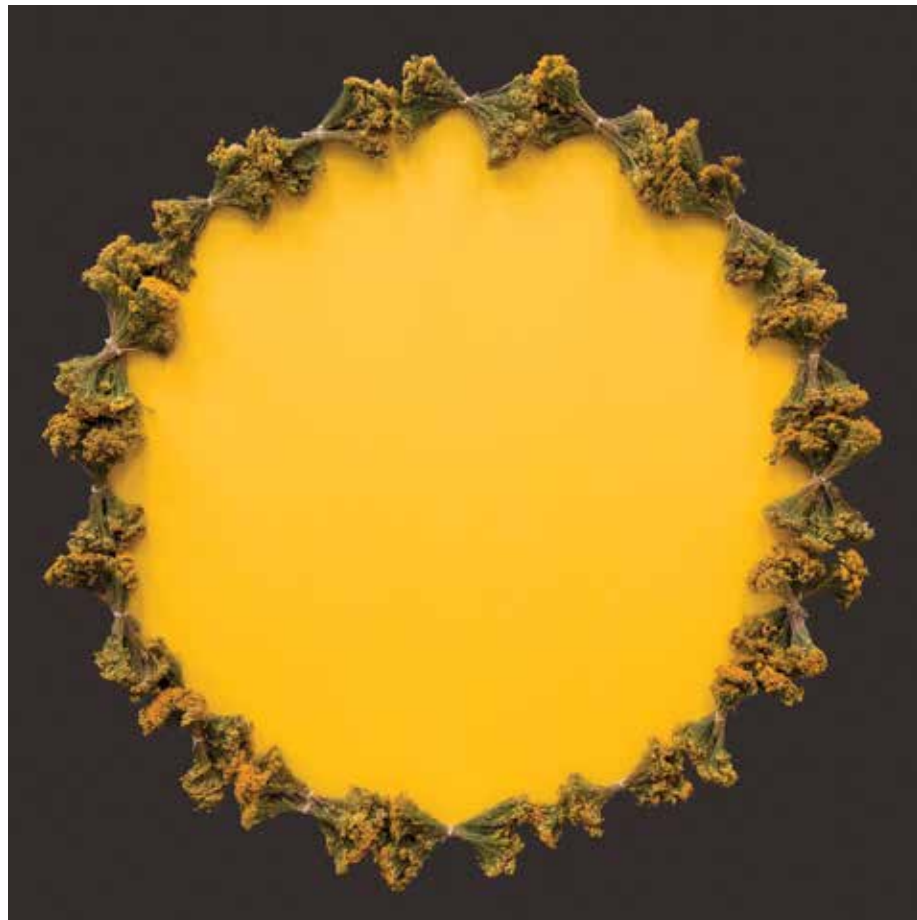


MIRA BURACK

Sleeping between the Sun and the Moon



516 ARTS

June 22 – August 31, 2019
Albuquerque, New Mexico

MIRA BURACK

Born 1974 Lives and works in Cerrillos, NM

EDUCATION

- 2005 MFA in Fiber, Cranbrook Academy of Art, Bloomfield Hills, MI
- 1996 BA in Fine Art and Psychology, Pepperdine University, Malibu, CA

SELECTED EXHIBITIONS & PROJECTS

- 2019 *Sleeping between the Sun and the Moon*, 516 ARTS, Albuquerque, NM
The Magazine Artist's Issue exhibition, Santa Fe, NM
- 2018 *Hand/Eye*, form & concept, Santa Fe, NM
- 2017 *Origin of the Gaze*, MiXX Projects + Atelier, Telluride, CO
Ballad in Monochrome, MiXX Projects + Atelier, Telluride, CO
- 2016 *Earth Sky Bed Table*, Center Galleries, Detroit, MI
Alcoves 16/17 #5, New Mexico Museum of Art, Santa Fe, NM
- 2015 *from the bed to the mountain*, CUE Art Foundation, New York, NY
- 2014 *Carte Blanche*, Central Features, Albuquerque, NM
- 2013 *Edible Hut*, Calimera Park, Detroit, MI
Learning from Detroit, Kunstverein Wolfsburg, Wolfsburg, Germany
Lets Talk About Love Baby, Printed Matter, New York, NY
Crandemonium, Cranbrook Art Museum, Bloomfield Hills, MI
- 2012 *Detroit, USA: Material, Site, Narrative*, Sullivan Galleries, School of the Art Institute of Chicago, Chicago, IL
Innovators and Legends: Generation in Textiles and Fibers, Muskegon Art Museum, Muskegon, MI
- 2011 *2011 Windsor Biennial*, Art Gallery of Windsor, Windsor, Canada
- 2010 *Erasure*, Public Pool Art Space, Hamtramck, MI
Sub Terrain, WORK: Ann Arbor, Ann Arbor, MI
- 2009 *The Trace of Archive and Memory*, The Butcher's Daughter, Ferndale, MI
The Economist Series, Urban Institute for Contemporary Arts, Grand Rapids, MI
- 2008 *String Theory*, Umbrella Arts, New York, NY
- 2007 *2007 Windsor Biennial*, Art Gallery of Windsor, Windsor, Ontario, Canada
Hot House: Expanding the Field of Fiber 1970-2007, Cranbrook Art Museum, Bloomfield Hills, MI
Layering the Land, Marygrove College Gallery, Detroit, MI

RESIDENCIES & HONORS

- 2019 NM Committee of the National Museum of Women in the Arts nomination for Women to Watch 2020 exhibition
- 2019 "12 New Mexico Artists to Know Now," The Magazine, Santa Fe, NM
- 2014 Food Justice Residency, Santa Fe Art Institute, Santa Fe, NM
- 2011 Community + Public Arts Detroit grant, Detroit, MI
- 2010 Bernard L. Maas Prize artist award nomination, Detroit, MI
- 2009 I-Park Residency Program, Artist-in-Residence, East Haddam, CT
- 2008 Drawing Center Viewing Program Artist Registry Selection, New York, NY

SELECT ARTIST TALKS & WORKSHOPS

- 2019 An Exploration of Rest: A guided afternoon nap in the Ortiz mountains, Cerrillos, NM
- 2016 Collaborative Practice and Hunting & Gathering, College for Creative Studies, Detroit, MI
- 2015 Self-Care as Activism, CUE Art Foundation, New York, NY
- 2012 Learning from the Edible Hut, The School of the Art Institute of Chicago, Chicago, IL
- 2009 Soft Sculpture and Gender Identity, Lecture and Workshop, College for Creative Studies, Detroit, MI



516 Central Avenue SW, Albuquerque, New Mexico 87102
Open Tue – Sat, 12-5pm
505-242-1445 • 516arts.org

516 ARTS is a non-collecting contemporary art museum in the center of Downtown Albuquerque that celebrates thought-provoking art in the here and now. Our mission is to connect contemporary artists and diverse audiences. 516 ARTS presents relevant exhibitions and public programs, which feature a mix of local, national and international artists from a variety of cultural backgrounds.

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ABOVE: Mira Burack, *Moon (mother)*, 2015, broom snakeweed plants, twine, paint, 84 x 84 x 5 inches
LEFT: Mira Burack, *Sun (son)*, 2015, photography collage (photographs of blanket), paint, 84 x 84 inches
photos by Eric Swanson

BODIES AT REST

By Alicia Inez Guzmán

To get to Mira Burack's home and studio requires taking NM-14 into the defunct mining region of Cerrillos. Follow Gold Mine Road to a juniper-lined dirt course that ambles up and up into the foothills of the Ortiz Mountains. The wildflowers are lush in this near hinterland, so amply hydrated in recent months that dormant buds have reappeared. Burack shares her home—an earthship built in the nineties—with her partner, Jason Janusch, and two children, Levi and Flora. As a mother, she says, “You make art where you can,” on the kitchen table and kids’ rooms, both an extension of her studio, and when you can, I presume, in the chinks of time in between.

A thick orb comprised of dried broom snakeweed, foraged from the landscape, dangles from the ceiling on a piece of twine—a dryland mobile in a dim corner of Flora's room. It's called *Asteroid*, a form that doesn't stray far from the shape of the actual plant, which arches low to the ground like a scrubby canopy. It's one in a series of objects and collages that comprise the exhibition *Sleeping between the Sun and the Moon*. Another is *Moon (mother)*, a reference to her own mother that is also made of broom snakeweed. Here, bundles of the ubiquitous plant, which blooms when there is enough surface moisture and decreases dramatically during drought, encircles a yellow void like a massive wreath. Both gesture toward place, and to a changing desert landscape, as well the closeness with which her art, home, and family are intertwined.



After living in Detroit for ten years, Burack's relocation to New Mexico has, in part, been a journey of closely observing the high desert landscape, her artwork and life as a mother bringing domesticity together with a creative practice inspired by the outdoors. Though her sculptures and collages are not strictly within the traditional genre of landscape that the West knows so well, they elicit it, conjuring its colors and textures—the expansiveness of space, both enveloping and sublime. They do so without literalism, instead transforming the high desert into a feeling, a visual metaphor birthed from the relationships she has cultivated while living here.

Mira Burack, *(dark) Waterdrop*, 2018, photography collage (of bedding), paint, 45 x 36 inches, photo by Eric Swanson



In one series, two pendant photographic collages are each comprised of photographs of comforters. The first, *(dark) Waterdrop*, takes the color and texture of shale—charcoal-colored wedges layered one atop another to form an ominous cavity, a mysterious underbelly. *Waterdrop II* is the complement and foil, pale and delicate, like the petals of a flower. Though each is untethered to their original forms, I imagine them as that first landscape that Burack references, the dark and the light, the depths we travel while sleeping and dreaming, places in our minds where words later fail to describe.

In another maternal iteration of this same approach to collage, Burack regularly photographed Flora's baby blanket from different angles after she woke up, never modifying the shape, only observing it from all of its angles. When printed, she cut out each blanket along its contours, creating new shapes that would eventually forge a larger photography collage in the form of a large five-pointed star. In *Star (daughter)*, Flora's knitted, green blanket multiplies across the surface ad infinitum. From afar, I don't register a textile per se, or even many textiles, but pockets of tiny waves moving in all directions, flattened, but with the illusion of depth, the tactile composition of dryland flora. There is one for Levi, too, *Sun (son)*, a collage that takes the form of its namesake, an aureole of light made from his yellow blanket (and a color in the same family as the broom snakeweed) repeated over and over. To look at it feels like looking into the center of a flower's stamen—no longer a blanket, but a design you might expect nature to make up. Without the warmth and tactility of the original, what's left is purely visual, what she calls a “phenomenology of materiality.”

In this new configuration of multiples, the form, “is free,” she says, “to be a new thing,” another enveloping landscape. She calls collaging an act of “resuscitation, as well as an act of removing [the original object] from its context.” For viewers, that new context nonetheless begets a perception of the familiar, a memory, for instance, of bleaching sunlight radiating across space here.

Mira Burack, *Waterdrop II*, 2018, photography collage (of bedding), paint 45 x 36 inches, photo by Eric Swanson

It's not uncommon to hear Burack say that she started a piece either when Levi was little, or when Flora was an infant—a way of marking time based on their lives. When they were both born, Burack's mother, who lives nearby, knitted each a blanket in the same pattern, Levi's the color of golden rod, Flora's chartreuse. Blankets and bedding—those intimate textiles that swaddle through the night, touching skin, keeping warm, comforting—have often been Burack's animus for creating.

The photographic collages for which Burack has become known, begin in this landscape of sleep—“our first landscape,” she says—when blankets become crumpled and twisted—imprints of bodies at rest.

“The photographic collages for which Burack has become known, begin in this landscape of sleep—‘our first landscape,’ she says—when blankets become crumpled and twisted—imprints of bodies at rest.”



On many levels, Burack's exhibition, *Sleeping between the Sun and the Moon*, is a sum of its parts, each of which summons us to place and to a person in her life. In tandem with one another, those objects or collages create a kind of orbit—a constellation of objects, or celestial bodies that perform the act of being in relation, a mirror to the relationships she has with her loved ones, her home, and the landscapes of sleep and consciousness.

Alicia Inez Guzmán grew up in the northern New Mexico village of Truchas where she first began hearing stories around the land. With a PhD in visual and cultural studies from the University of Rochester, NY, she now writes for local, national, and international publications on histories of land use, culture, and contemporary Chicana and Indigenous art. She is the author of *Georgia O'Keeffe at Home* and was a 2017 Creative Capital Foundation Arts Writers Grant recipient. She is currently Senior Editor of *New Mexico Magazine*.

Mira Burack, *(Domesticated) Bird House (detail)*, 2015, found wood container, paint, turkey, goose, chicken feathers, sound piece in collaboration with Jason Janusch, 31 x 51 x 45 inches, photo by Stephen Sagmiller