

This coloring book was created during the shelter-in-place period of 2020. Thanks to the artists for their participation and inspiration.  
Art endures and so will we.  
Be well and thank you for your continued support.

JULIE WOLFE  
RENÉE STOUT  
ROBIN ROSE  
LINLING LU  
HEDIEH JAVANSHIR ILCHI  
STEVEN CUSHNER  
COLBY CALDWELL  
RUSHERN BAKER IV  
TOM ASHCRAFT

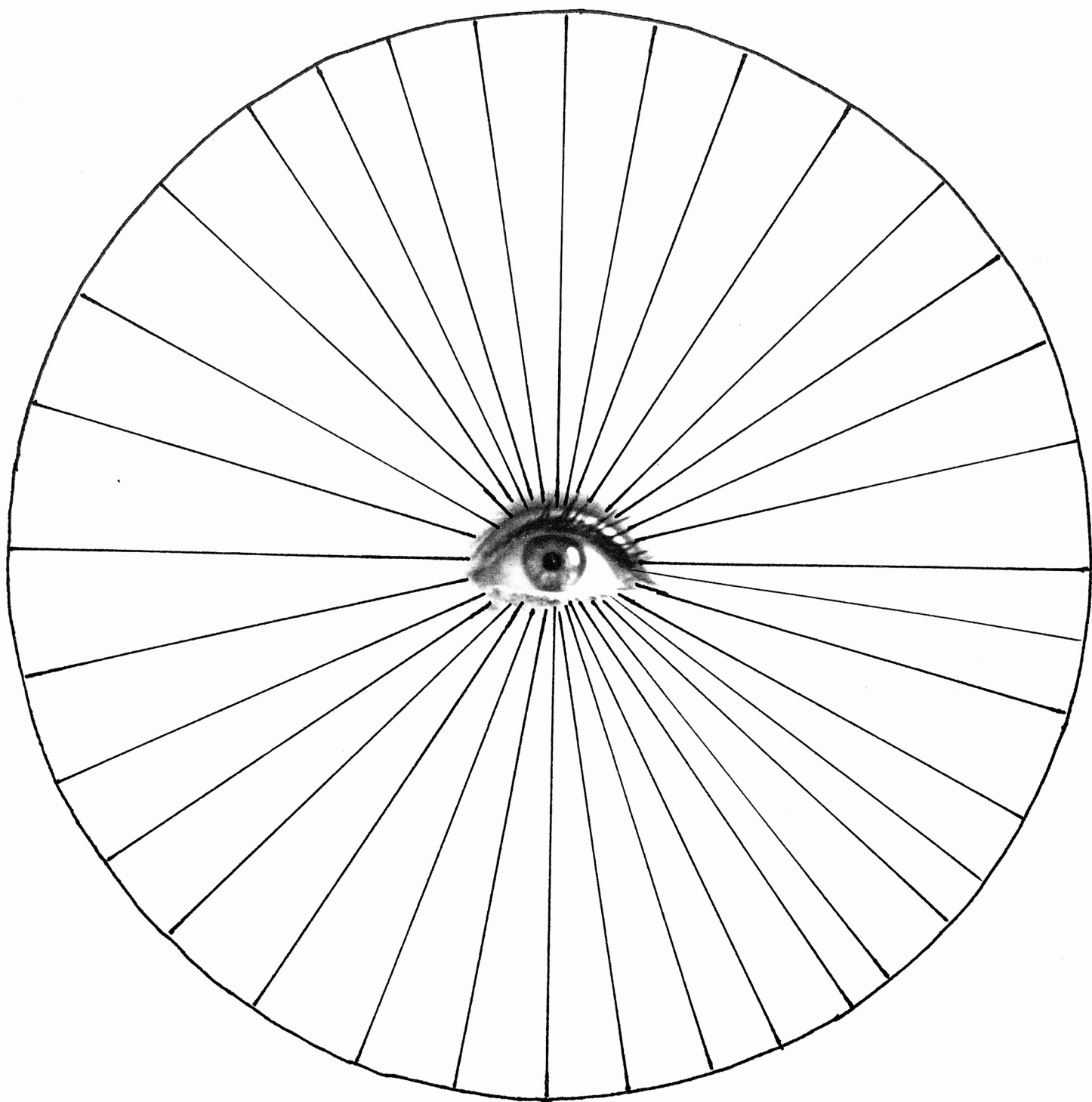
H E M P H I L L

# JULIE WOLFE

The interdependence found within systems of natural order and human interaction is the premise of Wolfe's work. It is conceived by gathering data relating to biological, social and cultural evolution and transformation found in the natural environment, social settings and scientific, technical and philosophical writing. Wolfe works with a myriad of materials including water, light, chemical and organic compounds, photographs, salvaged books and other found objects. She paints large abstract works, creates conceptual installations and renders detailed drawings evoking scientific textbooks, mapping patterns and geometric networks.

*"There she stands, this lovely creature  
There she stands, there she stands  
With her hair full of ribbons  
And green gloves on her hands..."*

- Nick Cave and the Bad Seeds, 1996



**LOVE RULES**

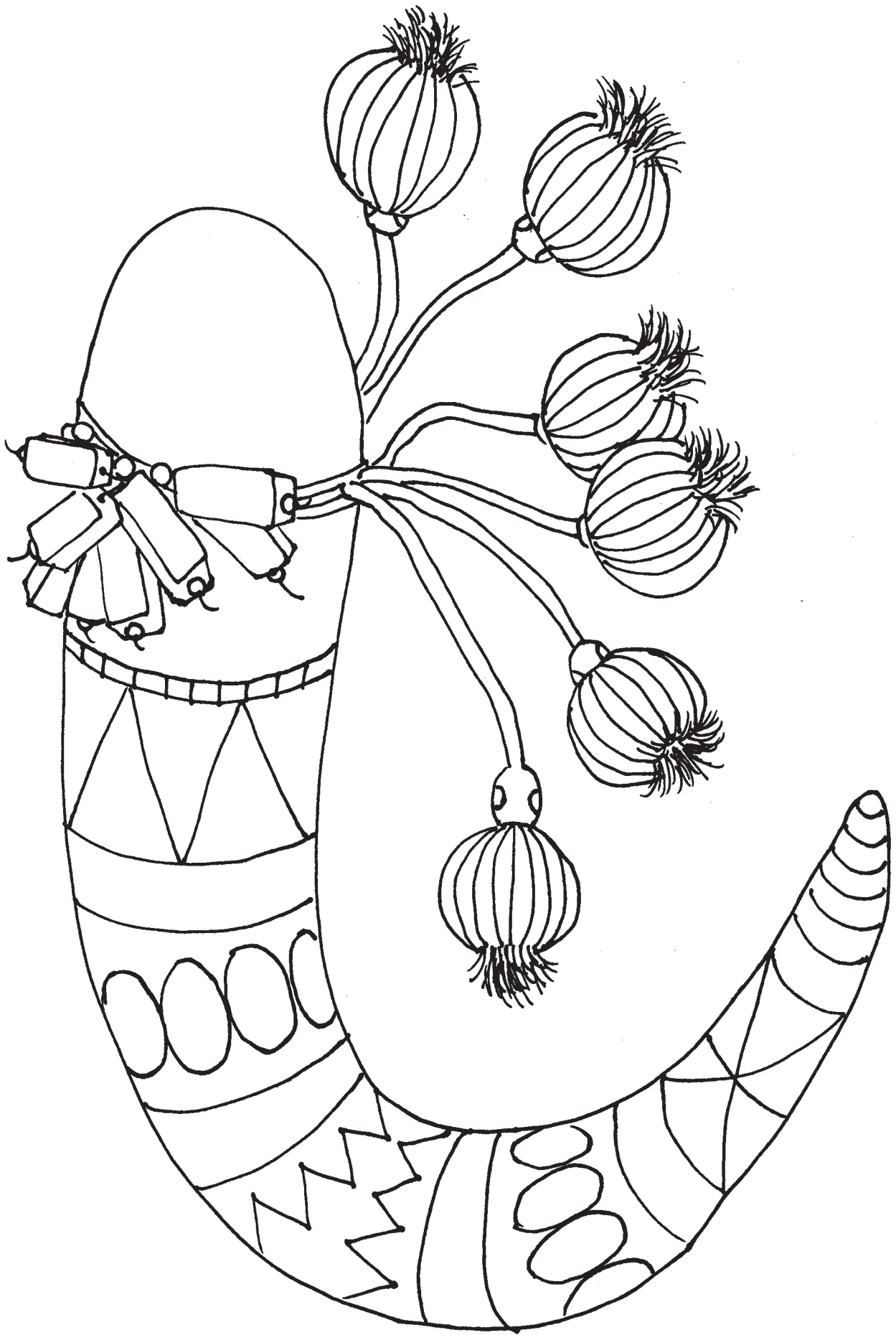


# RENÉE STOUT

Renée Stout grew up in Pittsburgh and received her B.F.A. from Carnegie-Mellon University in 1980. Originally trained as a painter, she moved to Washington, D.C. in 1985 where she began to explore the spiritual roots of her African American heritage through her work and eventually became the first American artist to exhibit in the Smithsonian's National Museum of African Art.

Inspired by the African Diaspora, as well as everyday life in her DC neighborhood and current events, she employs a variety of media, including painting, drawing, mixed media sculpture, photography and installation in an attempt to create works that encourage self-examination, introspection and the ability to laugh at the absurdities of life and ourselves.

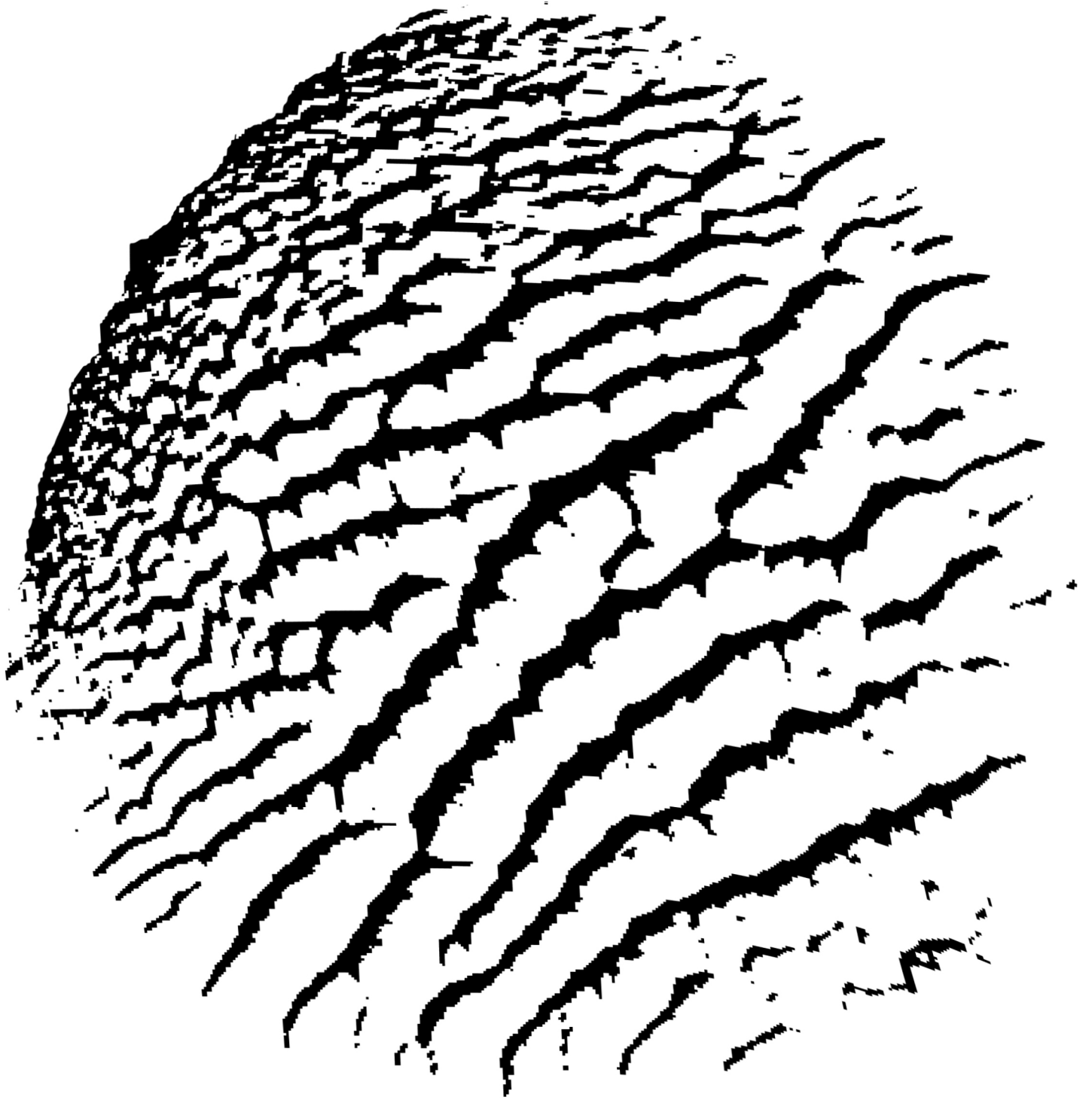
*Lucky Horn*



# ROBIN ROSE

Robin Rose works within the demanding field of encaustic painting. Through an incomparable mastery of this difficult medium, one of the oldest forms of painting, Rose presents concepts germinated from the latest technological advancements, archeological discoveries, and systems analysis. Rose's abstractions suggest something familiar, driving the viewer towards an intuitive understanding of complex content through a far-reaching variety of color, textures and visual effects.

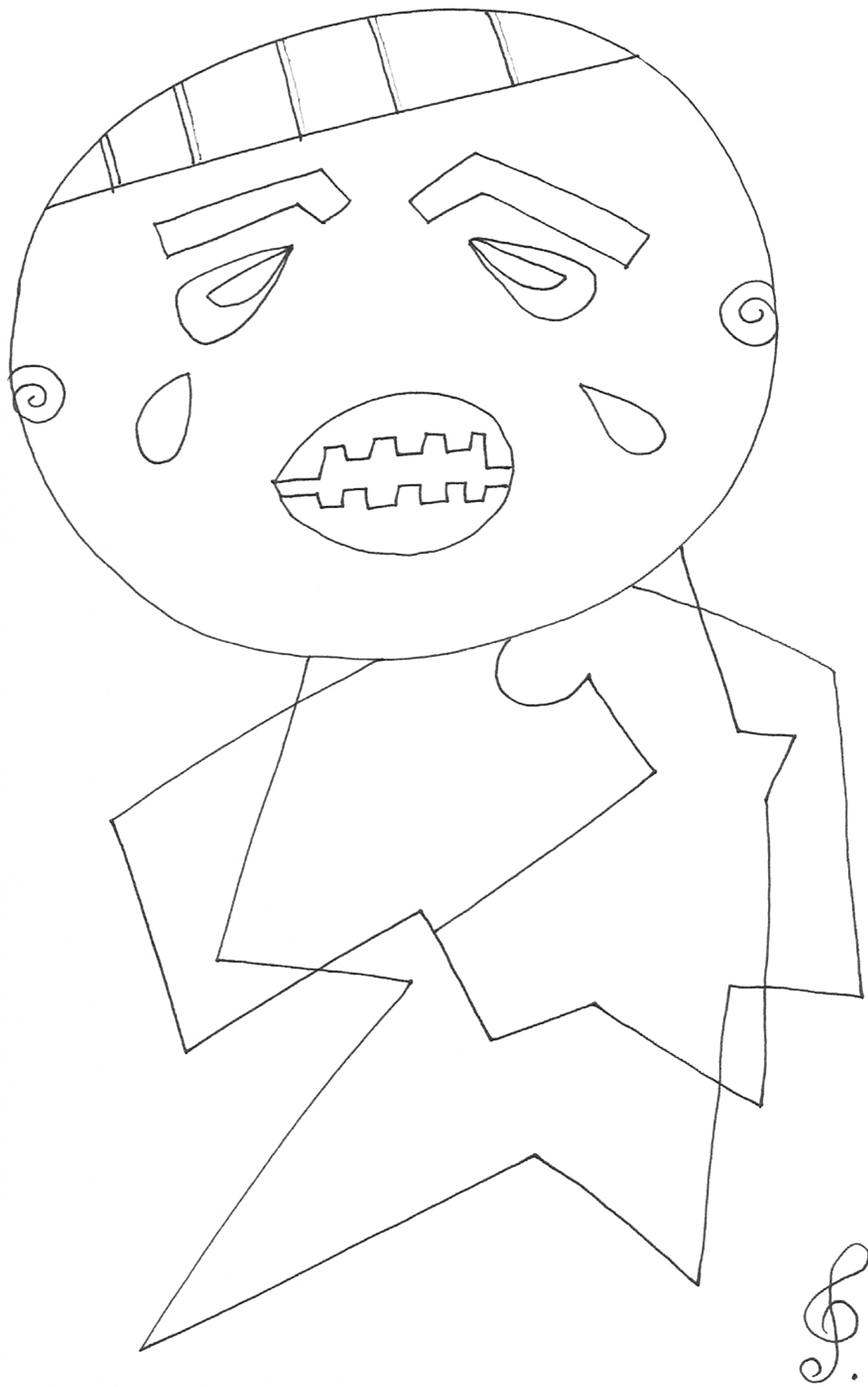
*Modification, Victoria Crater, Mars*



# LINLING LU

Linling Lu was born in Guizhou Province, China. Her Chinese heritage is the core inspiration for her paintings that act as both visual meditations and color exercises. With strong architectural components, her paintings focus the viewer's attention on a determined space (the painting) in order to engender focus around and beyond the painting. While consciously referencing past masters and personal history, Lu possesses a unique style, process and vision.

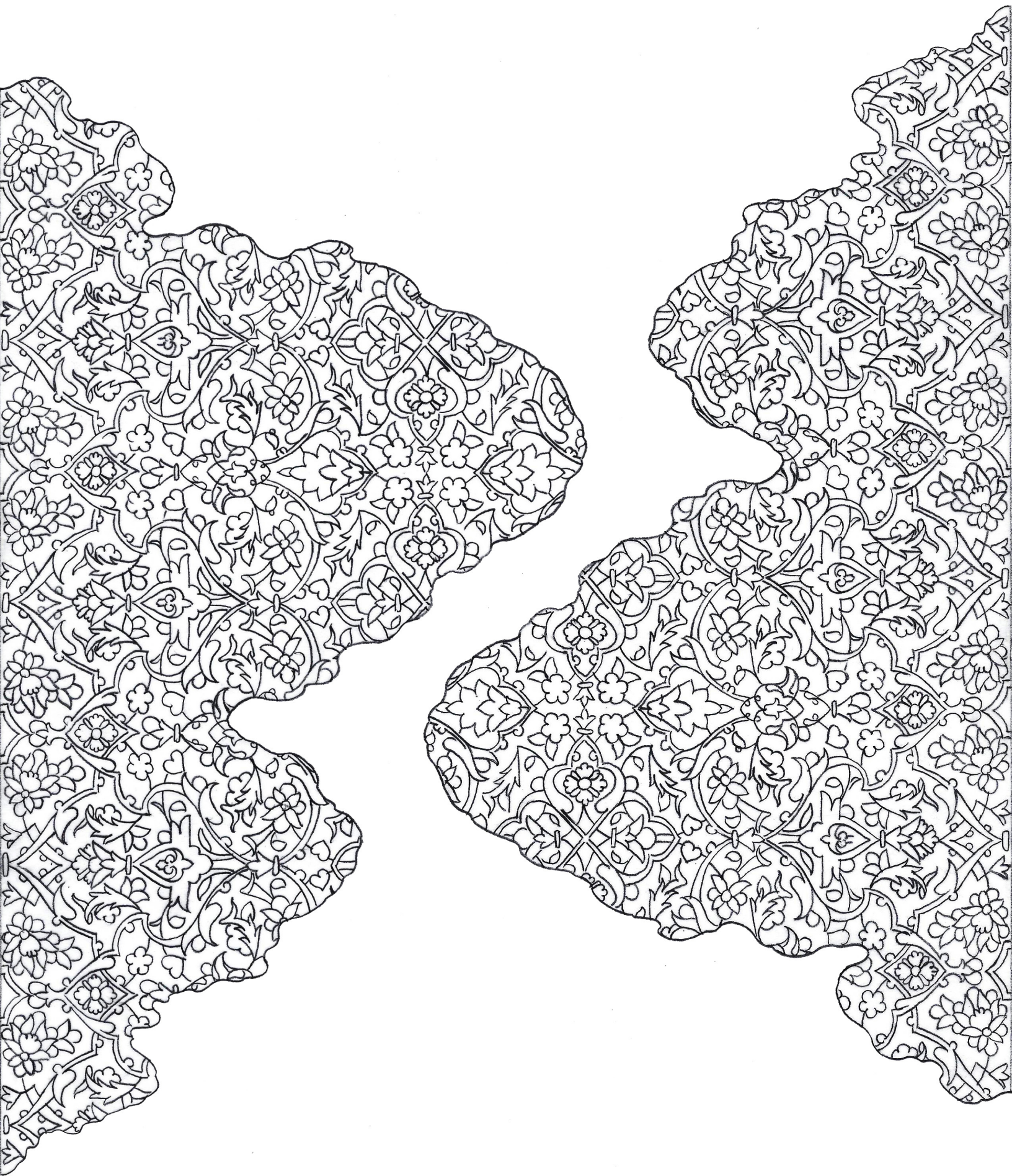
*"I found a small drawing from approximately 2005, it describes how I feel these days. Ha! Enjoy!"*



# HEDIEH JAVANSHIR ILCHI

Hedieh Javanshir Ilchi (Iranian, born 1981) explores the notion of duality, which is closely related to her multifaceted identity as an Iranian American immigrant. Her paintings function as metaphors for the complexities that emanate from such polarized cultural experiences and reflect an interest in the fusion of visual conventions of Western abstraction and Persian Art. Ilchi places an emphasis on the ornamentations of "Tazhib," or the art of illumination. The resulting synthesis of Persian and Western artistic practices evokes allegories of intrusion and invasion, moving beyond the personal and referencing the historical and contemporary sociopolitical conflicts.



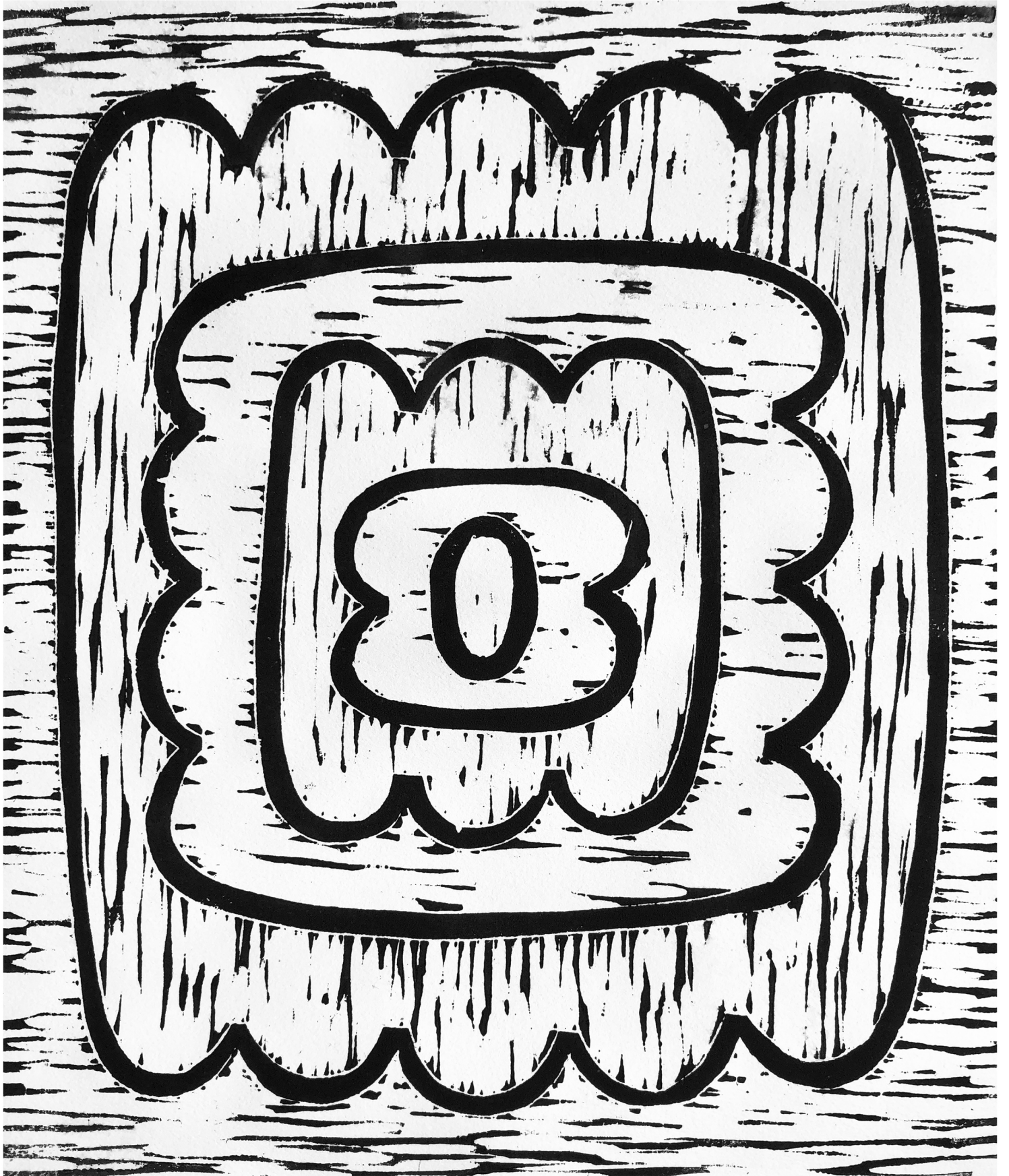




# STEVEN CUSHNER

Inspired by the human instinct to identify patterns in daily life, Steven Cushner's work is created through the performance of painting as the distillation of gesture into iconography. His imagery is derived from the obvious logic of simple functions like the mechanics of a stack of firewood, the weave of a fisherman's net, or the movement of a buoy in the ocean. Each work, varying in scale from enormous to tiny, has a commanding presence that teases out the relationship between what something looks like and how it acts. Spanning three decades, Cushner's pedagogical stream of work has established him as a singularly significant painter.

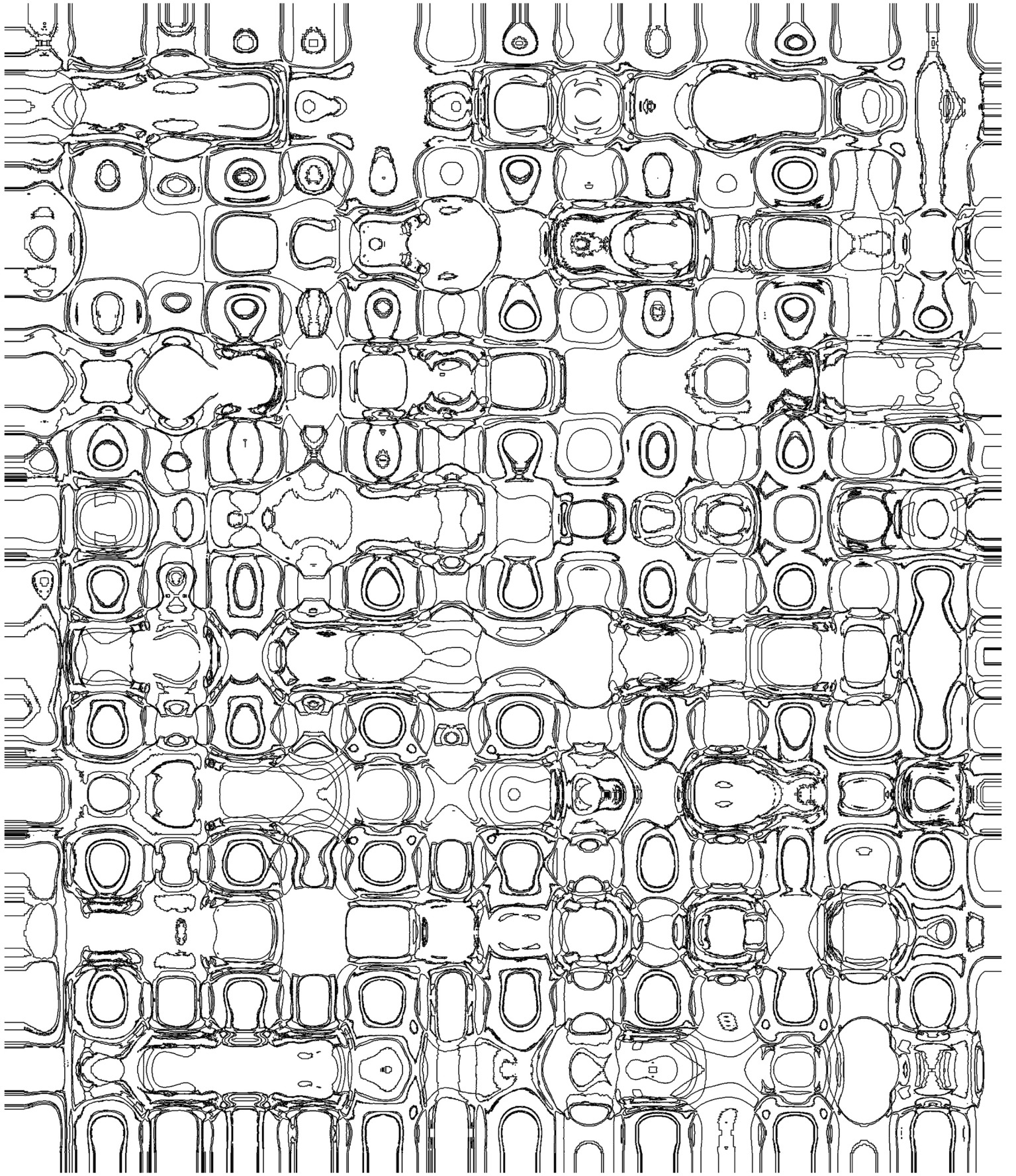
*OVER*  
*UNDER*  
*SIDEWAYS*  
*DOWN*



# COLBY CALDWELL

Colby Caldwell, once a student of history, has tested virtually every avenue of the personal uses of photography as an instrument of memory. While his early work replicated the theatrical feeling of 19th Century "drawing with light," his most recent efforts deconstruct the very elements of digital photography. Along the way he abandoned the traditional matted and framed photographic print by utilizing direct scans and large format digital printers before mounting his prints on constructed forms and coating them in wax. The *how to survive your own death* series is the culmination of a 10-year investigation of the materiality of the photograph, and a meditation on the intertwining of the digital with the natural worlds. Caldwell's unique presentation and the boldness of his imagery give the work the scale and presence of painting.

*HOW TO SURVIVE YOUR OWN DEATH*



# RUSHERN BAKER IV

Rushern Baker IV's practice draws inspiration from the history of geometric abstraction and utilizes complex compositional juxtapositions as a mode of engaging with the viewer. Additional points of reference include the writings of Octavia Butler, Black abstraction, the New York School, and Soviet Constructivism. These myriad ideas shape Baker's studio practice, characterized by a sense of lawlessness similar to that of the subjects that fascinate him. His paintings mix traditional media with building materials in complex compositions that evoke landscapes that refer back to the urban and suburban environment.

*"Not everything that is faced can be changed,  
but nothing can be changed until it is faced."*

- James Baldwin





# TOM ASHCRAFT

Tom Ashcraft is an inquiry-based artist who navigates in and out of the public realm with purposeful wandering. His diverse practice is rooted in object/place making and the curiosities and rituals of everyday life. Tom is also a founding member of Workingman Collective, a rotating group whose membership, goals and mission change with each project. His studio practice involves a broad range of traditional materials and fabrication techniques that draw upon his commitment to communication through form and collaboration.

Ashcraft is based in Asheville, North Carolina. He is a Distinguished Professor and the MFA Director for the School of Art + Design at Western Carolina University, Cullowhee, North Carolina.

*Prospect* is inspired by the patent drawing for the first-ever mass produced backpack, designed by Lloyd "Trapper" Nelson in 1922. For Ashcraft, this design is a response to the idea of prospecting and creating connections that are central to discovery.





# HEMPHILL

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