

IRVINE

CONTEMPORARY

Becky Alprin

Baltimore, MD

EDUCATION

- 2008 MFA, Maryland Institute College of Art, Baltimore, MD
- 2000 BFA, Boston University, Boston, MA, Painting and Printmaking, Summa Cum Laude
Study at Scuola Internazionale di Grafica, Venice, Italy

EXHIBITIONS

- 2008 *Artscape at the BMA: Sondheim Prize Finalists*, Baltimore Museum of Art, Baltimore, MD
New Insight, Art Chicago International Art Fair, Merchandise Mart, Chicago, IL
Archimage, Gallery Four, Baltimore, MD
Hello, Hello: Maryland Institute Graduate Thesis Exhibition, Decker Gallery, Baltimore, MD
- 2007 *Student Exhibition* Ise Cultural Foundation, New York, NY
MFA Biennial Exhibition, Delaware Center For The Contemporary Arts, Wilmington, DE
A Confluence of Raconteurs, Center for the Arts Gallery, Towson, MD
A Vague Spatial Area, Maryland Institute College of Art, Baltimore, MD
Noumenon, Maryland Institute College of Art, Baltimore, MD
Recto/Verso, Maryland Institute College of Art, Baltimore, MD
Figment of Speech, Westnorth Gallery, Baltimore, MD
- 2006 *The Whole Story*, A. Muse Gallery, San Francisco, CA
Which Is Kind of Interesting, Maryland Institute College of Art, Baltimore, MD
- 2005 *ThirtySomething*, SFMoMA Artist Gallery, San Francisco, CA
Monotype Marathon, San Jose Institute of Contemporary Art, San Jose, CA

AWARDS AND DISTINCTIONS

- 2008 The Janet and Walter Sondheim Prize Finalist, Baltimore, MD
- 2008-06 Mount Royal Fellowship Maryland Institute
- 2007 Maryland Senatorial Scholarship Baltimore, MD
- 2006-02 Kala Art Institute Artist in Residence, Berkeley, CA
- 2005 Vermont Studio Center Artist In Residence
- 2004 Third Prize Juror's Award New Directions '04

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2000 Kala Art Institute Artist In Residence, Berkeley, CA
2000 Dean's Scholar Award, Boston University
1999 Dean's Scholar Award, Boston University

PUBLICATIONS AND REVIEWS

2008 Juxtapositions Cover artwork, spring issue
2006 Watchword Literary Magazine Cover artwork, issue #9
2004 Chronogram Arts Magazine Cover artwork, December

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Becky Alprin Artist Statement

"Only in Marco Polo's accounts was Kublai Khan able to discern, through the walls and towers destined to crumble, the tracery of a pattern so subtle it could escape the termites' gnawing. "

Italo Calvino

We carry within us a repository of images gathered from many sources. Without effort, we build our image catalogues from memories, dreams, scraps from the visual world, unnoticed slices of peripheral vision, sites seen hundreds of times on ritual paths, and scenes played out on the screen of the mind's eye. Upon recall, these images appear dreamlike in quality, lacking the specificity of a photograph. They lose the detail of the original source, but gain the simplicity and poignancy of archetype as they are filled in by internal wellsprings. Ask yourself what a landscape looks like and take careful note of the image that springs to mind. What is a city? What is the exact appearance of the feeling of life on Earth at this moment?

My recent work has used landscape as a tool for portraiture. The subject of this portrait, the sitter, is humanity. The setting is as much a time as it is a place: now, at the farthest moment out in a radically digitizing world, and here, on a delicate, shrinking globe. The landscapes that I create are imagined, so that they may avoid strict pictorial descriptions of specific places. They are constructed by rifling through the image files described above, which I contain within me and add to daily. These landscapes present a compelling space, a space that is convincing even as it is knowingly unreal. Here, the normal limits of reality have been stretched and altered. Here, the magical, the surreal, the ambitious, the destructive and the seductive can lend a thin veneer to the believable. Here, landscape can function as a visual representation of an emotional or psychological state.

I use building as the countenance of the human race in an ever-developing, hyper-communicating world. I strive to capture the frenetic sense of a city in a million fractured bits: the way we build up at the same time that our structures decay below us, the way we consume and discard, the way myriad shifting planes hover and flash at, above, and below our sightlines. Dense urban concentrations, interactions between population centers and their surrounding natural environments, and human interventions in these environments are fused to create places that are no place. Increasingly, I place emphasis on the ephemeral nature of our constructions: the tenuous perches we occupy at the edges of large bodies of water, sheer cliffs, and sunken valleys. This vulnerability is reflective not only of our built environments, but also of our relationship with the land we carve, cover, and landscape.

We have long looked to architecture as a marker of the heights toward which the human spirit can seek to rise. Our building and spreading tendencies also reveal our darker natures, and it is this visible spectrum of human desire and intention that I hope to depict in my portrait of humanity.