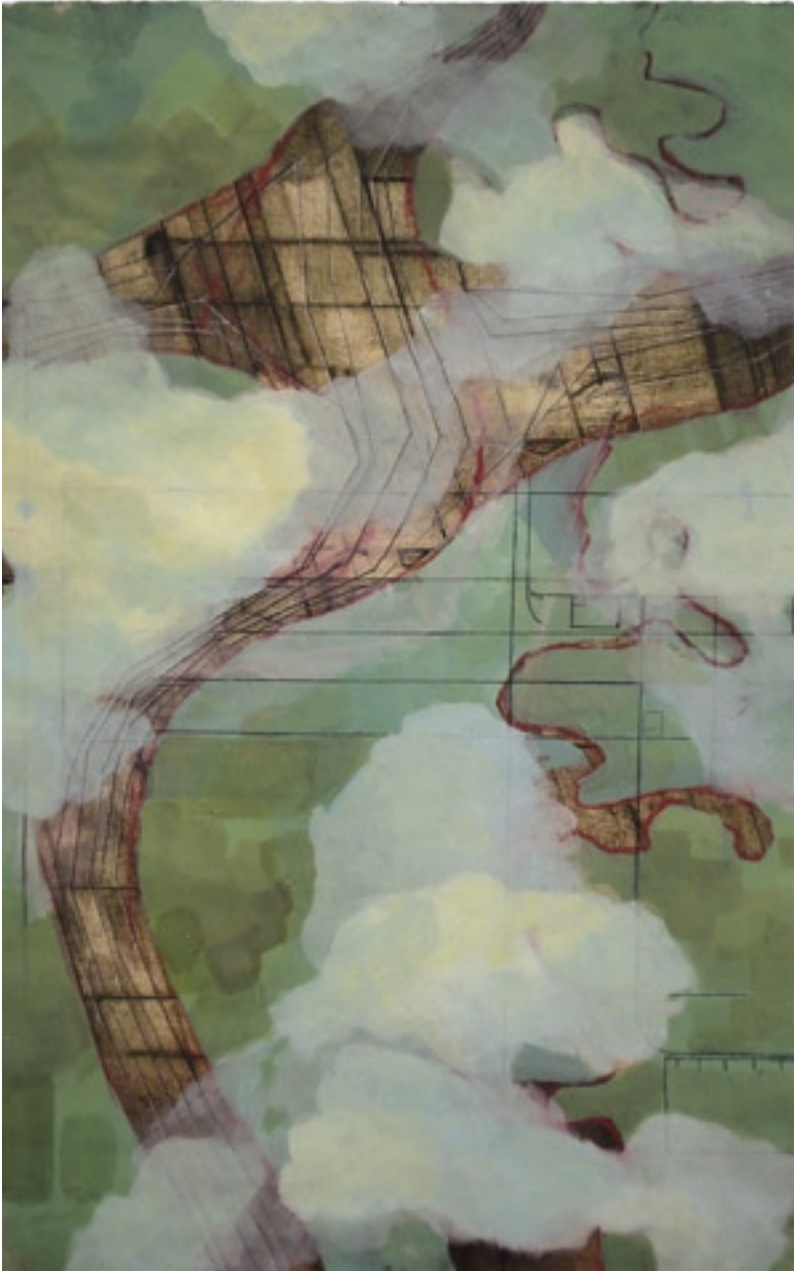
To this rich history, I contribute my maps. Familiar imagery & architectural references encourage viewers to imaginatively inhabit the landscape. I hope to suggest that history, the production of space, & human experience influence the formation of individual and communal systems of belief, and thus responses to existence in general. These maps recall and invent such influences, re-evaluation the archaic notion of sublimity, and explore map-making beyond the physical world and into a more epic landscape of history, space, myth and scripture.

ABOUT THE ARTIST

Sage was born in Michigan and has lived primarily in Missouri. Her work draws from community histories, the landscape, and architectural research in Israel (2004) and India (2008).

Sage received an MFA in Printmaking with a minor in Museum Studies from the University of New Mexico. There, both in collaboration with the Tamarind Institute and alone, she worked beyond the constraints of the traditional press bed size using multiple panels to create large-scale prints. She has exhibited nationally and internationally, and was most recently awarded a solo exhibition at WomanMade Gallery in Chicago. Sage's current work draws upon the history of cartographic rendering: mapping a physical landscape in order to investigate constructed systems of belief, sublimity, and the distinct identities of spaces.

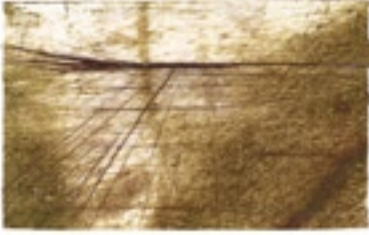
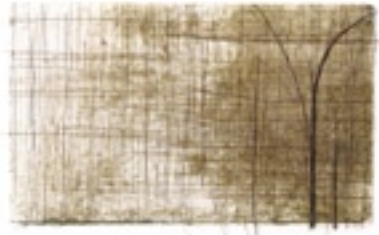
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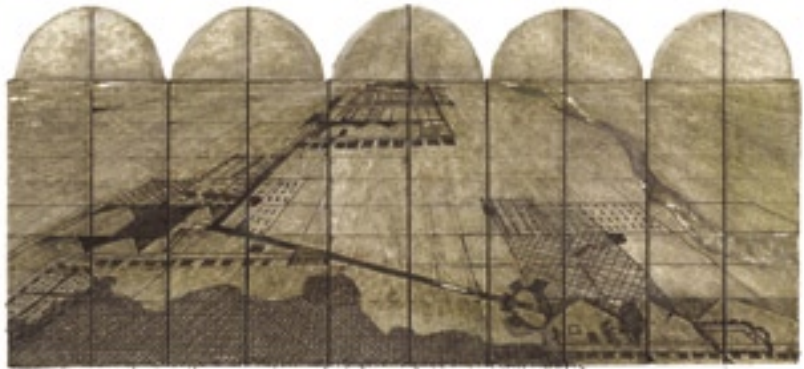
Sage Dawson, *Study of Albuquerque: Convergence of Interstate 25 and 40* (2008), Dry pastel and acrylic on collograph. 19.5 x 31.5".



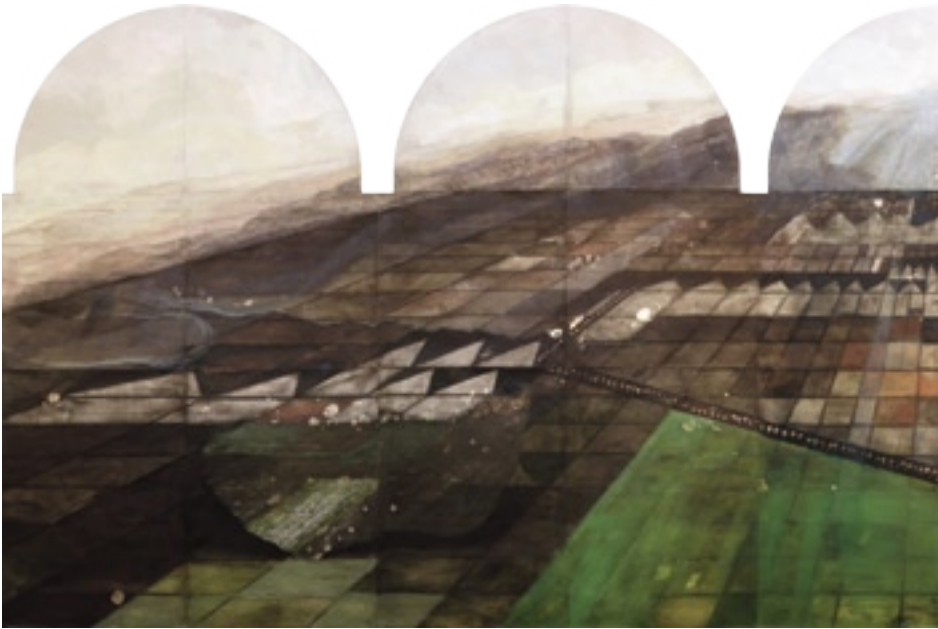
Sage Dawson, *Choreography: Parts of a Whole & General Features Between Regions* (2007), Acrylic, dry pastel, gold leaf on collograph. 4'11" x 7'10".



Sage Dawson, *Hair Maps: Studies of Albuquerque and Jerusalem* (2007), Hair and gold leaf on collograph. 3.5 x 5.5" each.



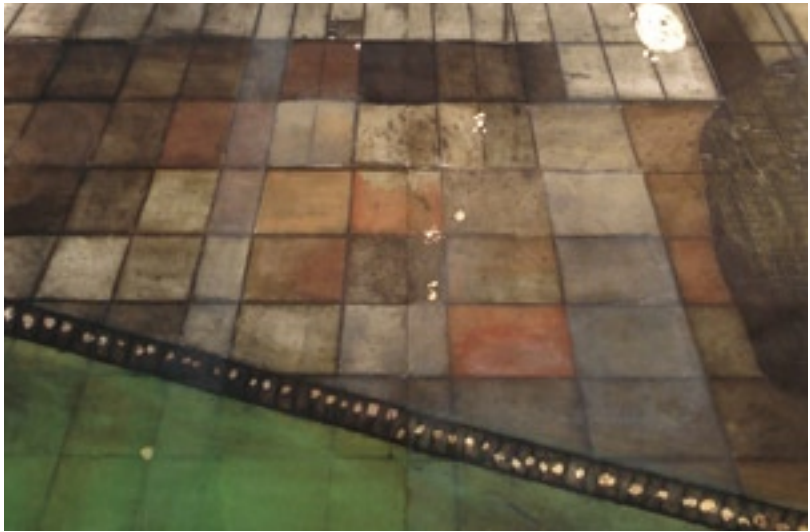
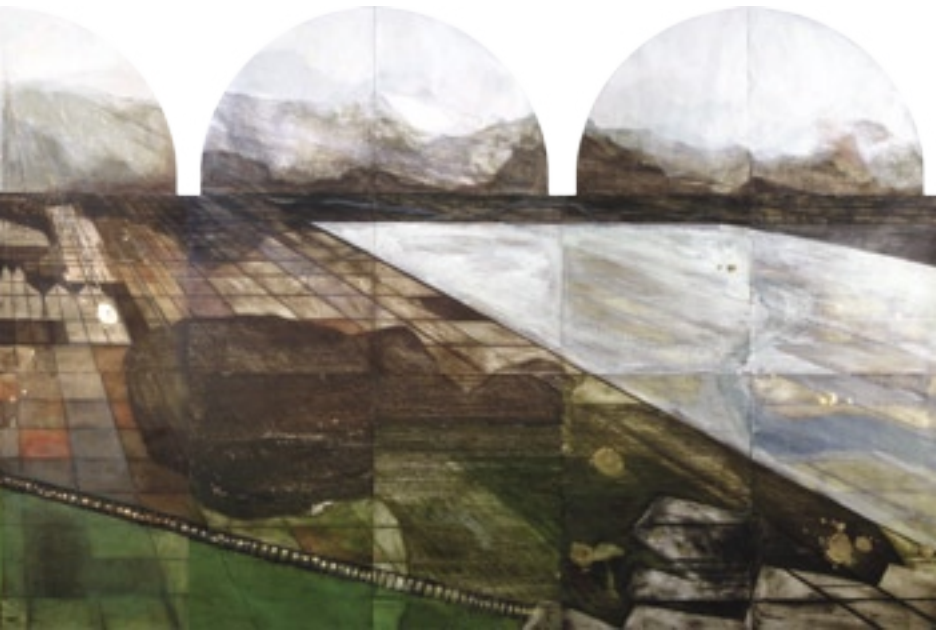
Sage Dawson, *City Plan II: Dome Study for Itinerary Map West Through Space & Time* (2007), Dry pastel, ink, and gold leaf on collograph.. 4.5 x 10"



Sage Dawson, *Itinerary Map West Through Space & Time (in a set progression)* (2007-2008), Acrylic, gold leaf, and collagraph on Japanese rice paper. 7'10" x 23'9".



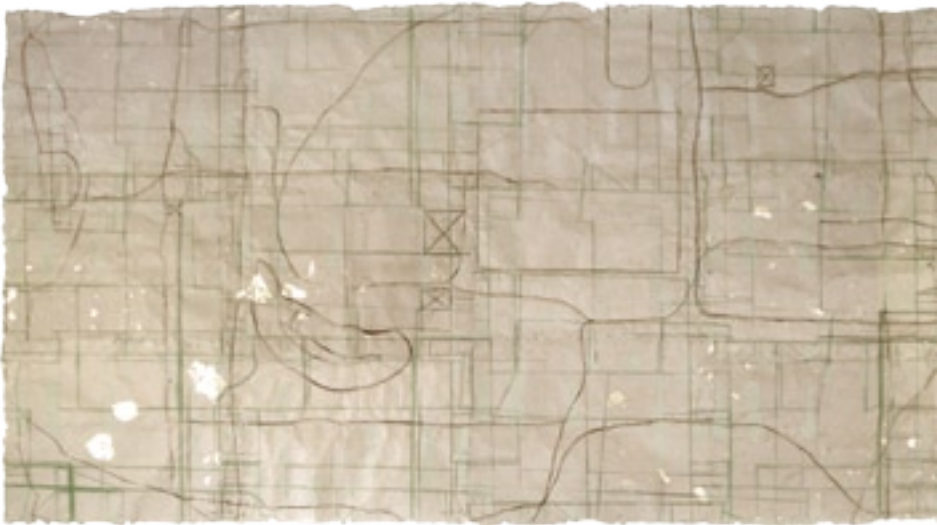
Sage Dawson, *Itinerary Map West Through Space & Time (in a set progression)* (installed)



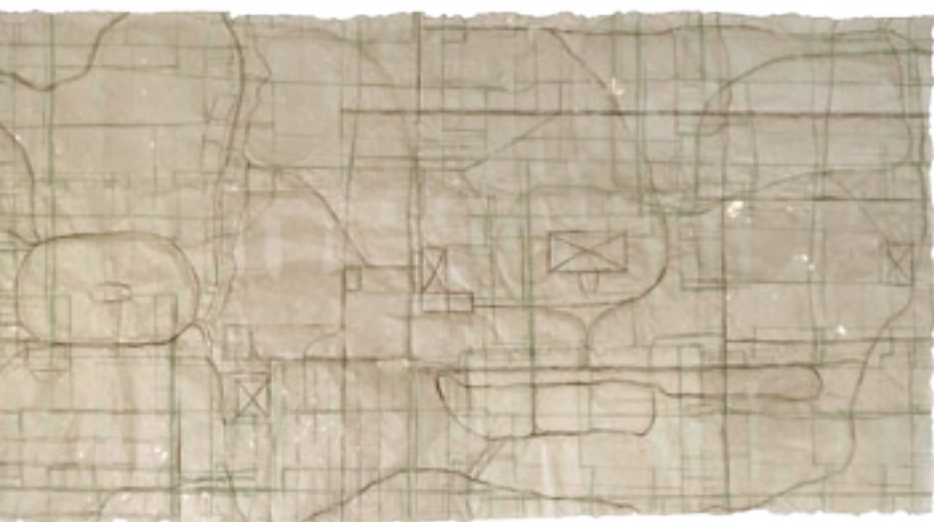
Sage Dawson, *Itinerary Map West Through Space & Time (in a set progression)* (detail)



Sage Dawson, *Study for Timeline* (2008), Ink and gold leaf on collagraph.
5.5 x 23.75"



Sage Dawson, *Timeline* (2008), Gold leaf, acrylic, and hair on lithograph,
4'10" x 17'10"





Sage Dawson, *Timeline* (installed)



PLATE 1. Deborah Bright, *Glacial Erratic* series (2000-2004). Iris prints, 22x29 in. Copyright Deborah Bright.



PLATE 2. Enrico Causici, *Landing of the Pilgrims, 1620* (1825), sandstone. Photograph by Holly Markovitz Goldstein.



PLATE 3. Cyrus Dallin, *Massasoit: Great Sachem of the Wampanoag and Protector of the Pilgrims* (1921), bronze; and *William Bradford, Governor and Historian of the Plymouth Colony*, cast in 1976 from a 1921 plaster model, bronze. Photographs by Holly Markovitz Goldstein.



PLATE 4. Francisco Agüera Bustamante, *Empress of Death* (1792). Engraving, 4 ½ x 3 in. From Joaquín Bolaños, *La portentosa vida de La Muerte* (México, D.F.: Joseph de Jauregui, 1792), unpaginated.



PLATE 5. Francisco Agüera Bustamante, *Motherland and Parents of Death* (1792). Engraving, 4 ½ x 3 in. From Joaquín Bolaños, *La portentosa vida de La Muerte* (México, D.F.: Joseph de Jauregui, 1792), unpaginated.



PLATE 6. Francisco Agüera Bustamante, *Death Lays Siege on an American Woman, an Assault by which he Wins the Fortification of Her Heart* (1792). Engraving, 4 ½ x 3 in. From Joaquín Bolaños, *La portentosa vida de La Muerte* (México, D.F.: Joseph de Jauregui, 1792), unpaginated.



PLATE 7. Francisco Agüera Bustamante, *Death in Old Age, and the Beginning of her Agonies* (1792). Engraving, 4 ½ x 3 in. From Joaquín Bolaños, *La portentosa vida de La Muerte* (México, D.F.: Joseph de Jauregui, 1792), unpaginated.



PLATE 8. Pablo Helguera, *The School of Panamerican Unrest* (2006), Panamerican ceremony at the Universidad Matias Delgado, San Salvador, El Salvador, July 2006. Courtesy of the artist.



PLATE 9. Gustavo Artigas, *Juego de Pelota Event Project* (2007), video projection and lambda prints on aluminum. Courtesy of the artist and Hilario Galguera Gallery, Mexico.



PLATE 10. Julieta Aranda, *Untitled (Coloring Book II)* (2007), vinyl appliqué, dimensions variable. Courtesy of the artist and Edward Hayes, Jr.