

TopSpin
Artists of Western New York and Beyond

Mark McLoughlin: Stolen Souls, Willing

October 3, 2010 - January 16, 2011

Opening reception with artist talk Sunday, October 3, 2:00 - 4:00 p.m.



Pam Hatley

markmcloughlin

Stolen Souls, Willing is a portrait series spanning a ten year period, 2000 to 2010. Mark McLoughlin constructed a large pinhole camera that would accommodate a 20x16 inch paper negative. Each sitter was asked to position him/herself in front of the camera for fifteen minutes (this exposure time was one part pun, one part trial and error). The pun is a reference to Andy Warhol's infamous quote "in the future everyone will be famous for fifteen minutes." Studio lighting and backdrop were kept intentionally minimal. The subtle movements of each sitter over the long exposure time, combined with the softness of the pinhole format, canceled out the sharp detail normally associated with formal portrait photography.

The resulting contact-print positives suggest something beyond a mere likeness; the energy of each sitter contributing to the erasure of their form, expanding into a notion of the spirit. The series title refers to the belief (antiquated, yet still extant in certain parts of the world) that the act of taking someone's photograph will steal their soul.

For a hyper , type A, constantly-in-overdrive personality, the idea of sitting still—completely still—for fifteen minutes seems like it would be an eternity. In fact, sitting for a Mark McLoughlin portrait was, in hindsight, a refreshing opportunity for a few precious moments of introspection. In the artist's studio, I had the opportunity to review previous portraits McLoughlin had directed. I say directed because they are akin to Andy Warhol's early screen tests. Both artists turn on the light, adjust the camera...and exit the studio. As the subject of one of McLoughlin's portraits, I needed to devise a unique way to express myself in front of this long-exposure, oversized pinhole camera sitting just inches from my face.

While some sitters attempt to remain perfectly still, others endeavor to manipulate the exposure by moving. I attempted to remain still and found myself thinking about my life. Having just turned forty, I looked back to when I was twenty, then thirty. I thought about where I wanted to be back then, where I am now and where I am going. Fulfilled with my life, my family, and where I am professionally, I attempted to convey this positive introspective aura into my portrait. With all these things to ponder, the time seemed to rush by. At the close of exposure time the portrait should, in my mind, serendipitously capture these elements. In retrospect, McLoughlin's photographs capture a lifetime of experience—for just fifteen minutes of time in trade. I look forward to viewing my McLoughlin portrait.

Michael J. Beam, Curator of Collections and Exhibitions

Artist Statement

The pinhole camera represents a retreat from the wealth of options available in modern photographic technology. It is an exercise in restriction, a deliberate paring-down of the image making process. Using a hand-built camera with paper as a negative returns the medium to its nascent period of simple light gathering.

Over the past fifteen years I have constructed a variety of pinhole cameras in order to explore themes of time, memory, taxonomy and process. The contact-print positives in each series reveal an expansion of time, in direct opposition to the frozen moment of a modern snapshot. The softness of the pinhole format leads the viewer away from the evidence of sharp detail in favor of suggestion or nuance. It is a way of seeing that relates to the broader theme of temporality: ways of using time as a marker in order to understand our place in its passing. **Mark McLoughlin, 2010**



Christopher Skura



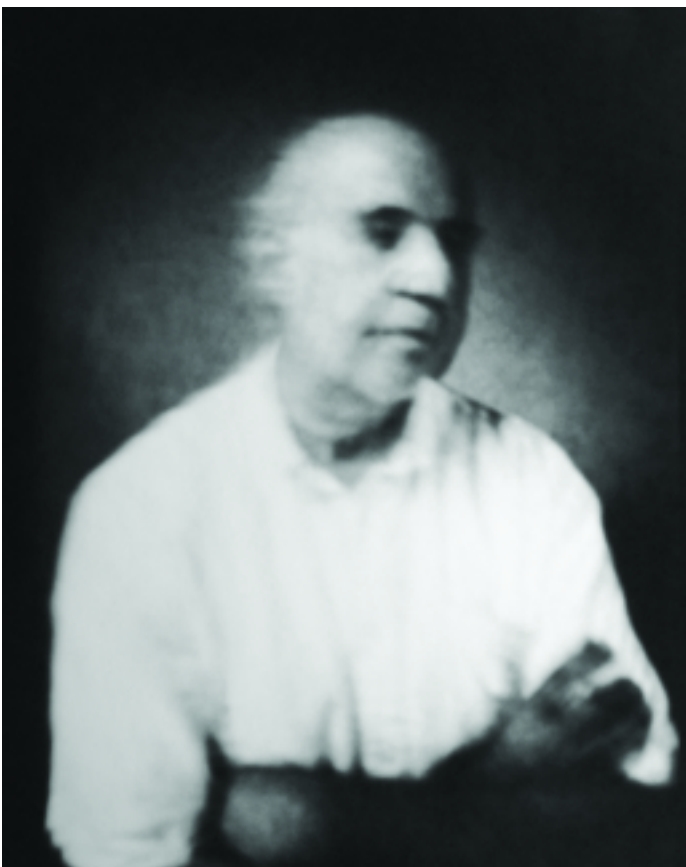
Mindy Krazmien



James Cullinane



Mark Strathy



Leo Zanderer



Josephine Anstey

Mark McLoughlin

parkersdad111@hotmail.com

Mark McLoughlin was born and raised in Seattle, WA. His early life was influenced by the Asian culture of the Pacific Northwest (in particular, the Fuller Collection at the Seattle Art Museum). After a stint in the Navy, he earned a Bachelor of Fine Arts in printmaking in 1986 from Cornish College of the Arts, Seattle, WA. Working as an assistant to artist Gary Hill, he traveled to the Tokyo Video Festival, electing to remain in Japan after the Festival closed. For three years, McLoughlin lived and worked in different parts of the country, exploring many facets of Japanese traditional and contemporary arts.

When McLoughlin returned to Seattle, his awareness of current trends in contemporary art was broadened by trips across the United States, Europe and Japan, while assisting Gary Hill, a pioneer of video art, in the installation of his work. During one trip, McLoughlin saw Ed Ruscha's painting, *High Speed Gardening* (1987). The ironic message in Ruscha's work helped inform McLoughlin's decision to abandon the burgeoning digital media explosion in favor of pursuing more simplified, temporal ways of expression.

McLoughlin's next move was to New York City, where for twelve years he supported himself by working as a freelance art installer at a variety of venues including the Guggenheim, Whitney Museum, and Japan Society Gallery. He continued to produce and exhibit work exploring themes of time, memory and process, and was included in two group exhibitions at the Brooklyn Museum, NY.

In 2007, he moved to Buffalo with his wife, Jody Hanson, and young son, Parker. They are all active members in the arts community.

EDUCATION

1990-1994 Studio Assistant, Gary Hill, Seattle, WA

1986 Bachelor of Fine Arts (cum laude), Cornish College, Seattle, WA

RECENT EXHIBITIONS *Indicates solo exhibition

2010

Member's Exhibition, CEPA Gallery, Buffalo, NY

Faster Pussycat, Spill! Spill!, Hallwalls, Buffalo, NY

2009

Double Incidence, Sugar City, Buffalo, NY*

Hiroshima Document, Albright Knox Art Gallery, Buffalo, NY*

Status Update, Hallwalls, Buffalo, NY

Member's Exhibition, CEPA Gallery, Buffalo, NY

Area Artist Show, Collector's Gallery, Albright Knox Art Gallery, Buffalo, NY

2008

Click! A Crowd-Curated Exhibition, Brooklyn Museum of Art, Brooklyn, NY

Area Artist Show, Collector's Gallery, Albright Knox Art Gallery, Buffalo, NY

Karma Cab Boa, Hallwalls, Buffalo, NY

Ballot Box, Front Room Gallery, Brooklyn, NY

Artists & Models: Unhinged, Hallwalls, Buffalo, NY

Peepshow 08, Squeaky Wheel, Buffalo, NY

Member's Exhibition, CEPA Gallery, Buffalo, NY

2007

The Artists Among Us, Burchfield-Penney Art Center, Buffalo, NY

Future Artemi, Hallwalls, Buffalo, NY

In Memoriam: Buffalo's Trees, Insite Gallery, Buffalo, NY

Member's Exhibition, CEPA Gallery, Buffalo, NY

Blast, Holland Tunnel, Brooklyn, NY

2006

Anything Goes, Gallery 402, New York, NY

Black and White, Holland Tunnel, Brooklyn, NY

2005

Deux Amis: Vignettes of France, International Resource Center Gallery, Queens Borough Public Library, Flushing, NY

2004

Element, Front Room Gallery, Brooklyn, NY
Pierogi a-go-go: Brooklyn Gravity Racers, Pierogi 2000 Gallery, Brooklyn, NY

2003

Decade, Schroeder Romero Gallery, Brooklyn, NY

Italian Pinhole Series, Berlitz Gallery, New York, NY *

2002

Double Incidence, The University Galleries, Central Connecticut State University, New Britain, CT*

No Accident: Contemporary Artists Explore 19th Century Photographic Processes, Firehouse Gallery, Nassau Community College, Garden City, NY

Touchy-Feely, Eyewash@Frontroom Gallery, Brooklyn, NY

Reactions, Exit Art, New York, NY

2001

Why Pinhole?, Visual Studies Workshop, Rochester, NY

Photowork '01, Visual Studies Workshop, Poughkeepsie, NY

Pierogi Flatfiles, Block Artspace, Kansas City, MO

2000

Explorations through Light, Parkland Art Gallery, Champaign, IL

Short Stories, Soho Photo Gallery, New York, NY*

Haulin' Ass (Pierogi in L.A.), POST, Los Angeles, CA

Current Work, Rosenthal Gallery, Fayetteville, NC

Multiple Sensations, Yerba Buena Center for the Arts, San Francisco, CA

SELECTED BIBLIOGRAPHY

2009

Dabkowski, Colin, "Mark McLoughlin: Double Incidence at Sugar City," *The Buffalo News*, June 5, 2009

2008

Bernstein, Shelley, *Click! A Crowd-Curated Exhibition*, Blurb Publishing: Brooklyn Museum, NY, 2008

Dabkowski, Colin, "A pirate ship in a train station- and other works of art," *The Buffalo News*, May 31, 2008

Dabkowski, Colin, "Artists and Models," *ArtsBeat*, BuffaloNews.com, June 2008

Yau, Lucy, "Unhinged, Artists & Models: Carousing at the Central Terminal," *Artvoice*, May 22-28, 2008

Dabkowski, Colin, "Hands-on art party at Squeaky Wheel's 'Peepshow,'" *The Buffalo News*, February 8, 2008

2002

Gerardi, Jamie, "Central Connecticut State University Experiences Double Incidence," *The Recorder*, Central Connecticut State University, New Britain, CT

Velasquez, Lisette, "New York artists exhibit unique collection at Central Connecticut State University," *The New Britain Herald*, New Britain, CT, February 8, 2002

2001

Eckel, Stephen, "'Why Pinhole?' at the Visual Studies Workshop," *Afterimage*, Rochester, NY, January/February 2001.

2000

Drenger, Ron, "Through a Pinhole, to Photography's Past," *The Tribune*, New York, NY, Volume VII, No. 1, September 2000

Gaffron, Rachel, "Explorations through Light," *Parkland Gallery Newsletter*, Issue #6, Champaign, IL, Spring Edition

Gaffron, Rachel, "McLoughlin Sheds Light on his Photography," *Parkland Prospectus*, Parkland Community College, Champaign, IL, February 9, 2000

SELECTED COLLECTIONS

Willkie, Farr & Gallagher, New York, NY

Microsoft, Redmond, WA

Fidelity Trust, Boston, MA

Gary Hill, Seattle, WA

Eric Krone & Associates, New York, NY

Chris Bruce, Pullman, WA

Carole Fuller, Bainbridge, WA

Mitchell Algus, East Williston, NY

Howard Grossman, New York, NY

Paul Macapia, Vashon, WA

Paul Desandre, New York, NY

Jamie Wolf, Beverly Hills, CA

John Sumner, Houston, TX

Theresa Hackett, New York, NY

Claude Simard, New York, NY

Tania Duvergne, Rutherford, NJ

Kathy Bourbonnais, Seattle, WA

Rex Barker, Seattle, WA

Frederick Hanson, Bloomington, IN

Donald Groscoft, Brooklyn, NY

Fern & Joel Levin, Buffalo, NY

Kevin & Jodi Osinski, Buffalo, NY

TOPSPIN

Artists of the Buffalo/Niagara Region

The museum's Tops Gallery—dedicated to the exhibition of work by local and regional artists—presents the *TopSpin* series. *TopSpin* features a broad range of visual expressions, varied in media as well as message, and focuses mainly on new and emerging artists.

TopSpin is made possible through the generous support of Tops Friendly Markets, LLC.

TOPS



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EXHIBITION CHECKLIST

All works in this exhibition are black and white gelatin silver prints, contact-printed from a pinhole paper negative, 20x16 inches. All artworks are dated 2000-2010, and are courtesy of the artist. All Photography © Mark McLoughlin.

Josephine Anstey	George Emery	Gail Heidel	Amanda Maciuba	J.M. Reed	Carolyn Tennant
Janine Antoni	Sandra Firmin	Ani Hoover	Wayne Magyar	J.T. Rinker	Jim Torok
Steve Antonson	Michael Forest	Barry Hylton	Nancy Maloney	Claire Schneider	Chris Williams
Aimee Buyea	Neill Furio	Anna Kaplan	John Mandile	Lisa Schroeder	Leo Zanderer
Nelson Bradley	Donald Groscoft	Kasia Keely	John Massier	Michael Scott	
Hazel Collins	Jody Hanson	Mindy Krazmien	Gerald Mead	Robert Seng	
James Cullinane	Pam Hatley	Nancy Leeman	Alyssa Morasco	Christopher Skura	
Jax Deluca	Carol Haugen	Joel Levin	Carl Nightingale	Mark Strathy	