

Linda Ekstrom | Labyrinth Drawings

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Linda Ekstrom | Labyrinth

Throughout history individuals have used labyrinths as ritual structures of symbolic passage. Labyrinths are full of ambiguities in their circuitous design, constantly doubling back as one progresses along the pathway. From the ground the labyrinth provides a non-fixed perspective; when one walks the labyrinth one experiences a time that advances forward while also returning to origin. The toward-motion leads one inward to the center of the labyrinth, on a return to the center of the self, experiencing the liminality of betwixt-and-between. From above the labyrinth one looks down upon an intricate and ordered structure—the sacred geometry that is underlying the transcendent experience of the labyrinth walk. The labyrinth, as the primordial pathway of ultimate experience, becomes a pathway of the eternal and an experience of cosmic time.

My interest in the labyrinth developed indirectly while researching Land Art, a unique art movement from the late 60's to the early 70's, in which artists went out to remote locations and physically manipulated the land to create site specific works. I was intrigued to find that several of these artists had created contemporary versions of ancient labyrinth structures. Gilles Tiberghien, in his book *Land Art*, describes how the labyrinth represents the interiority of the world and its enigma: time itself, the navel of existence, whose umbilical cord is symbolized by the labyrinth. The center of the labyrinth is the limit of the subject and the world, as well as the limit of the past and the present. This means that there is no center as such; as soon as a center is reached it is surpassed, just like an instant of time, which disappears as soon as it is grasped.

This body of work represents a meditation on the Labyrinth and its traditions. Like walking the labyrinth's path, the process of drawing has inherent paradoxes: order and disparate elements, a continuum that shifts unexpectedly, or takes curious turns. In art practice one is not always sure where they are heading. To make the labyrinth drawings I put myself in a situation where I looked closely at the subject, but never at the drawing itself. Each labyrinth drawing was created using the blind contour process. I slowly traced the pathway of the labyrinth with my finger on the left hand, while I drew the image using my right hand—drawing my way into the center with ink and returning out from the center with pencil. Abstraction is the result, yet each drawing retains a similar configuration to the original labyrinth. The drawing process located me simultaneously within and above the labyrinth. By merging my eyes with the movement of my hands I was transported on a conceptual pilgrimage, walking-drawing along the pathway.

No matter how circuitous the labyrinth may seem, or how lost one might feel exploring its structure, it is constructed of a unicursal path. Unlike the maze, that may branch off or lead to dead ends and confusing turns, the labyrinth will lead one to its center and, ultimately, back out again. One may feel lost, but one never is lost.

-Linda Ekstrom (April 2013)

Guide to Turf Labyrinth Drawings

Turf Labyrinths



When creating a turf labyrinth, the lines representing the walls of the labyrinth were cut into the turf, forming shallow ditches devoid of plant life to delineate the path. Walkers tread upon the elevated strip of turf.

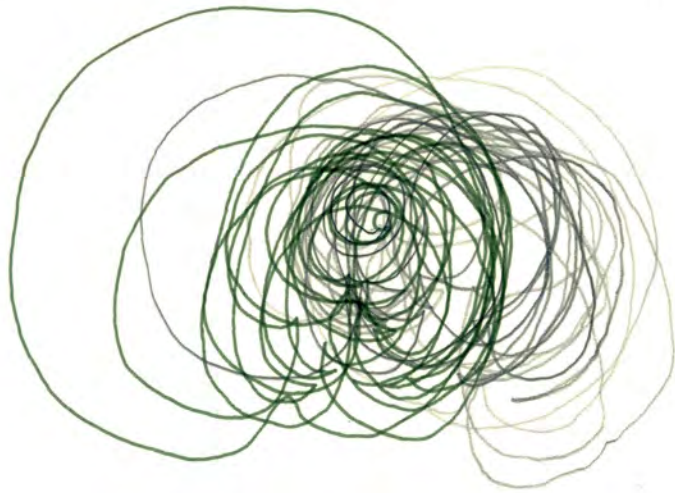
England is the country traditionally associated with turf labyrinths, though some are found in other areas of Europe. “Troy towns” are labyrinthine stone patterns arranged on open fields, many of which are found in Sweden, Finland, Arctic Russia and Germany.

While turf labyrinths and Troy towns are exclusive of church labyrinths found in Italy and France, many turf labyrinths do exist near churches. Some believe it is likely that the Christians invested pagan practices with Christian meaning and accepted labyrinths into their ritual practices. Yet, we see some turf labyrinth structures so similar to Christian French pavement labyrinths, and smaller Italian Church labyrinths, it has been accepted that these were copied after them. It is also conceivable that turf labyrinths were first the models for which Christian pavement and church labyrinths were created.

Through the Labyrinth: Designs and Meanings over 5,000 Years; Hermann Kern; Prestel: Munich, London, New York, 1995. All page and image numbers that correspond to the labyrinth drawings refer to the designs/images published in Hermann Kern's book, Through the Labyrinth: Designs and Meanings over 5,000 Years.

















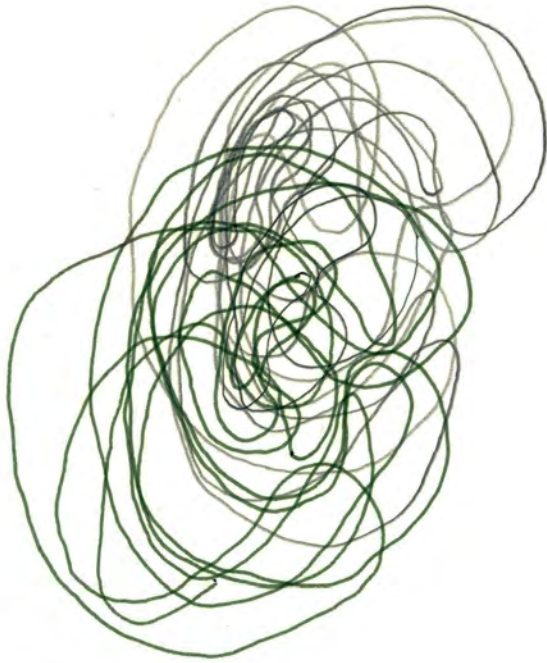




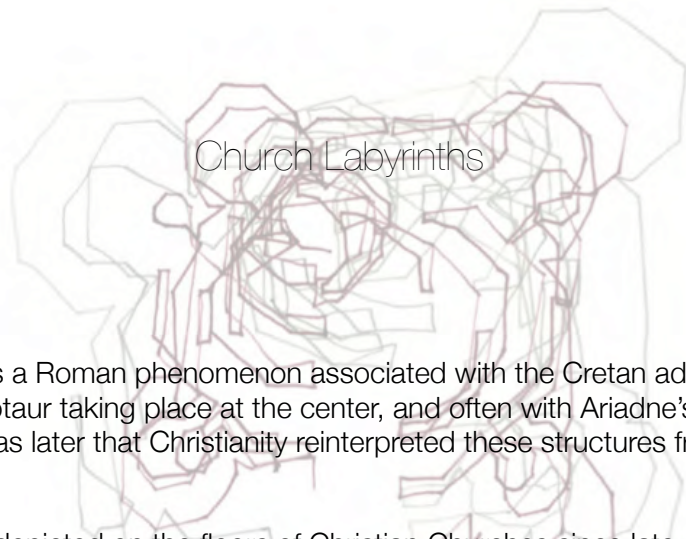








Guide to Church Labyrinth Drawings



The mosaic labyrinth is a Roman phenomenon associated with the Cretan adventure of Theseus's battle against the Minotaur taking place at the center, and often with Ariadne's thread winding its way to the center. It was later that Christianity reinterpreted these structures from a Christian theological viewpoint.

Labyrinths have been depicted on the floors of Christian Churches since late antiquity. The earliest known example is from the Basilica of Saint Reparata from Oléansvilles (now Algiers), which was founded in 324 CE, 11 years after Constantine the Great issued the Edict of Milan, which established the toleration of Christianity in the Roman Empire. The association of labyrinths and places of worship enable us to draw conclusions about the labyrinth's role in the theology of redemption. This is interesting, considering that in antiquity, labyrinths were depicted solely in secular buildings, not in temples. In contrast, no evidence has been found of labyrinths depicted on or in secular buildings in the Christian Middle Ages, the height of church labyrinths. What is apparent is that in France and Italy the labyrinth of pre-Christianity was eventually Christianized.

The paths of medieval church labyrinths were laid out in a variety of ways that occur exclusively in Italy and France. They fall into three distinct groups. Mosaic church labyrinths, which occur in northern and central Italy, are round with modest diameters. Flagstone pavement labyrinths, which occur only in northern France were of considerable dimension, and are located near the main portal with their entrance always facing west. People entering the church understood they were to walk the path of the labyrinth before proceeding to the altar. Labyrinths depicted on tiles and stone relief, appear between the end of the 14th century and the first third of the 16th century. Usually smaller in scale, they were intended for rooms not accessible to the general public.

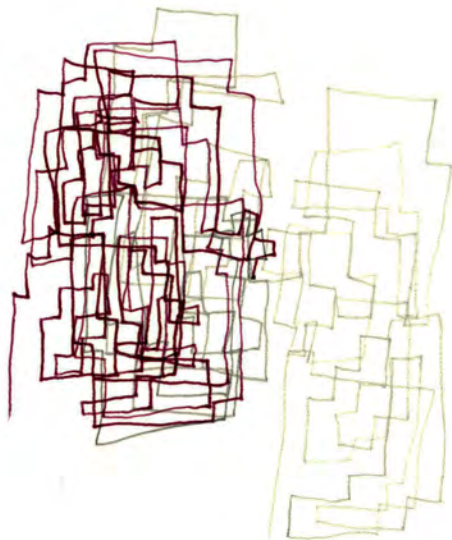
Through the Labyrinth: Designs and Meanings over 5,000 Years; Hermann Kern; Prestel: Munich, London, New York, 1995. All page and image numbers corresponding to the labyrinth drawings refer to the designs/images published in Hermann Kern's book, Through the Labyrinth: Designs and Meanings over 5,000 Years.

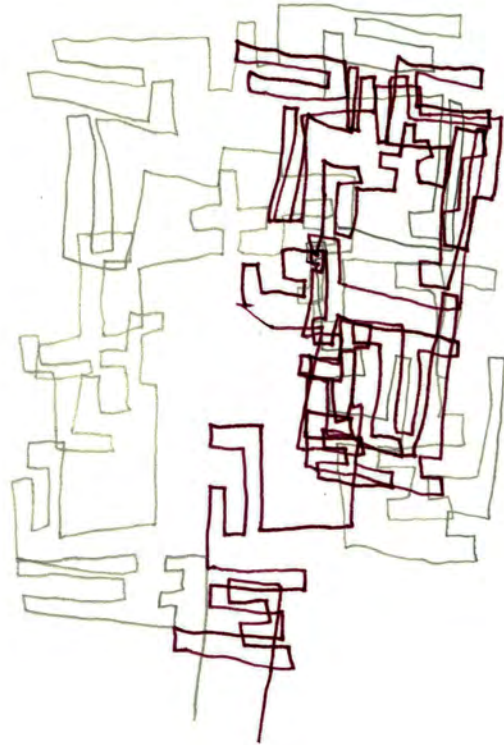


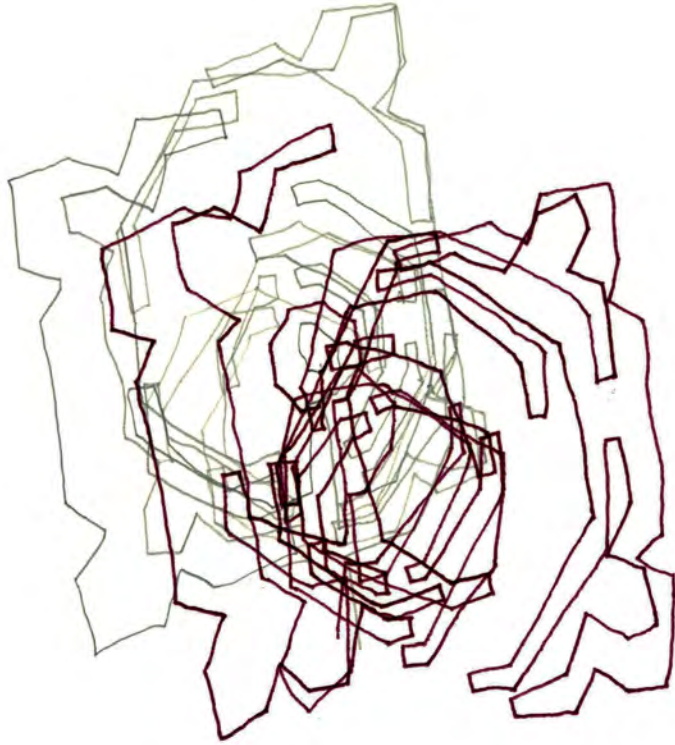


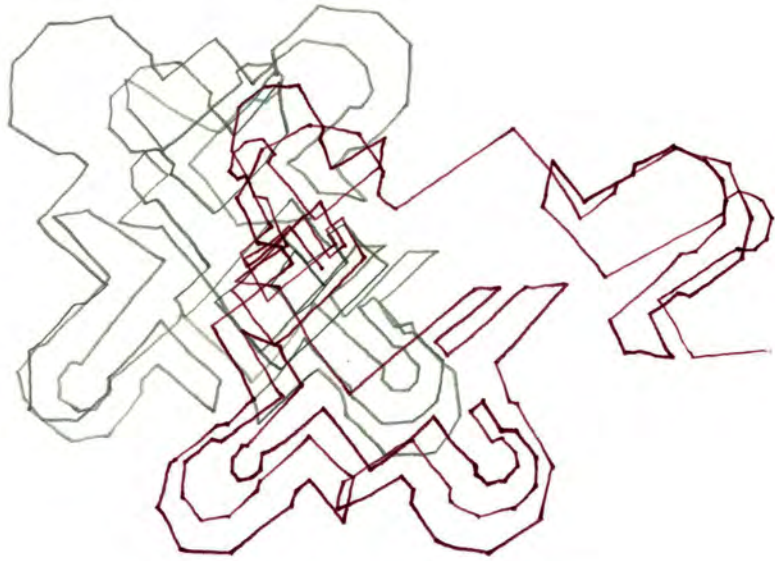


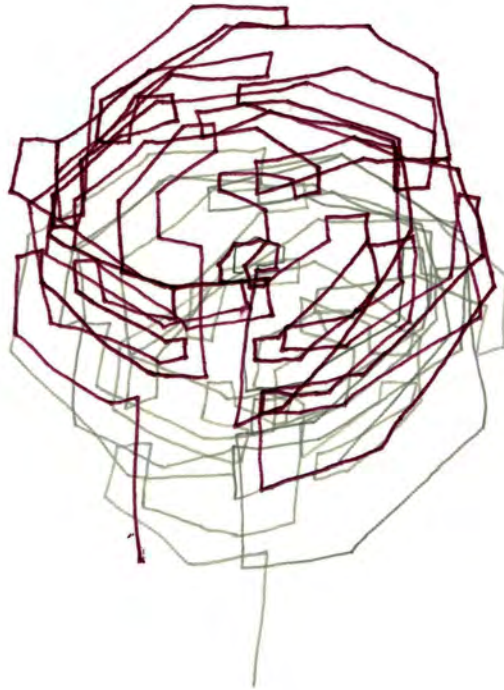


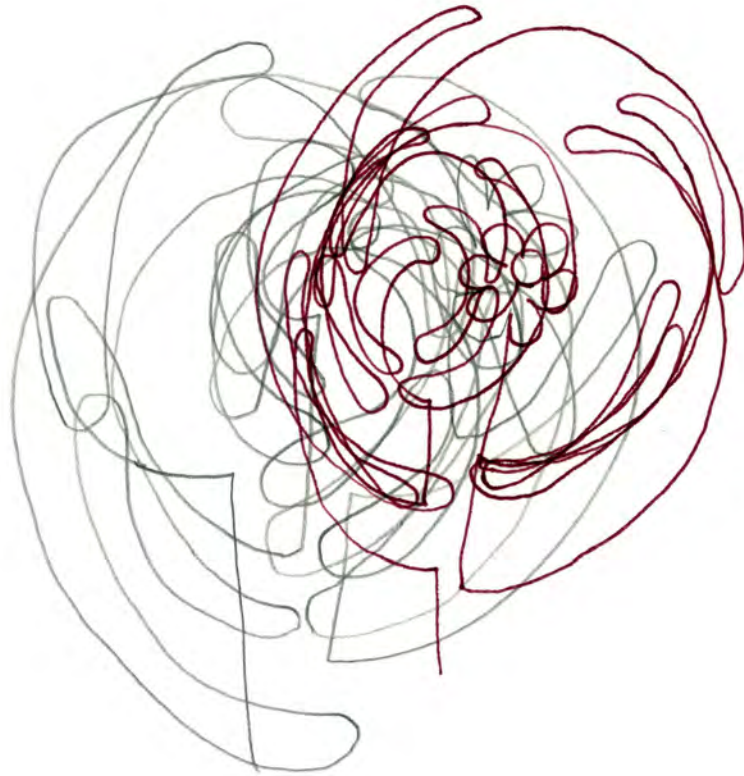








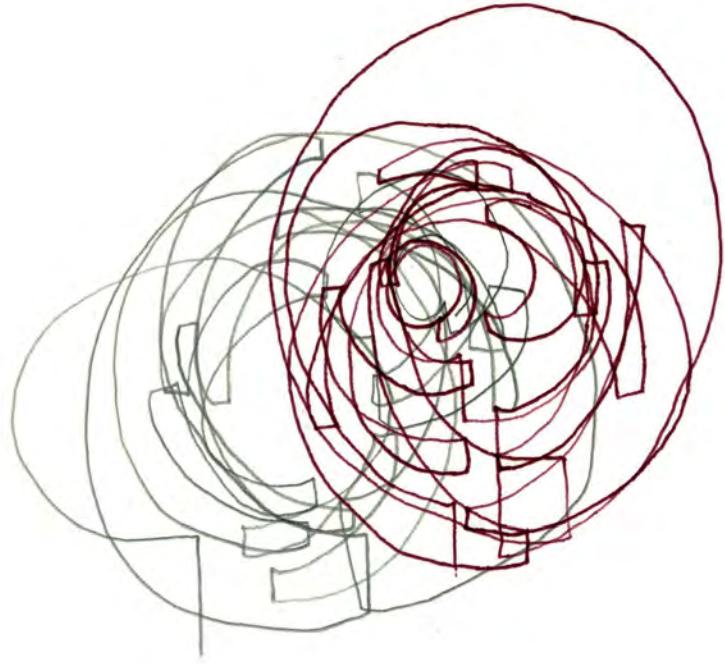




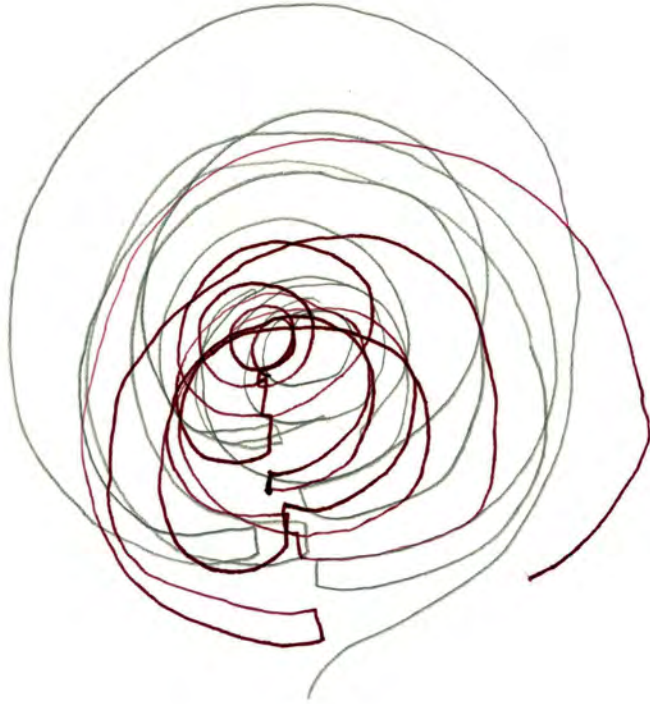




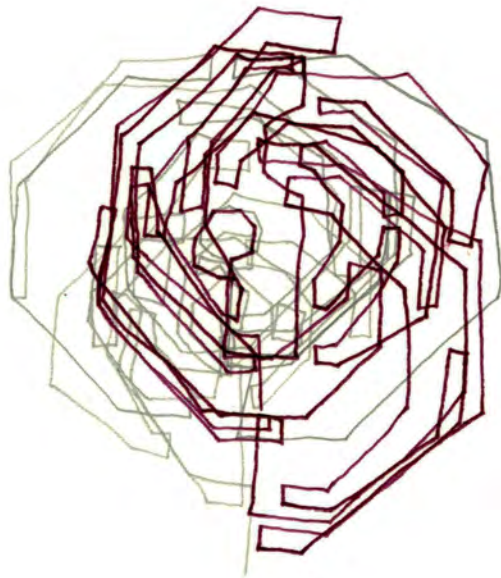




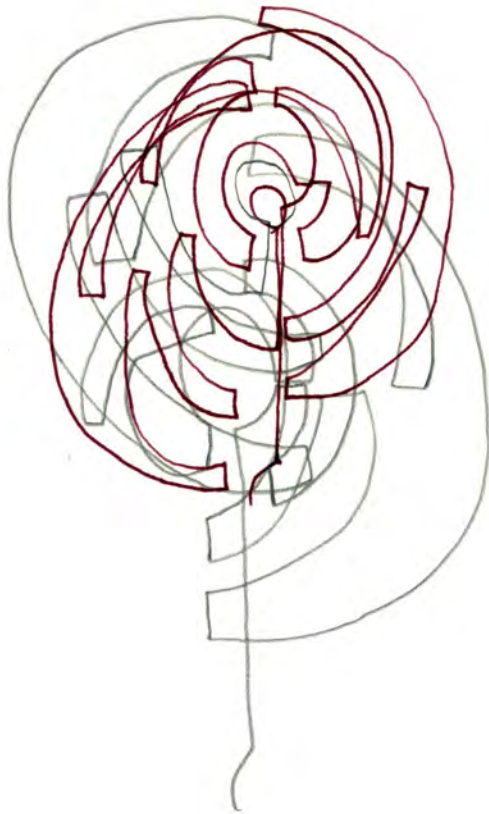


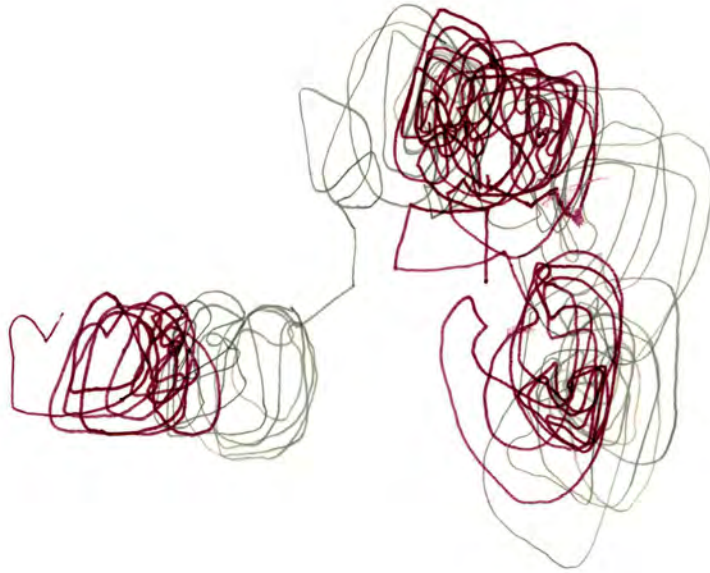


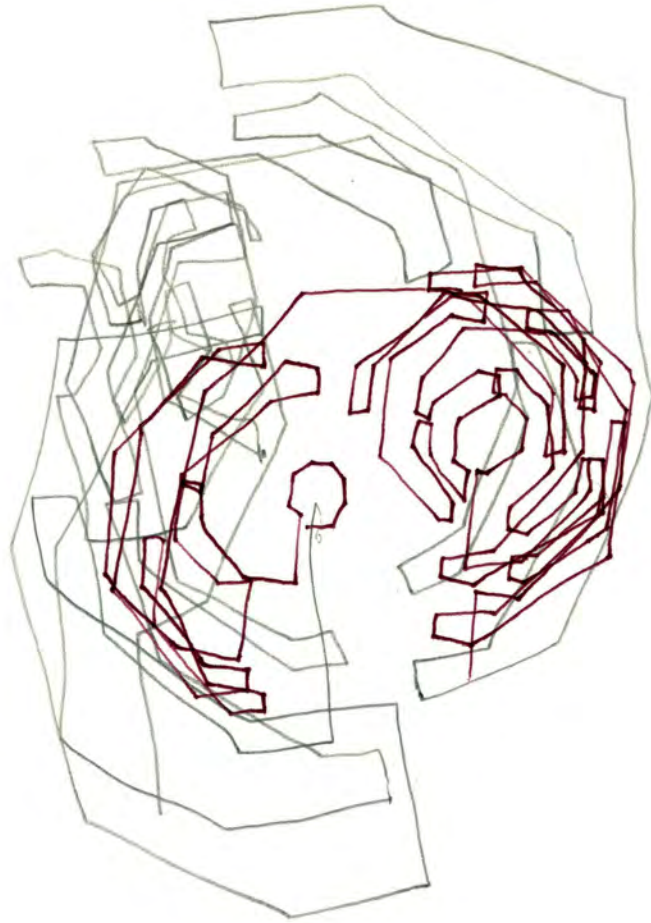














Guide to Manuscript Labyrinth Drawings

Manuscript Labyrinths



Manuscript labyrinths appear in the works of many humanist scholars that emerged in the 15th century. While renditions of manuscript labyrinths in the Renaissance were often used as a means of self-expression or to convey moral or polemical judgments, many of the labyrinths bear witness to the pleasure humanists derived from scholarly pursuits.

These scholars used the labyrinth to draw on the Classical stories and traditions, rather than to transform the labyrinth into a moral instrument, as was the case in most Christian uses of the labyrinth. However because the cruciform church labyrinth served as a model for most of the manuscript labyrinths, it was difficult for authors to distance themselves from the Christian tradition—at least with regard to the shapes used.

In later manuscript examples the labyrinth served as a metaphor

for the world. Here the labyrinth concept from Classical antiquity—the journey to the center, the center, and the journey back out—served to convey the Christian interpretation. The wayfarer or pilgrim personifying the Christian soul, shown wandering through the world-labyrinth, led from the center to the exit by the Word of God. In addition to the Christian wayfarer the labyrinth served other metaphorical examples seen in the spiritual mazes, moral and polemical emblems, and labyrinths of love. The labyrinth symbolized the difficult situations encountered in everyday political and spiritual life.

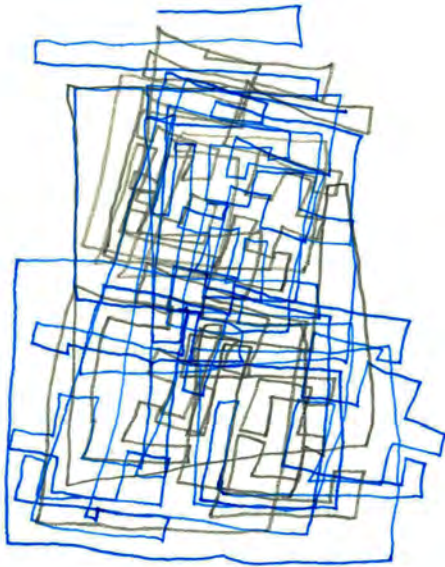
Through the Labyrinth: Designs and Meanings over 5,000 Years; Hermann Kern; Prestel: Munich, London, New York, 1995. All page and image numbers that correspond to the labyrinth drawings refer to the designs/images published in Hermann Kern's book, Through the Labyrinth: Designs and Meanings over 5,000 Years.

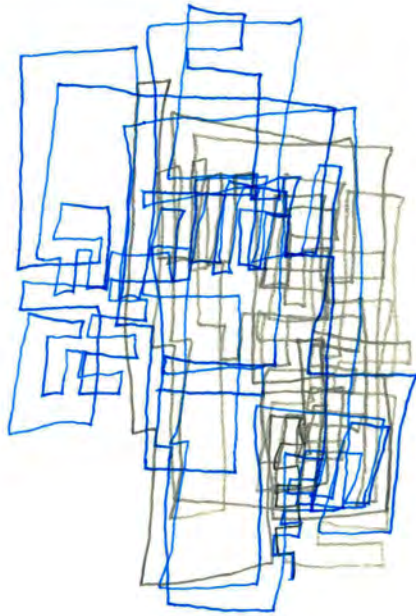


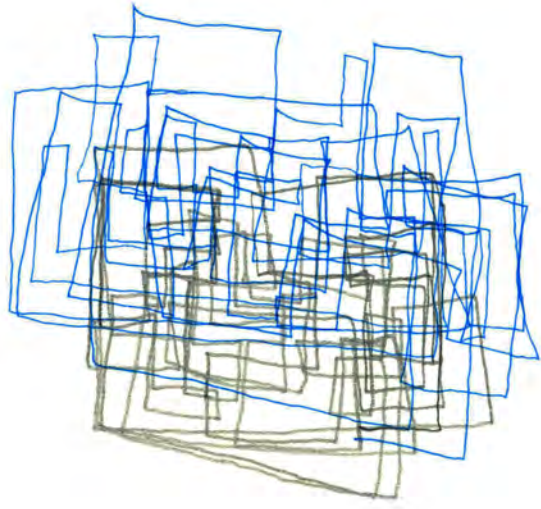


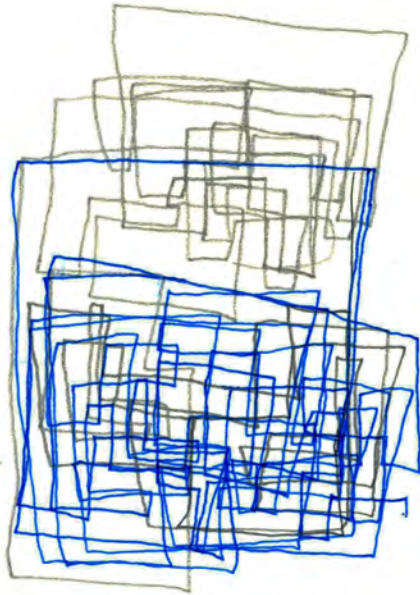


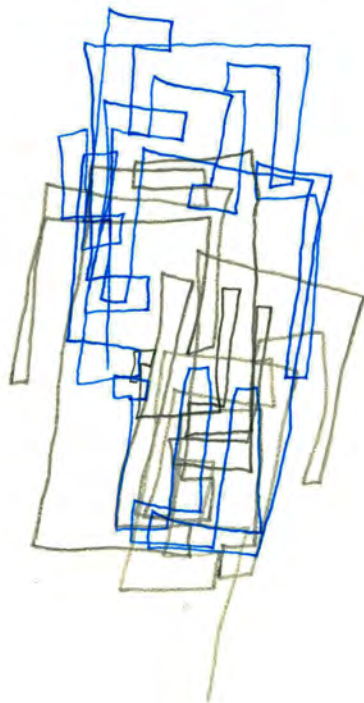






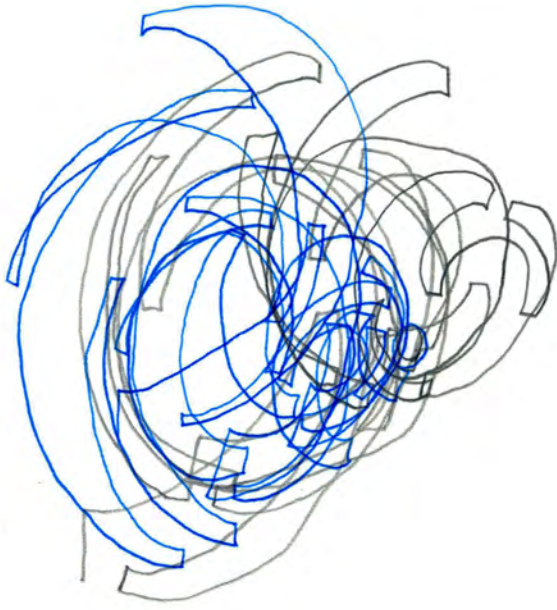






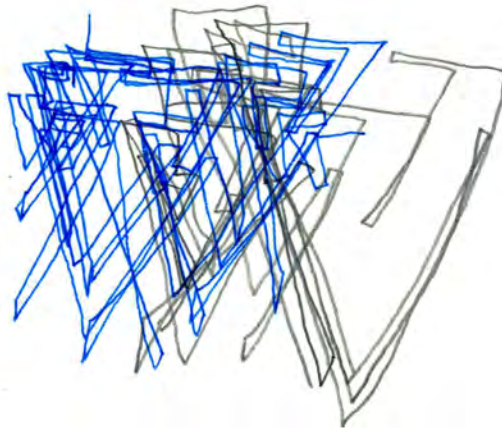




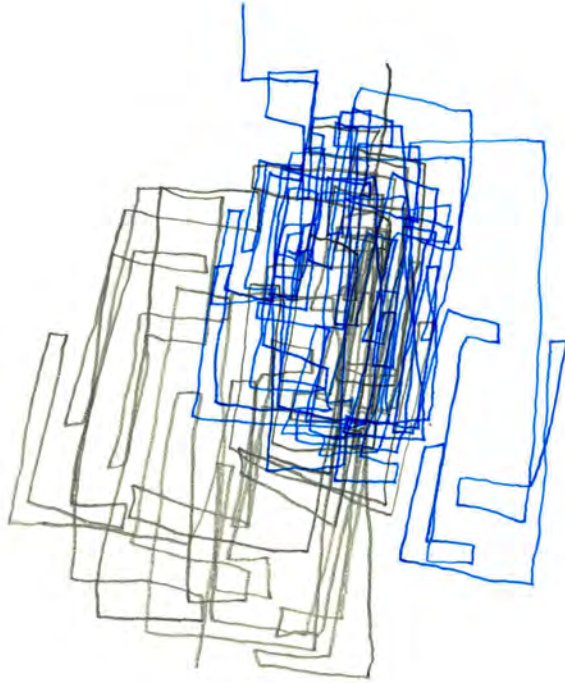




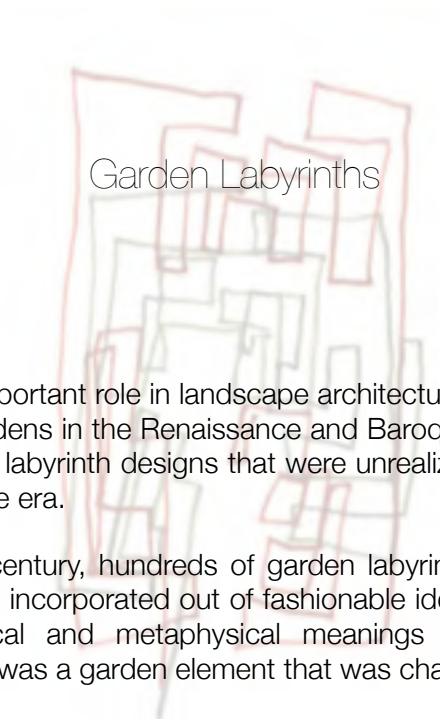








Guide to Garden Labyrinth Drawings



The labyrinth has played an important role in landscape architecture. This was especially true in the age of formal, geometrical gardens in the Renaissance and Baroque eras. Many of the drawings in this section were created from labyrinth designs that were unrealized and existed only in books on landscape architecture from the era.

Between the 16th and 18th century, hundreds of garden labyrinths and mazes were created in European gardens. Many were incorporated out of fashionable ideals or for amusement purposes, with the labyrinth's ideological and metaphysical meanings diluted to the point of being unrecognizable. What evolved was a garden element that was charming and playful.

These garden labyrinths were created using bushes and trees densely planted to form hedges, in most cases hedges on both sides of the pathway. A concealed experience could only be achieved if the hedges were allowed to grow taller than the explorer. Labyrinths of love were designed to have pavilions in the center, at the end of the walk.

In the second half of the 18th century, interests in labyrinths waned and many labyrinths were destroyed, either to make way for more free form English style gardens, or simply out of ignorance and neglect.

Through the Labyrinth: Designs and Meanings over 5,000 Years; Hermann Kern; Prestel: Munich, London, New York, 1995. All page and image numbers that correspond to the labyrinth drawings refer to the designs/images published in Hermann Kern's book, Through the Labyrinth: Designs and Meanings over 5,000 Years.









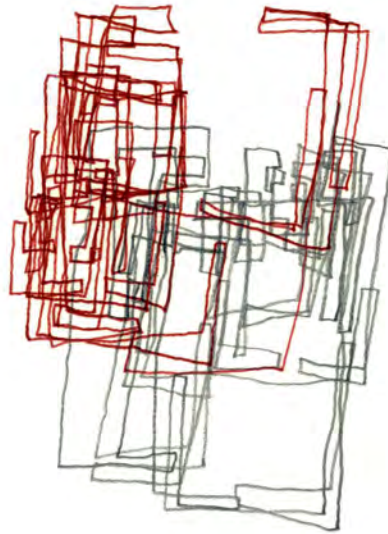


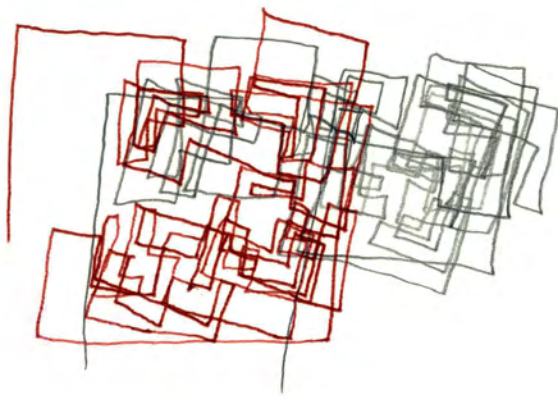


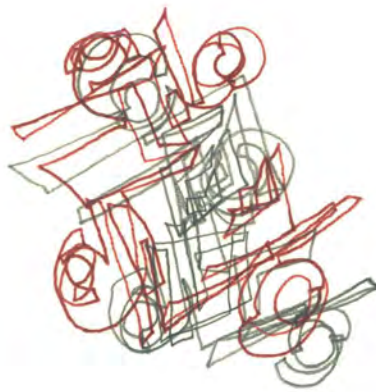


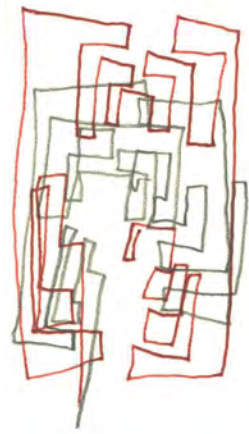














ART REVIEW: Leading Nowhere to Somewhere - Linda Ekstrom projects her unique drawing sensibility on the theme of various labyrinths, now at the Jane Deering Gallery
By Josef Woodard, News-Press Correspondent

April 19, 2013 12:14 PM



labyrinth: manuscript: 15 2007-2009 . ink and graphite pencil on paper . 8 x 10 inches

Getting an easy handle on the art and artistic thinking of Linda Ekstrom can be difficult business, to her credit, but the riddling aspects of her work tend to be more logical, focused and concept-driven than first impressions might suggest. So it goes with her deceptively subtle and mild-mannered new exhibition at the Jane Deering Gallery, 'labyrinth.'

Her exquisite but never smug series of drawings based on labyrinths, with a few sculptural deviations in the gallery, speak softly but carry some big ideas. The show is tellingly divided between sources from Christian antiquity, garden labyrinths and manuscript examples as sources from which to vary and recontextualize the contemplative puzzles at hand, mazes through which, as she says in her statement 'one may feel lost, but one is never lost.'

Ms. Ekstrom's artistic ways and means include book art -- questioning, deconstructing and reshaping our impression of books -- and drawings, with an angle or two, and sculptures behaving like something else. In group show appearances in town over the last few years, including 'Achromatic Variations' at Deering, 'Density' at the Atkinson Gallery and in last year's faculty show 'WORK' at

UCSB's College of Creative Studies, she has tended to appear like the quiet one in the corner with sly ideas rising up out of an introspective place rather than showy verve.

This body of work, she explains, grew out of her interest in land art, perhaps the most famous example of which is circular vertigo and visceral energy of Robert Smithson's 'Spiral Jetty.' Of course, Ms. Ekstrom goes in the opposite expressive direction from the splashy 'Jetty,' with its knotty fragile realm of small, hermetic-yet-airy drawings. Ghostly echoes of gray lines play off the more vividly colored lines, like out-of-sync and slightly dissonant harmonies.



labyrinth: turf: 2 2007-2009 . ink and graphite pencil on paper . 8 x 10 inches

Color-coding and other visual distinctions enters into her programming of the different series, from the red and graphite patterns in the 'Church labyrinth' series, in patterns which yearn to be resolved but never quite are. Green and gray forms percolate in the 'Turf labyrinth' series, with more rounded and even turf-like patterns, while blue squiggles and visually electric energies mark the 'Manuscript labyrinths' series of drawings.



garden: 2: outside the labyrinth . handcut tyvek, acrylic paint. 50x24x12 inches (approximate)

On the back wall, things get physical and three-dimensional with her silver-painted mesh pieces in the droopy synthetic material of handcut tyvek, a three-part series called 'garden: outside the labyrinth.' Here, the geometry of the enmeshed lines and patterns is neater and cleaner, ostensibly, except that -- and it's a big 'except that' -- the pieces naturally sag, bunch and furl through the manner of their hanging on a single nail.



left: ***garden: 1: outside the labyrinth*** . handcut tyvek, acrylic paint . 50x24x12 inches (approximate)

right: ***garden: 3: outside the labyrinth*** . handcut tyvek, acrylic paint . 50x24x12 inches (approximate)

In another case of the artist's clever rerouting of perceptions in the gallery, her art book pieces 'Ariadne's Love I, II and III' have been decoratively adorned and repressed with silver thread. As such, Ms. Ekstrom bounds and 'draws on' books-as-objects, effectively sewn shut and altered from their operable, readable function.

Art with its re-inventive nature meets the conventionally neutral physicality of books, and the first medium entangles with the other. In a similar way, the artist bases each 'labyrinth' drawing on a specific, actual example in the known historical world, but runs the original through her deconstructionist-oriented personal filter. Rebel impulses aside, she nonetheless kills us softly and leaves no psychic bruises.

ART REVIEW

LINDA EKSTROM | labyrinth

When: Through April 28th . 2013

Where: Jane Deering Gallery . 128 E. Canon Perdido Street

Hours: 11am to 5pm Tuesday through Saturday . Sunday 1-4pm

Information: janedeeringgallery.com

above (in shadow): ***labyrinth: church: 17 2007-2009*** . ink and graphite pencil . 8 x 10 inches

Labyrinths

New Spring Show at Jane Deering Gallery

Wednesday, April 17, 2013

by [CHARLES DONELAN](#)

EKSTROM UNBOUND: Artist and UCSB College of Creative Studies professor Linda Ekstrom is perhaps best known for what she has done to the Bible. Her sculptural creations based on the shredding and reconstituting of actual Bibles into hard spheres, soft pillows, and other suggestive shapes, however, are only one small part of Ekstrom's broad-ranging practice in relation to religion and to the idea of the book.



Linda Ekstrom's "labyrinth: church: 17" is based on a drawing of a labyrinth that once existed at the Reims Cathedral but was destroyed in 1778.

In *Labyrinth*, her current show running through April 28 at Jane Deering Gallery, Ekstrom heads in a new direction, albeit one that originates in the pages of a different sort of book — one cataloguing the world's most intriguing and extensive outdoor physical labyrinths. Over the last few years, Ekstrom has been opening this special volume (borrowed from UCSB's Davidson Library on a series of long-term faculty loans) and using it as a kind of automatic stimulus for her drawing practice. With her left, non-

drawing hand, Ekstrom traces the contours of one of the plates in her labyrinths book. With her right, drawing hand, Ekstrom mimics the pattern twice, once on the way in, with a pen, in ink, and then again on the way out, with a pencil, in graphite. It's a fanciful yet concrete way of making these distant spaces into physical realities in the present. By moving through the labyrinth of Ekstrom's body, from one hand to the other, sacred networks of passage and occlusion that exist in real space elsewhere become phantoms circulating in the labyrinth of the human nervous system. The results are mesmerizing double images that suggest both architectural and mental space. Does the right hand ever really know what the left hand is doing? Get to *Labyrinth* and decide for yourself.

LINDA EKSTROM

<http://www.lindaekstrom.com>

Linda Ekstrom completed her MFA in Art Studio at the University of California at Santa Barbara in 1996 where she teaches in the studio art program in the College of Creative Studies. Her works have been included in both solo and group exhibitions including, Jane Deering Gallery, Santa Barbara; Frumkin Gallery, Santa Monica; Montgomery Museum, Pomona College; Center for the Book, San Francisco; Center for the Book, New York; Kellogg Museum, Cal Poly, Pomona; LIMN Gallery and Quotidian Gallery in San Francisco. In addition her work was included in the international exhibition, "Faith" at the Aldrich Museum of Contemporary Art, Ridgefield Connecticut; in "Sacred Texts" at the Minneapolis College of Art and Design and, in "City Dialogues" at Barnsdall Museum, Los Angeles. Ekstrom's work has been reviewed in Art in America, Sculpture Magazine, the Los Angeles Times and numerous other publications.

ACADEMIC

BA College of Creative Studies, University of California, Santa Barbara 1982

MFA University of California, Santa Barbara, 1996

Faculty in the College of Creative Studies, University of California, Santa Barbara 1999 to present

SOLO EXHIBITIONS

2013 *Labyrinth*, Jane Deering Gallery, Santa Barbara

2013 *Tangled Texts/Teasing Textures: Book Art and Beyond*; Broome Library Gallery, Cal State University Channel Islands, curated by Anette Kubitza

2010 *a working backward*, Sherry Frumkin Gallery, Santa Monica

2006 *unraveling*, Sherry Frumkin Gallery, Santa Monica

2001 *Beneath Memory*, Frumkin Duval Gallery, Santa Monica

1999 *Deep Sleep of Resemblance* Sherry Frumkin/Christine Duval Gallery

1998 *children of memory* - University Art Museum, UCSB

1997 *Transcriptions* - Sherry Frumkin Gallery, Santa Monica, California

1996 *a space for memory* - Holocaust Remembrance Week, UCSB Gallery 1434

1990 *...from the fire and Garden* - OuterSpace Gallery, Contemporary Arts Forum

1989 *Fire, Water, Night Sky, Cross and Gold* - Puccinelli Gallery

1986 *ARTSEEN*, Santa Barbara Museum of Art: *Triptych Wall*

1985 *Recent Works* - OuterSpace Gallery, Santa Barbara Contemporary Arts Forum

1982 *In Search of Ancient Sisters* - University of California, Santa Barbara

GROUP EXHIBITIONS

- 2012 *Lift*: Westmont Annual Juried Exhibition, juror: Howard Fox, Westmont Museum of Art
- 2012 *Artists Create Books*: Cal State University Dominguez Hills
- 2011 *Matter and Spirit: Art and Belief in a Digital Age*, Biola Library, CA
- 2011 *Achromatic Variations*, Jane Deering Gallery, Santa Barbara, CA
- 2011 *Word, Image, Text, Object Juried Exhibition*; School of Fine Arts Gallery, Bloomington, IN; College Book Arts Association
- 2010 *Altered Books: A New Object*, [ARTSPACE] at Untitled, Oklahoma City, OK
- 2010 *Aldrich Undercover*, Aldrich Museum of Contemporary Art, Ridgefield Connecticut
- 2010 *Density*, Atkinson Gallery, Santa Barbara
- 2009 *Illiterature*, Arena One Gallery, Santa Monica (Cal State Chico Gallery, 2010)
- 2009 *Book as Sculpture*, Brand Stater Gallery, La Sierra University, Riverside, CA
- 2008 *Aldrich Undercover*, Aldrich Museum of Contemporary Art, Ridgefield Connecticut
- 2008 *Illiterature*, LIMN Gallery, San Francisco (curated by Mark Carter)
- 2007-2008 *ZOOM+/-* Arena 1 Gallery, Santa Monica; & LIMN Gallery, San Francisco
- 2007 *Artists' books Made Here*, Elverhoy Museum of History and Art
- 2006 *Fiber/Fabric: Angels Gate*, San Pedro, CA
- 2006 *Aldrich Undercover*, Aldrich Museum of Contemporary Art, Ridgefield Connecticut
- 2005 *Submersed: Contemporary Altered Books*, International Surface Design Conference, Kansas
- 2005 *Artists Create Books*, Terhune Gallery, Toledo Ohio; Tiffin University, Ohio Northern University
- 2005 *Books: An Exhibition of Exceptionally Scaled Books*, W. Keith and Janet Kellogg University Gallery, Cal Poly, Pomona
- 2005 *Power of Word*, Reynolds Gallery, Westmont College, Montecito CA, juror Richard West
- 2005 *Dialogue*, I-5 Gallery at the Brewery, Los Angeles (curated by Michelle Onstot)
- 2004 *Metaphorical Books*, Angels Gate Cultural Center, San Pedro
- 2004 *City Dialogues*, Los Angeles Municipal Art Gallery at Barnsdall Art Park
- 2004 *Sacred Texts of the World*, Minneapolis College of Art and Design (curated by Diana Mullin; catalog)
- 2002 *Girl Talk*; Encina Gallery, Sacramento, CA (curated by Elizabeth Adan)
- 2002 *memory/in/voice*, installation created for Yom Ha-Shoah in collaboration with Richard Hecht and Hillel, UCSB
- 2001 *Year End* LIMN Gallery, San Francisco, CA (curated by Christine Duval)
- 2001 *So Cal(led) Books: Diversity in Artist's Books from Southern California*, New York Center for the Book, New York (catalog)
- 2001 *Out of Line*, Channing Peake Gallery, Santa Barbara (catalog)

- 2001 *Theory or Faith*, LIMN Gallery, San Francisco, CA
- 2001 *Spun*, The Living Room: Special Projects in Contemporary Art, Santa Monica, CA
- 2000 *Faith: The Impact of Judeo-Christian Religion on Art at the Millennium*,
Aldrich Museum of Contemporary Art, Ridgefield, CT
(curated by: Christian Eckart, Harry Philbrick, Osvaldo Romberg; catalog)
- 2000 *Within Our Walls: The Museum at Pomona College*, Montgomery Gallery,
Pomona College, Claremont CA
- 2000 *Mathesis*, Cerritos College, CA
- 2000 *Faculty Exhibit*, University of California, Santa Barbara,
- 2000 *memory/in/dwelling*, installation created for Yom Ha-Shoah, Hillel, UCSB
- 1999 *So Cal(led) Books: Diversity in Artist's Books from Southern California*
San Francisco Center for the Book, San Francisco
- 1998 *trans-*, Quotidian Gallery, San Francisco
- 1998 *Open and Closed: Artists Contemporary Books as Sculpture*,
Fullerton College Gallery
- 1998 *Significant Others*, Santa Barbara Contemporary Arts Forum
- 1998 *Charity2*, Santa Barbara Contemporary Arts Forum
- 1997 *Second Biennial Artist's Books Juried Exhibition*,
Athenaeum Music and ArtsLibrary, La Jolla California
- 1997 *Group Exhibition - Riverside Art Museum*, Riverside. California
- 1997 *Testimony*, Montgomery Gallery, Pomona College, Claremont, California
(curated by Rebecca McGrew; catalog)
- 1997 *The Uncommon Book: I thought hope was home*,
Sun Valley Center for the Humanities, Sun Valley, Idaho
- 1997 *Seeking Balance*, Riverside Art Museum, Riverside, California
- 1996 *Reproducing Nature*, Sherry Frumkin Gallery, Santa Monica, California
- 1996 *Score*, University Art Museum, University of California, Santa Barbara
- 1996 *Un Ange Passe*, Reynolds Art Gallery, Westmont College, California
- 1995 *Investigations*, Gallery 1434, University of California, Santa Barbara
- 1995 *Small Images*, Atkinson Art Gallery, Santa Barbara City College
- 1995 *Retrospective: Awards in the Visual Arts, Individual Artist Program*
Ro Snell Gallery, Santa Barbara
- 1994 *Individual Artist Program: Traveling Exhibition*,
Elverhoy Museum and Channing Peake Gallery
- 1993 *Prints*, selected by Ro Snell, Faulkner Gallery, Santa Barbara
- 1993 *CHAIRity*, Santa Barbara Contemporary Arts Forum

- 1992 *Un Ange Passe*, Reynolds Art Gallery, Westmont College, California
- 1991 *AMDG: Exhibition in Grace Cathedral, San Francisco*
(curated by Armand Rascone and Terrain Gallery, San Francisco)
- 1989 *Faculty Exhibition*, Atkinson Art Gallery, Santa Barbara City College
- 1989 *AIDS CAP*, Frameworks Gallery, Santa Barbara, California
- 1988 *Assemblages*, Arpel Gallery, Santa Barbara, California
- 1987 *Art Walk*, Open Studios, UCSB Alumni Association,
- 1987 *Dionysian Revel III: Garden of Earthly Delights*, Santa Barbara Contemporary Arts Forum
- 1986 *All California 86 on a Small Scale*, Laguna Art Museum, California
(selected by Howard Fox; catalog)
- 1985 *X-Change*, traveling exhibition, Santa Barbara Contemporary Arts Forum,
Anchorage Alaska, Moskow Idaho (*catalog*)
- 1984 *Group Show*, Women's Building, Santa Barbara, California
- 1983 *December Group Show*, Risser Gallery, Pasadena, California
- 1983 *Pacific States Print and Drawing Exhibition*, University of Hawaii at Hilo,
(selected by Charles Garabedian; catalog)
- 1983 *California Mystique: Contemporary Women Painters*, McPhee Union Art Gallery
Cal Poly San Luis Obispo, California (selected by Sandy Ballatore)
- 1983 *Western States Figurative Realism*, Cypress College, Cypress, California (*catalog*)
- 1981 *Big Paintings*, College of Creative Studies Art Gallery, UC Santa Barbara

AWARDS and RESIDENCIES

- 2004 - Faculty Professional Development Grant, UCSB
Capturing the Bird: Material Forms of the Word in the Poetry of Emily Dickinson
- 2003- Erasmus Institute Faculty Seminar, "Religious Hermeneutics and Secular Interpretation." Led by Geoffrey Hartman, Yale University
- 1999-2005 - Artist in Residence, The Center for the Study of Religion, UCSB
- 1996-1998 - Visiting Scholar, Religious Studies, University of California, Santa Barbara,
- 1996 - Abrams Award, artist grant - UCSB Women's Center
- 1995 - Abrams Award, artist grant - UCSB Women's Center
- 1995 - Un Ange Passe, cash award - Westmont College
- 1994 - Un Ange Passe, cash award - Westmont College
- 1993 - Individual Artist Program, grant - Santa Barbara County Arts Commission
- 1986 - ARTSEEN, grant for site specific work - Santa Barbara Museum of Art

CATALOGS

- 1983 “Western States Figurative Realism”- Cypress College
1983 “Pacific States Print and Drawing Exhibition” - University of Hawaii, Hilo
1985 “X-Change”- Santa Barbara Contemporary Arts Forum
1986 “All California ‘86 on a Small Scale”- Laguna Art Museum
1997 “Testimony”- Montgomery Gallery, Pomona College
2000 “Faith: The Impact of Judeo-Christian Religion on Art at the Millennium”
Aldrich Museum of Contemporary Art
2001 “Out of Line, Drawings, Personal Notations,”- Channing Peake Gallery
2004 “City Dialogues at Barnsdall Art Park,” City of Los Angeles Cultural Affairs
2004 “Sacred Texts,” Minneapolis College of Art and Design
2006 “The Barry Berkus and Family Art Collection,” Santa Barbara County Arts Commission

GUEST LECTURES OR PAPERS PRESENTED

- unraveling*, Sherry Frumkin Gallery; Santa Monica, CA; December 2006
To Make Space: The Ritual Dimension Present in Contemporary Art and Practice,
Union Theological Seminary; New York, NY; November 2006
Symbol Language in Contemporary Art, Yale Institute of Sacred Music;
Yale University, November 2005
Symbol Language in the Work and Practice of Contemporary Artists,
Form/Reform: National Conference on Art and Architecture; Los Angeles, CA; 2004
*Unveiling the Sacred in Contemporary Art: Interpreting Christian Boltanski, Anselm Kiefer, and
Wolfgang Laib*, Linda Ekstrom, Richard Hecht; The Cultural Turn; February 2001
Material Memories, The Herman P. and Sophia Taubman Symposia in Jewish Studies;
Interdisciplinary Humanities Center; UCSB; Spring 2000
SmART talks, The Helen Rosenberg Memorial Lecture Series; Santa Barbara Contemporary Arts
Forum; Santa Barbara, CA; October 2000
Art and the Body: the body politic and the body private, University of California; Santa Barbara,
CA; October 2000
Dialogue: Linda Ekstrom and Judith Hoffberg discuss the artist’s book, Sherry Frumkin Gallery;
Santa Monica, CA; October 2000
The Book-Work and Process, Art Department, Cal State University; Long Beach, CA
lecture and graduate studio critiques; April 1998
Religion and Material Form, Department of Religious Studies, UCSB; May 1998

Testimony, a discussion of feminist concerns in religion and art, Religious Studies Department, Pomona College; Montgomery Gallery, Pomona College; Claremont, CA; November 1997

Testimony, discussion of bookworks, Art Studio Department, Pomona College; Montgomery Gallery, Pomona College; Claremont, CA; December 1997

Lecture and Bookbinding Workshop, Art Studio Department, Pomona College; Claremont, CA; binding of limited edition artists' book, "Testimony"

PUBLICATIONS

Articles Published

- 1989, "Fire and Water: an artist explores the message of these two primal symbols"
Modern Liturgy Magazine, Vol. 16 no. 2, Resource Publications, Inc.
- 1997, "Space, Memory and Place" Environment and Art Letter, Vol. 10 no 1
- 1997, "Gober's Mary fires debate on art, religion" National Catholic Reporter, December 5
- 1998, "Jewish women take another look as identity as 'people of the book'"
National Catholic Reporter, February 6
- 1998, "Angels a sure winner but exhibit raises doubts on Church's view of art"
National Catholic Reporter, May 8
- 2002, "LA's cathedral's new sacred space and ritual can offer healing" National Catholic Reporter, November 29 (co-authored with Richard Hecht)
- 2007, "Ritual Performance and Ritual Practice: Teaching the Multiple Forms and Dimensions of Ritual" in *Teaching Ritual*, edited by Catherine Bell, Oxford University Press (co-authored with Richard Hecht)
- 2007, "Informed Source" (Linda Ekstrom featured artist and writer) Surface Design Journal; Spring 2007, Volume 31, #3

Books Illustrated or Art Contributed

- 1990, *Words Around the Fire*, Gail Ramshaw, Liturgy Training Publications, Chicago
- 1990, *Death Sourcebook*, ed. Ginny Sloyan, Liturgy Training Publications, Chicago
- 1991, *Words Around the Table*, Gail Ramshaw, Liturgy Training Publications, Chicago
- 1991, *Melodious Accord*, Alice Parker, Liturgy Training Publications, Chicago
- 1992, *Paschal Mission 1992*, Liturgy Training Publications, Chicago
- 1995, *Words Around the Font*, Gail Ramshaw, Liturgy Training Publications, Chicago
- 1995, *The Psalter*, (ICEL translation) Liturgy Training Publications, Chicago
- 1995, *Psalms for Morning and Evening Prayer*, (ICEL) Liturgy Training Publications, Chicago

- 1995, *I Will Lie Down This Night*, Liturgy Training Publications, Chicago
- 1995, *Triduum Sourcebook*, Liturgy Training Publications, Chicago
- 1996, *The Canticles*, (ICEL translation) Liturgy Training Publications, Chicago
- 1998, *The Lectionary*, three volume ritual book, cover and inside art, Liturgy Training Publications, Chicago
- 2006, *Biblical Religion and the Novel, 1700-2000*, ed. Mark Knight and Thomas Woodman, Ashgate Press
- 2007, *Teaching Ritual*, edited by Catherine Bell, Oxford University Press – Cover image
- 2008, *Liturgy: New and Borrowed Rites*; ed. Siobhan Garrigan and Janet Walton; volume 23, no.1, Taylor& Francis Group, Routledge Press
- 2011 *The Hospitable Text: New Approaches to Religion and Literature*, Conference; University of Notre Dame London Centre, London – Cover Image

LIMITED EDITION BOOKS - hand to *mouth* press, Linda Ekstrom

- 1994, *Poetry in the Hand: selected poems by Joyce Carol Oates*; edition of 20
- 1994, *The Kidnapping*, story by Linda Ekstrom; edition of 20
- 1994, *O, the night of the weeping children*, a poem by Nelly Sachs; edition of 20
- 1995, *Taboos: based on Totem and Taboo by Sigmund Freud*; edition of 20
- 1996, *Abu Steve is Coming Out of Retirement*, story by Richard D. Hecht; edition of 100
- 1996, *The Disappeared*, story by Richard D. Hecht; edition of 100
- 1996, *Jerusalem*, poems by Jehuda Amichai, commemorating Amichai's reading at UCSB; edition of 85
- 1997, *Testimony*, Montgomery Gallery, Pomona College; edition of 45
- 2004, *Ahasuerus*, poem by Geoffrey Hartman, commemorating his visit to the campus; edition of 50
- 2006, *The Visit*, story and design by Linda Ekstrom; edition of 26
- 2011, *Book of Isaiah*, poem by Anne Carson, edition of 25

ARTICLES WRITTEN OR LECTURES PRESENTED ON THE SUBJECT

- “Sacred Books and Sacred Subversions: Linda Ekstrom's Altered Bibles,” Richard D. Hecht; “Journal of Contemporary Midrash,” 2000
- “Sacred Books and Sacred Subversions: Linda Ekstrom's Altered Bibles,” Richard D. Hecht; American Academy of Religion, March 1998, Claremont, CA
Interdisciplinary Humanities Center; May 1998, UCSB
- “Shredding the Bible at Westmont College?” Robert H. Gundry; Westmont College, Santa Barbara, CA, January 23, 1996

COLLECTIONS

Yale University Museum of Art
Barry and Gail Berkus
Alan Chasanoff

University of California at Santa Barbara, Special Collections Davidson Library
University of California at Los Angeles, Rare Books and Special Collections Library
Carnegie Mellon University, Special Collections Library
Pomona College Museum, Pomona College, Claremont
Simon Wiesenthal Center Library, Tolerance Museum, Los Angeles, California

ADDITIONAL

1998 to 2001: Los Angeles Cathedral, Our Lady of the Angels, committee for art and furnishings
1987 to 1997: Freelance illustrator of books and publications
1981- 1982; Gallery Director, UCSB Women's Center Art Gallery

REVIEWS OF EXHIBITIONS (partial list)

Joseph Woodard, "Leading Nowhere to Somewhere"

Santa Barbara News Press, Scene, April 19-25, 2013

Charles Donelan, "Ekstrom Unbound"

Independent, April 17, 2013

Amanda Rountree, "Linda Ekstrom's Tendrils & Trunk: Matter and Spirit, Biola University"

<http://visionvoicepractice.blogspot.com/2011/03/linda-ekstroms-tendrils-trunk.htm>, 2011,

Rachelle Woo Chuang, "Rachelle Woo Chuang Interviews Artist Linda Ekstrom," Fall 2011

CIVA Journal,

Joseph Woodard, "Color of a Different Color"

Santa Barbara News Press, Scene, May 20-26, 2011

Elizabeth Schwyzer, "Lessons in Impermanence"

The Independent, Art Seen, May 19, 2011

Leah Ollman, "An eloquence of mystical intent"

Los Angeles Times, November 12 2010

<http://latimesblogs.latimes.com/culturemonster/2010/11/art-review-linda-ekstrom-at-sherry-frumkin.html>

Sarah Jesse, "Preserve, Transform: A Review of Altered Books"

www.behance.net/gallery/Exhibition-Review-Altered-Books/815996, August 2010

Sarah Atlee, *Review: Altered Books*
<http://write-curate-art.blogspot.com/2010/12/review-altered-books.html>, December 7, Joseph Woodard, “Art of the Kneading Kind”
Santa Barbara News Press Scene, January 29-February 4, 2010

Leah Ollman, “‘Illiterature’ mixes messages”
Los Angeles Times, *Around the Galleries*, March 5, 2009
<http://latimesblogs.latimes.com/culturemonster/2009/03review-illitera.html>

Joseph Woodard, “Links in the chain – Some of the Arts Fund’s 129 ‘Individual Artist Awards’ recipients are on view at the Channing Peake Gallery”
Santa Barbara News Press, October 16, 2009

Rayhané S. Sanders, “Unraveling,” www.urbanpollution.com

Rahne Pistor, “Altered bibles, tense faith central to Ekstrom’s conceptual...”
The Argonaut, November 2, 2006, (photos: Bird: flight of circumference; Effusion)

Leah Ollman, “Sacred texts and the power of love,”
Los Angeles Times, November 17, 2006

Tahree Lane, “Books as art...”
The Blade (Toledo Ohio), November 10, 2005

Shirlie Gottlieb, “Artists’ books draw unique perspectives,”
Press Telegram Long Beach, 2004

Victoria Dalkey, “Encina’s ‘Girl Talk’ show offers a serious visual conversation,”
The Sacramento Bee, January 27, 2002 (photo: Twined Bible)

Leah Ollman, “Linda Ekstrom at Frumkin/Duval,”
Art in America, May 2002, No. 5, (photo: Expanse from the Castles Series) p.158

Meridith Tromble, “A Name for Everything: Genetics and Art,”

D.J. Palladino, “Sketchy Truths ‘Out of Line: Drawings and Paintings by Seven Artists,’”
The Independent, September 27, 2001

Charlene Roth, “Santa Monica, Linda Ekstrom – Beverly Semmes,” review
Sculpture Magazine, April 2000, Vol. 19, No. 3 (photo: Blossom)

Ann Wilson Lloyd, “In A New Millennium, Religion Shows Its Face,”
The New York Times, January 23, 2000

Eleanor Charles, “Art and Religion,”
New York Times, *The Guide*, January 23, 2000

Stephanie Ramp, “Take It on Faith: The Aldrich Museum mounts...”
Fairfield County Weekly, February 3, 2000

Frank Merkling, “A New Look for Virgin Mary--bobby socks,”
The News Times, February 4, 2000

Matt Sedensky, "Faith - The Aldrich Museum explores..."
Connecticut Post, February 27, 2000

L. P. Streitfeld, "'Faith' Harvests a Renaissance in Ridgefield,"
Stamford Advocate, March 2000

Patricia Rosoff, "Faith in Art- The mystery of belief, the lure of the numinous at the Aldrich,"
The Hartford Advocate, March 23, 2000

Grace Glueck, "Creative Souls Who Keep the Faith or Challenge its Influence,"
The New York Times, April 21, 2000
<http://query.nytimes.com/gst/fullpage.html?res=9401E0D81031F932A15757C0A9669C8B63>

David D.J. Rau, "Faith: The Impact of Judeo-Christian Religion on Art at the Millennium,"
New Art Examiner, June 2000

Mark Daniel Cohen, "Faith: The Impact of Judeo-Christian Religion on Art at the Millennium,"
Contemporary Visual Arts, June 2000, Issue 29

Lindsey Westbrook, "Theory or Faith," Critics Choice: Art,
San Francisco Bay Guardian, August 5, 2001 (photo: Opera Apum-Work of the Bees)

Limn Gallery, "Wrap Up! 2001,"
San Francisco Frontiers, December 13, 2001, Vol. 20, Issue 17 (photo: Rose Bible)

Joan Crowder, "Scenes from Sketchbooks,"
Santa Barbara News Press, October 8, 2001 (photo: Labyrinth)

Steven Jenkins, "'trans-' at Quotidian Gallery,"
Artweek, May 1999, Vol. 3 (photo: Collaborative Drawings)

Leah Ollman, "Lost and Remembered,"
Los Angeles Times, Art Reviews November, 12, 1999 (photo: Open Wing Bible)

"Gallegiate Report Card" and "Gallegiate Top Ten,"
Coagula, Summer 1997, Vol. 28

Susan Kandel, "Panic and Lust,"
Los Angeles Times, July 18, 1996

Claudine Isé, "'Reproducing Nature' at Sherry Frumkin Gallery,"
Artweek, September 1996

"Reproducing Nature,"
Los Angeles View, July 12-18, 1996

Joan Crowder, "'Score It',"
Santa Barbara News Press, May 17, 1996

Marina Walker, "The Materialization of Their Private Vision,"
Santa Barbara News Press, September, 12, 1997

Joan Crowder, "A Fine Sampling of Talents at Ro Snell,"

Santa Barbara News Press, February, 13, 1995

Michael Darling, "Winners Dazzle and Beguile," Scene

Santa Barbara News Press, January, 6 1997 (photo: Desert/West from Exodus series)

Judith Callander, "Minor Key,"

The Independent, December 15, 1994

David Wright, "Sore in Spirit; 'Ad Majorem Dei Gloriam' at Grace Cathedral,"

Art Week, May 16, 1991

"Has to be Artseen to be Believed,"

Santa Barbara News Press, April 20, 1986

Bill Anderson, "Art Attack: In Outer Space,"

Santa Barbara New & Review, March 28, 1985 (photo: Minor Prophet)

Richard Ames, "Farr Exhibit Reflects Mid-Century Americana,"

Santa Barbara News Press, March 16, 1985

"Linda Ekstrom in Outer Space," (Santa Barbara Contemporary Arts Forum)

Santa Barbara News Press, March 9, 1985