

LORNA MARSH PEN AND INK

Photos by James Prinz Photography
 Courtesy of Lorna Marsh and Aldo Castillo Gallery

Sonnenschein Gallery/Albright Gallery
 Durand Art Institute

Lorna Marsh was born in Cape Town, South Africa in 1949. It was there that she began her formal training, which included private studio instruction with professors from the London Royal Academy of Art. Marsh later concluded her education at the School of the Art Institute of Chicago.

Marsh is a figurative expressionist who blends symbolism, surrealism, and expressionism. She has evolved a unique mark making technique to create fresh images that illustrate the universal language of human beings. Marsh uses both her hands and no brushes; nothing lies between Marsh and her surface. This challenges the viewer to relinquish his or her cultural conditioning, to approach the art unfettered by social mores.

After seeing an exhibit of ancient Chinese scrolls at London's Victoria & Albert Museum in 2013, Marsh was inspired to harness the discipline of traditional ink painting. The result is a series of images seemingly void of control yet achieved through the same degree of intention. The surfaces are comprised of collage and what Marsh refers to as mark within a mark. The porous quality of paper allows for the layering of freeform staining and decisive line.

Marsh's Pen & Ink series explores the isolation of social relationships. In the gas mask paintings, the subject has chosen to be insulated in a stark environment, with the only stimulus coming from a golden cloud of collective thought. These gas mask drawings are reminiscent of popular images from science fiction and apocalyptic literature.

The landscapes layer Asian influences with images of cultural narrative: Adam and Eve, architectural renderings depicting the frailty of social structure, and a disorienting vision of nature in which the running of the salmon is replaced with sharks. Though the themes are varied, the works all share a lyrical and ethereal aesthetic allowing Marsh's unique hand to be showcased.

Lorna Marsh: Pen & Ink will be shown at the Sonnenschein and Albright Galleries at Lake Forest College from February 25 to March 30, 2016. The two galleries are housed in the Durand Art Institute, a building designed by Henry Ives Cobb in 1892 in the Richardsonian style. The spaces are used to showcase the work of established and emerging artists from the Chicago area, the United States, from international locations, and from the Lake Forest College art collection. Although primarily used for pedagogical purposes, the Sonnenschein and Albright galleries maintain public hours.

Currently residing in the United States, Marsh has exhibited in numerous international one-person and group shows. Marsh has had important solo shows at the Florida Museum of Hispanic and Latin American Art, Miami, Florida; the Jacobo Borges Museum, Caracas, Venezuela; the Real Monastery of Santa Maria de la Valldigna Fundació Jaume II el Just, Valencia, Spain; the João Ferreira Gallery, Cape Town, South Africa; the Aldo Castillo Gallery, Chicago, Illinois; the Shanghai Art Fair, Shanghai, China, among many others. She is represented by the Aldo Castillo Gallery.



Lorna Marsh, Isolation I
 (4 Panels), each 40 x 26, 2014, Ink and Acrylic on Paper, 40 x 104 In.



February 25 - March 30, 2016
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Lorna Marsh, Isolation II, (2 Panels), 2014, Ink and Acrylic on Paper, 40 x 52 In.



Lorna Marsh, Land II, 2014, Pen and Ink on Paper, 4' x 6'



Lorna Marsh, Edge, 2014, Pen and Ink on Paper, 30 x 22 In.



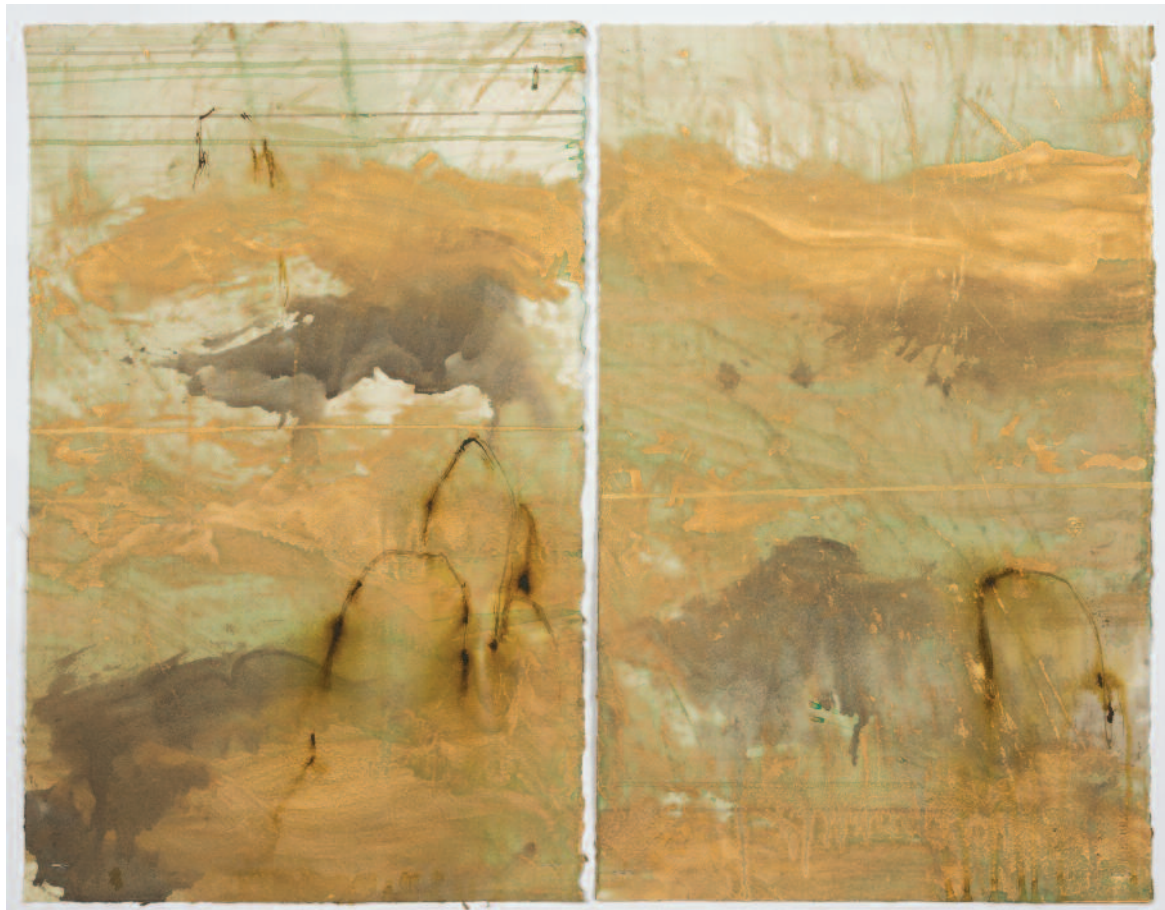
Lorna Marsh, Edge II, 2014, Pen and Ink on Paper, 30 x 22 In.

Lorna Marsh is an artist that reflects upon the human condition. She achieves her vision not only through the images she creates but also through her mastery of media. Marsh's surfaces are layered - infused with abstruse images, which invite the viewer to form both emotional and intellectual connections with her work.

Aldo Castillo. Founder and Director
of the Aldo Castillo Gallery.



Lorna Marsh, Land, 2014, Mixed Media on Paper, 30 x 22 In.



Lorna Marsh, Land III, (4 Panels, each is 22 x 30 In.), 2014, Mixed Media on Paper, 60 x 44 In.



Lorna Marsh, Land IV, (2 panels, each 26 x 40 In.), 2014, Pen and ink on paper, 52 x 40 In.



Lorna Marsh, Land V, (2 panels side by side), 2014, Pen and Ink on Paper, 22 x 30 In.



Lorna Marsh, Last Supper, 2014, Pen and Ink on Paper, 22 x 30 In.



Artist Lorna Marsh imagines on a broad scale. She is not afraid to strive for a 180-degree perspective on human existence. Her work varies but there are connecting ideas inherent in all her work that might be described as, "Where do we come from? What are we? Where are we going?" Not surprisingly, her work has a lot in common with the art of Paul Gauguin, who has an epic painting of exactly that name.

The Art of Lorna Marsh, By Robert Kameczura.
Art critic for Big Shoulders, an online magazine devoted to Chicago Art at www.sobs.org

Lorna Marsh
Isolation III, IV, V, VI, VIII and VIII
2014, Pen and Ink on Paper, Each 11 x 8 In.





Lorna Marsh, Land VI, 2014, Pen and Ink on Paper, 22 x 30 In.