

Editor's Note: In 2012 faculty member Jacci Den Hartog was awarded a fellowship by the John Simon Guggenheim Memorial Foundation, as one of 181 scholars, artists, and scientists in its eighty-eighth annual competition for the United States and Canada. Appointed on the basis of prior achievement and exceptional promise, the successful candidates were chosen from a group of almost 3,000 applicants. Past fellows include faculty members Meg Cranston (Chair, Fine Arts) and Carole Caroompas; former faculty members Peter Voulkos and Emerson Woelffer; and [alumni](#) John Baldessari ('58), Sandow Birk ('88), Robert Irwin ('50), Dorothy Jeakins ('36), John Lees ('67 MFA), Ruben Ochoa ('97), Alison Saar ('81 MFA), and Jeffrey Vallance ('81 MFA).

The Collision of 2-D and 3-D
by George Wolfe

Jacsi Den Hartog, Program Director of Fine Arts Sculpture/New Genres and Foundation Program faculty member, is kicking off her sabbatical in high style, with an exhibition at Santa Monica's Bergamot Station.

Den Hartog's show this fall, *Come and Show Me The Way*, is her second exhibition at the Rosamund Felsen Gallery, Santa Monica. Her artwork draws inspiration from desert landscapes, with plaster shapes rising from flat armatures, converging at the various earthly promontories. She drapes the entire environs in vibrant American Southwest palettes rippled with undulating lines—or perhaps an intricate Navajo weaving—revealing the influence of living in Utah for most of her formative years.

The gallery notes that Den Hartog's exhibition is an "investigation in the meanings of 'landscape.'" The viewer must imagine the scale of her mountains because there are no points of reference. These landscapes can also be perceived as reflecting states of mind, as many were created during a period when the artist was coping with her mother's declining memory due to Alzheimer's. The resulting work displays jumbled perspectives, jagged and irregular elements, and fantastical outcroppings in vast mindscapes.

According to Den Hartog,

This show is about presenting the far and near simultaneously, both distancing and receding at the same time, and pushing and pulling in space. It's a merging of 2-D and 3-D—wanting the two to coexist. And I'm using tropes of landscape to investigate that. In these works I think about painting, but I wanted sculpture to be the generative element of the pieces. Paint and form merge. . . .

And with the older works that I've paired with these newer pieces, I wanted to show these [going back as far as the '90s] to reveal the formal and conceptual reasons that underline those work. I'm showing that body of work simultaneously because I kept ruminating on those pieces as I worked on these newer pieces. The older works

are the source of this show. I was pulling from work that was imagistic and influenced by fairy tales and memories as a way to bring in abstraction for myself.

Den Hartog will enjoy her yearlong sabbatical working under the auspices of a John Simon Guggenheim Memorial Foundation Fellowship and an Otis Faculty Development Grant. She plans to be working predominantly in her studio in Eagle Rock—right up against the edge of the towering mountains of the Angeles National Forest, which rise boldly out of the flatness.

She is positioned perfectly on that line between 2-D and 3-D.