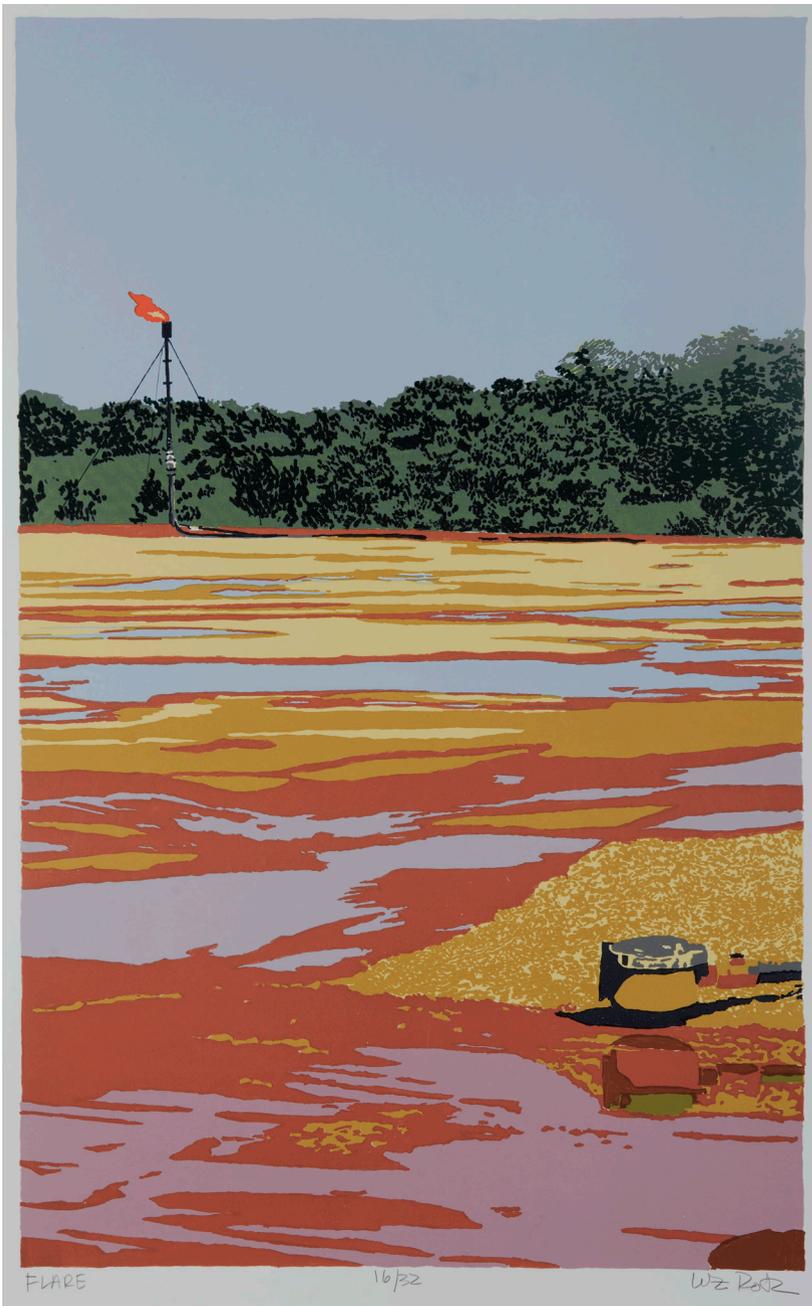


Understanding Place: Ideas and Process

AN EXHIBITION BY LIZ ROTH



CLOCKWISE FROM TOP: LOGAN COUNTY, OKLAHOMA, 2018, SCREEN PRINT, 16 X 39 1/2 INCHES. | PROCESS SKETCHES FOR LOGAN COUNTY, OKLAHOMA AND FLARE. | FLARE, 2018, SCREEN PRINT, 30 X 22 INCHES. CENTER: PROCESS SKETCH. FAR RIGHT: QILIAN, 2019, SCREEN PRINT, 22 X 30 INCHES.



For Liz Roth, to understand a place is to see it deeply, to consider the surface and excavate beneath it. This exhibition features work made recently, but is the result of many years of considering “place” from an artistic perspective.

Roth’s interest in landscape as subject grew out of a love of travel, a residency in Japan, and *America 101*, an epic four-year project to create two landscapes from each of the 50 states. Time constraints meant that she was only able to document the landscapes she saw with photography, which later she used for a series of 100 small paintings that rendered the enormous range of vistas on an intimate scale. Roth noted, “My career post *America 101* is trying to sift through what got asked [during that project] in a way.”

She was able to slow down in 2011 for a residency on the South Rim of the Grand Canyon. At this point she began to take geology courses and conduct research so she could truly understand what she was looking at. The whole four-week residency became an opportunity to sketch views, make color studies, take photos, and create drawings that she used as source material as she created paintings over the next three years.

For her next subject, she turned her attention to her state of residence, Oklahoma. Some works from the Oklahoma Landscape series — such as *Cimarron* — focused exclusively on natural beauty. Others considered the complicated relationship that the state has with the oil industry, which provides income for many Oklahomans and at the same time represents a threat to the land that they call home. The series that opens this exhibition *Oklahoma Landscape: Before, During, After* documents the ways in which the oil industry can erode and eventually destroy a landscape.

In 2019, Roth was a Fulbright Scholar in China. There she was able to travel along the historical silk route — in trains, cars, and memorably on a dromedary — to see some of the spectacular landscapes of China’s interior. Through

photographs and sketchbooks, she documented the subtle shades of sand and fog in the desert of Dunhuang and the vibrant hues of the mountain ranges of Zhangye National Geopark.

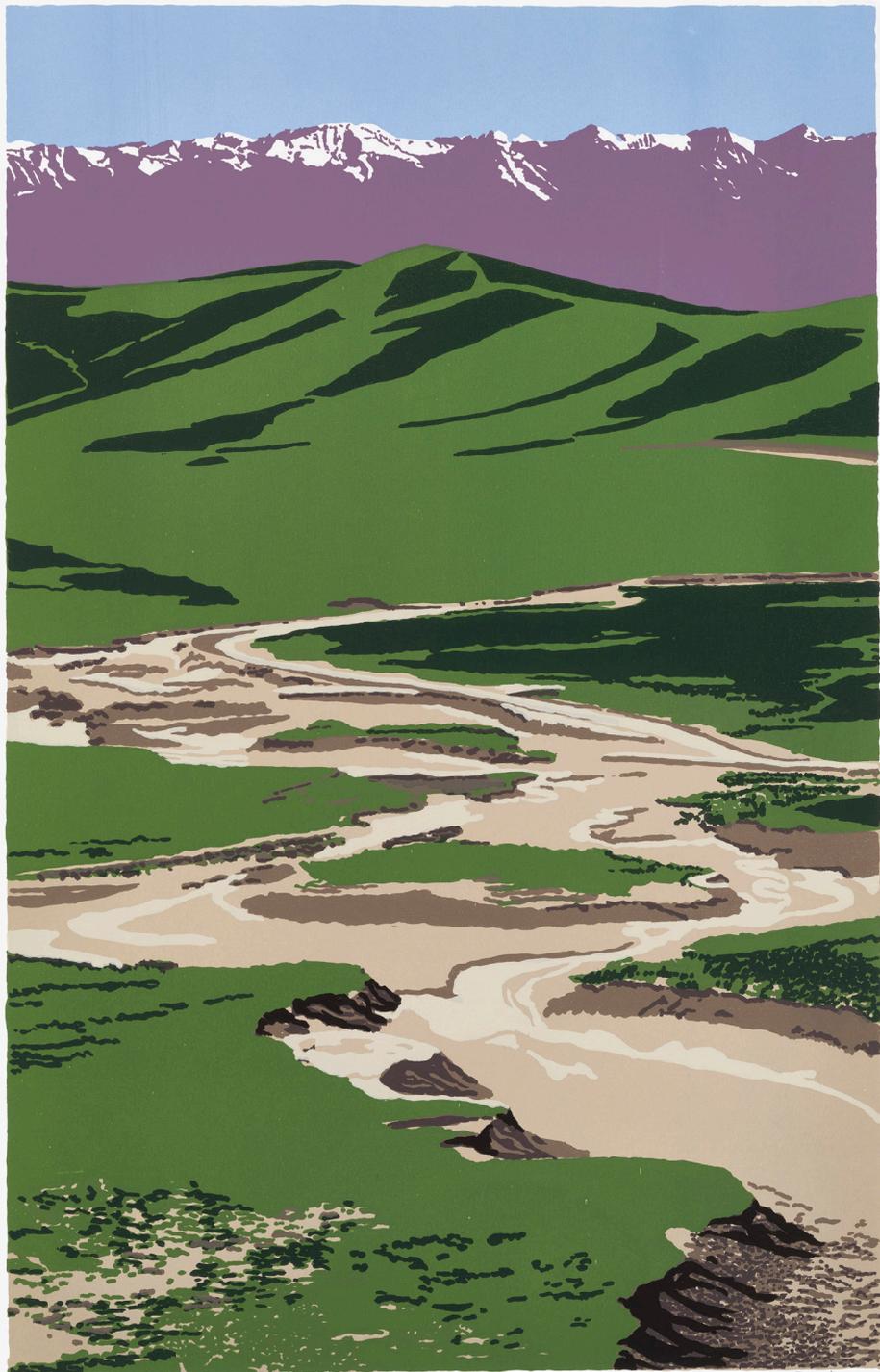
Roth understands place not only through her research and travels, but also through the process of creating art. Most of the works in this exhibition are screen prints developed at the Xiaoxiang International Printmaking Center in Changsha, China, where she first traveled for a printmaking residency in 2016. Roth went to Xiaoxiang with extensive experience in printmaking, though she had previously focused on etching and woodblock printing. The Changsha residency gave her the opportunity to try screen printing for the first time. In their well-appointed studios, she was able to work with master printer Mr. Jian Feng Tong, with whom she has developed a symbiotic relationship that transcends their language barrier.

Roth found that the screen printing process took advantage of her style as a painter as well as her skills as a draftsman, and Mr. Tong provided expertise along with a skilled team. The exhibition offers a window into Roth’s way of seeing the landscape through the process of screen printing. Through color separations she divides the image into an elegantly simple number of screens, while color studies give her the opportunity to figure out the exact hues. The resulting works are beautifully graphic, offering landscapes of striking clarity and rich colors that present both beauty and emotion.

Understanding Place: Ideas and Process documents the many different ways in which Roth considers a landscape: researching it, experiencing it, and then seeing it deeply through her artmaking, whether in drawings, paintings, or prints. The resulting works are not merely records of the earth’s surface; they explore what is underneath and the traces left by both time and mankind.

—Jennifer Scanlan
Guest Curator





Qilian Mountains

1/30

Wz Potz

“Roth understands place not only through her research and travels, but also through the process of creating art.”

About the Artist

Liz Roth is an oil painter who uses landscape to investigate social, environmental, optical and phenomenological concerns. Her paintings, prints, installations, and drawings have been shown in over 100 exhibitions, including a dozen solo exhibitions. She has received numerous prestigious grants and many national and international residencies. Her work is in the Walker Art Center (Minnesota), Museu del Joguet (Spain), and Hall of Awa Japanese Paper Museum (Japan).



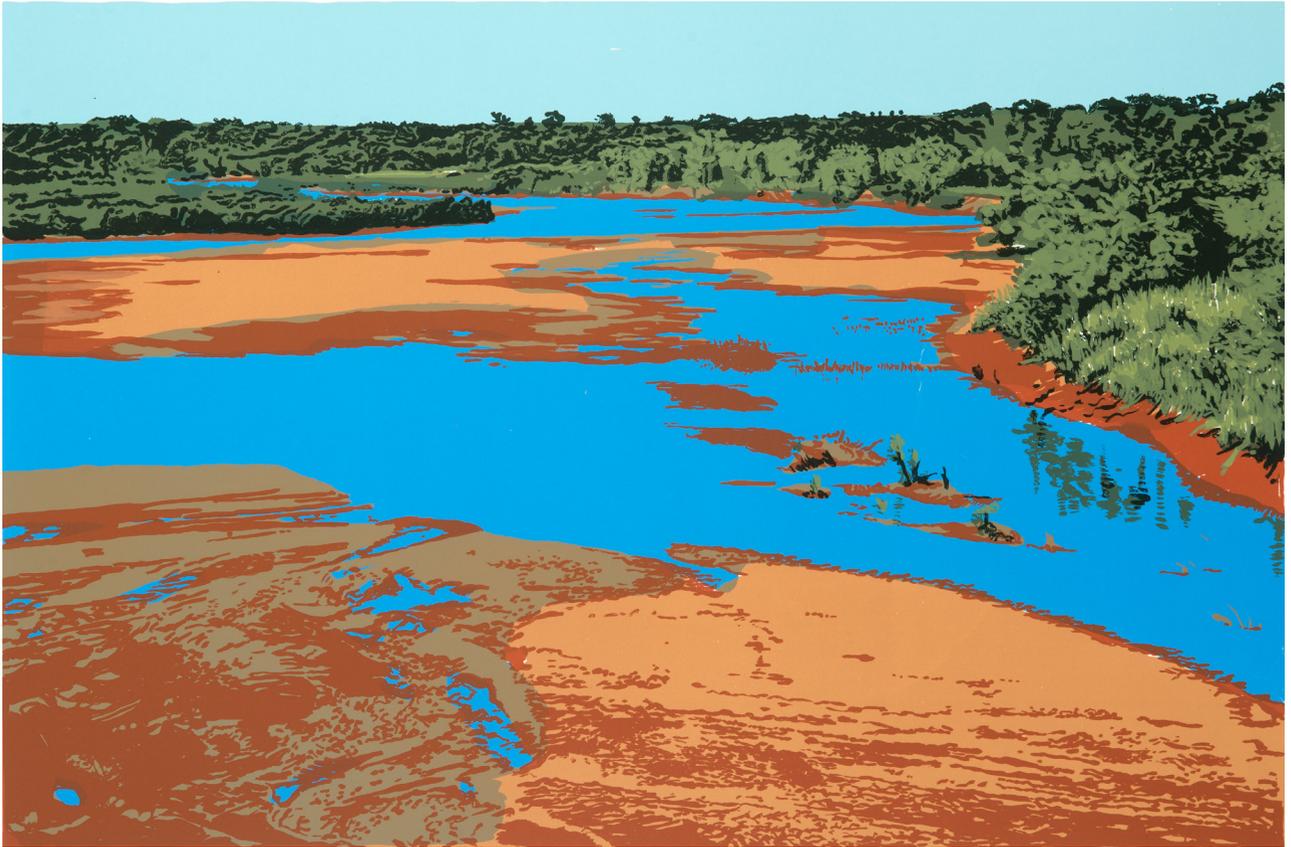
Roth was a Fulbright Scholar in Guangzhou, China, in 2019. She has been an artist in residence at the Golden Foundation for the Arts (New York), Xiaoxiang International Printmaking Center (Changsha, China), Brush Creek Foundation for the Arts (Wyoming), Ucross (Wyoming), Playa (Oregon), A Project Space (Washington), Grand Canyon National Park - North Rim (Arizona), Wrangell Mountains Center (Alaska), Jentel (Wyoming), the Awagami Paper Factory (Japan), the

Kamiyama Artist in Residence Program (Japan), and the Vermont Studio Center.

Roth earned her BA at Smith College and her MFA at the University of Wisconsin-Madison. She is a professor of painting and drawing at Oklahoma State University and serves as interim head of the Department of Art, Graphic Design and Art History.



ABOVE: ZHANGYE, 2019, HAND-PULLED SCREEN PRINT, 22 X 30 INCHES. **COVER:** DETAIL OF ZHANGYE, 2019.



ABOVE: OKLAHOMA LANDSCAPE: CIMARRON, 2016, HAND-PULLED SERIGRAPH, 22 X 30 INCHES. **BELOW:** PROCESS SKETCH.



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