**Victoria Burge**

Victoria Burge’s multidisciplinary practice employs mathematical concepts and mapping to develop a visual language of pattern.

Her works focus on the architecture of line as it relates to systems of mapping and convey her explorations into memory, absence and the multiple dimensions and implications of space, both human and scientific.
Burge lives and works in Peterborough, New Hampshire.

**SOLO EXHIBITIONS:**

2020: Rule Gallery, Marfa, Texas (2 person exhibition) 2019: Planthouse, New York, NY 2017: Planthouse, New York, NY (2 person exhibition) 2016: The Print Center, Philadelphia 2014: Steven Amedee, New York 2014: Grizzly Grizzly, Philadelphia (2 person Exhibition) 2013: Accola Griefen Gallery, New York 2012: Accola Griefen Gallery, New York 2012: A.P.E. Gallery (2 person exhibition), Northampton, MA 2010: *New Works on Paper*, Steven Amedee Inc., New York 2008: Accola Contemporary, New York

**SELECTED GROUP EXHIBITIONS:**

**2021** E/AB Fair, Julian Page, New York (Online)

 *Prints and Fairy Tales*, Julian Page, Austin Desmond Gallery, London

 *Poetics of the AfterImage*, Dieu Donne, New York

The London Original Print Fair, Julian Page, The Royal Academy of Arts, London

**2020** A Curator’s Choice, The Hunterian Gallery, Glasgow

The London Original Print Fair, Julian Page, The Royal Academy of Arts, London **2019** *Points of Contact*, Austin / Desmond Gallery, London

The London Original Print Fair, Julian Page, The Royal Academy of Arts, London

**2018** Hidden and Displayed, The Metropolitan Museum of Art, New York

IFPDA Fair, Dolan/Maxwell, New York

The London Original Print Fair, Julian Page, The Royal Academy of Arts, London

**2017** The Manchester Contemporary, Julian Page, Manchester

IFPDA Fair, Dolan/Maxwell, New York

E/AB Fair, Aspinwall Editions and Planthouse, New York

 London Art Fair**,** Julian Page, London

 Victoria Burge & Naho Taruishi, Planthouse, New York (2 person Exhibition)

**2016** The London Original Print Fair, Julian Page, The Royal Academy of Arts, London

 *The Avant Garde Won’t Give Up: Cobra and Its Legacy*, Blum & Poe, LA

**2015** *Enchanted Landscapes*, Curator Gallery, New York

Multiplied Art Fair, Julian Page, London, UK

*Repetition/Variation*, Frameless Gallery, Julian Page, London, UK

Start Art Fair, Saatchi Gallery, Julian Page, London, UK

*Mapping Time*, Frameless Gallery, Julian Page, London, UK

The London Original Print Fair, Julian Page, The Royal Academy of Arts, London,

**2014:** E/AB Fair, Aspinwall Editions, New York

IPCNY New Prints 2014/Autumn, New York

Multiplied Art Fair, Julian Page, London, UK

The London Original Print Fair, Julian Page, The Royal Academy of Arts, London,

 *Solid, Liquid, Vapor*, Mercy Gallery at the Loomis Chaffee School, Windsor, CT

 Works on Paper Fair, Julian Page, The Science Museum, London, UK

**2013:**  Multiplied Art Fair, Julian Page, London, UK

The Land Before and After Time, Accola Griefen Gallery, New York, NY

“Time Times Three”, Robert Henry Contemporary, Brooklyn, NY

The E/AB Fair, Aspinwall Editions, New York, NY

**2012:** Philigrafika Invitational Portfolio, Philadelphia, PA

“Fresh Impressions”, Projects Gallery, Philadelphia, PA

IPCNY New Prints 2012/Autumn, New York, NY

The New Hampshire Institute of Art, Manchester, NH

**2011:** Aqua Art Fair, Miami, FL

 Recent Acquisitions, The New York Public Library, New York, NY

 85th International Printmaking Competition, The Print Center, Philadelphia, PA

 The Lacoste Gallery with Kasten Fine Art, Stockbridge, MA

**2010:** *“*New Prints/Autumn 2010”*,* The International Print Center, New York

 *“* New Prints/Autumn 2010”*,* The Visual Arts Center, University of Texas, Austin

 *“*I Will Cut ThrU: Pochoirs, Carvings & other Cuttings*”,* The Center for Book Arts,

“Half a World Away: Sustainable Printmaking from New Zealand and New England*”*Wharepuke Gallery, Kerikeri, New Zealand

**2009:** “New Prints/Autumn 2009*”*, The International Print Center, New York, NY

 Philagrafika 2010: The Graphic Unconscious, Philadelphia, PA

 The Drawing Project Exhibition, Carroll and Sons, Boston, MA

 “Thoughts, Memory, Experience”, Gallery Hasta, Hyderabad, India

**EDUCATION:**

2012: MFA, Book Arts and Printmaking, The University of the Arts, Philadelphia, PA

2010: BA, Liberal Studies, State University of New York at Purchase, NY

2005: AS, Horticulture, The University of Massachusetts, Amherst, MA

**COLLECTIONS:**

The Smithsonian Museum of American Art, Washington, DC
The Ballinglen Arts Foundation, Ballycastle, Ireland
The British Museum, London, UK
The Hunterian Museum, Glasgow, Scotland
The Beinecke Library, Yale University, New Haven, CT
The Snite Museum of Art, Notre Dame, IN
The Macdowell Colony, Peterborough, NH
The Metropolitan Museum of Art, NY
The New York Public Library, NY
The Intercontinental Hotel, NY
Rudin Family Foundation, New York, NY
The Drawing Center, Viewing Program, NY
The Philadelphia Museum of Art, Philadelphia, PA
The Free Library of Philadelphia, Philadelphia, PA
The Woodmere Museum, Chestnut Hill, PA
The Fabric Workshop and Museum, Philadelphia, PA
Hilton Worldwide, Corporate Headquarters, Mclean, VA
Stanford University Medical Center, Stanford, CA

**RESIDENCIES, AWARDS, GRANTS:**

The Albers Foundation, Bethany, CT (August 2019)
The MacDowell Colony, Peterborogh, NH
The Ballinglen Arts Foundation Fellowship, Ballycastle, Ireland
The Fabric Workshop and Museum, (studio apprenticeship), Philadelphia, PA
The Pollock-Krasner Foundation Grant, New York, NY
The Independence Foundation Fellowship in the Arts, Philadelphia, PA
Studio Residency, Haystack School of Craft, Deer Isle, ME
Winter Studio Residency, Penland School of Craft, Bakersville, NC

**PUBLICATIONS**

Cover for the April 23 2020 issue of The New York Review of Books

“My drawings use maps as their interior infrastructure. Transforming patterns that I find within these geographies (locations of cities, railroad lines, empty highways, hypothetical coordinates) generates new celestial terrains. I further abstract the original cartographic information by plotting invented connections and building networks of possible trajectories. The resulting landscapes become placeless places that aim to evoke varying dimensional perspectives within the recesses of an imagined universe.

“My most recent editions are the result of exploring the printing matrix as both a sculptural object and as a vehicle for developing three-dimensional prints. I have experimented with perforating or deleting areas of the printing matrix (either by hand using various drills, or digitally using laser cutters), combined with a variety of etching, relief, and hand drawn processes, to transfer deeply embossed forms to paper. These dimensional surfaces reference the fleeting spaces that inspire them; light falling on water, weightless particles of snow hanging in the thickness of cold air, a collection of stars connected by a network of imaginary constellations. These works reflect an interest in tactile presence and an enquiry into the additive qualities of subtraction”.

For the past several years I have been working, for the most part, from *Cram's Atlas*, a large compendium of maps and statistical information from the late 1800's.  The locations of cities within these maps become the stellar coordinates with connecting lines representing paths of travel or networks of past and future trajectories. These works aim to present a dual perspective: looking up at a night full of constellations or looking down from high above at a night-lit landscape.

Much of Victoria Burge’s work is generated from information taken from 19th century atlases and statistical compendiums. Her process focuses on systems of mapping and the role of the repetitive mark in developing imagined landscapes. The imagery for ***Blue Star*** was inspired by looking at antique astronomy journals, specifically early visual records and charts of stars found in the southern portions of the night sky.

The hand colouring across the 30 works in the edition means that all the prints are different, a response to the fact that a nightscape appears fixed, but is in fact ever changing- stars that we see in the sky may have faded away or exploded many years ago. To this end, she has added different numbers of stars and in different places to all of the lithographs.