

ra·zu·ma



*(This resume ca 1982,
republished here with many
photos in color. I now use
my nickname, Sandy.)*

*S©²⁰⁰⁰
Sanders*

copyright © Sandy Sanders, All Rights Reserved

MARSHALL SANDERS

1121 Colorado Boulevard Eagle Rock California 90041



(Photo composite from the INTERSECTIONS show flyer.)



"INTERSECTIONS" ARC Gallery/Raw Space, Chicago 1982

EXHIBITIONS

- 1982 ARC Gallery/Raw Space, Chicago, one-person show
- 1980 Los Angeles Municipal Art Gallery, North Gallery, two-person show
- 1980 Santa Barbara Museum of Art, Artist's Space, two-person show
- 1979 Otis Art Institute, M.F.A. show
- 1979 Soho Cameraworks, Los Angeles, four-person show

"INTERSECTIONS" ARC Gallery/Raw Space, Chicago 1982





"INTERSECTIONS" ARC Gallery/Raw Space, Chicago 1982

GROUP EXHIBITIONS/COMPETITIONS

- 1982 Gallery Scope, Los Angeles
- 1982 "35x35," Riverside Art Center and Museum, Riverside CA
- 1982 "Moveable Types and Hand Held Lives," Beyond Baroque, Venice CA
- 1981 Artist's Ball/Silent Auction, Los Angeles Municipal Art Gallery
- 1981 Westwood Center for the Arts Annual, Los Angeles
- 1981 Santa Barbara City College Small Images Exhibition
- 1980 "Artist's Books for a Corporate Space," Franklin Furnace, NY
- 1980 California State Fair
- 1980 Artworks, Venice CA
- 1980 American Cancer Foundation Auction, Orange County CA
- 1980 Santa Barbara City College Small Images Exhibition
- 1980 Burbank Fine Arts Federation Annual
- 1979 Cameravision Auction 1979, Los Angeles
- 1979 Burbank Fine Arts Federation Annual
- 1978 Eyes and Ears Billboard Competition, Los Angeles
- 1978 Soho Cameraworks Auction, Los Angeles
- 1977 Art Center College of Design Alumni Exhibition, Pasadena
- 1977 Los Angeles City Annual Art Show
- 1975 Los Angeles City Annual Art Show
- 1971 San Francisco City Annual Art Exhibition

EDUCATION

- Otis Art Institute M.F.A.
- Art Center College of Design B.F.A.
- City College of San Francisco

STUDIED WITH

- | | | | |
|--------------------|------------------|----------------|------------------|
| Peter Alexander | Manny Farber | Shiro Ikegawa | Bernice Polifka |
| Dennis Anderson | Lorser Feitelson | Mike Kanemitsu | Betye Saar |
| Harry Carmean | Morgan Fisher | Gary Lloyd | Brook Temple |
| Richard Diebenkorn | Llyn Foulkes | Ann McCoy | Charles White |
| Lawrence Drieband | Dwight Harmon | Bill Moore | Emerson Woelffer |

(excerpt from catalog essay)

35 x 35

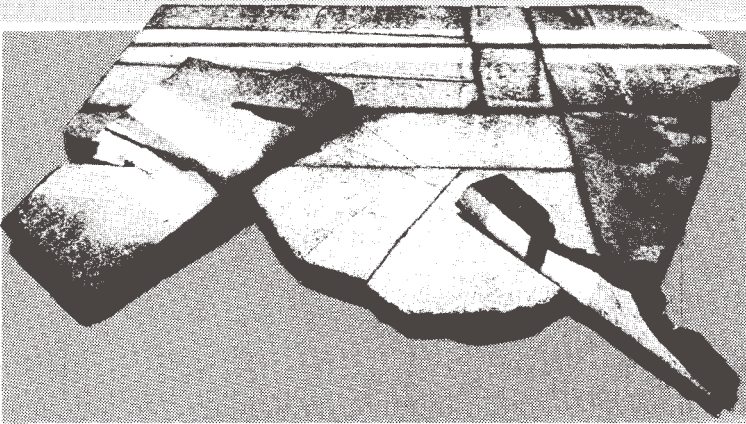
The Riverside Art Center and Museum, 1982

Noumenal, or noumenon, means literally, a thing known by the mind as opposed to the senses. Noumenon was Immanuel Kant's alternative term for a "thing-in-itself," which one could never be acquainted with, or fully know. According to Kant, noumena must be postulated to account for the appearance of phenomena with which we are confronted.³

Art which unifies the sensual/intellectual components of insight and articulates these special substances to the viewer in a manner which is at once comprehensible (yet mysteriously difficult to speak about) is great art. In *Art as Experience* John Dewey wrote: "We are always esthetically disappointed when the sensuous qualities and the intellectual properties of an art object do not coalesce."⁴

The very best art in 35 x 35 is sensually/intellectually fused. Representational art mimes experience; noumenal art is experience itself. Imperative in the work of Stephen Nowlin, Marshall Sanders, John Roberts, Ellen Dinerman, Dave de Buck and Maurice Gray is the lack of necessity for verisimilitude — as execution and concept are exalted.

Marshall Sanders' *trompe l'oeil* pieces of pavement are urban artifacts drawn from the lexicon of roadway imagery. Vital, abstract, literal and surreal ingredients merge semi-autobiographical concepts of the street: "A place where games, traditional and invented, could be realized by just walking out the door . . . with its presence as an 'object', its surface characteristics, its demarcation points and boundaries (the edge of the game board?), the endless nature of its grid — like network and the painted and sculptural symbols of function on and around it."⁵ A 1979 Otis Art Institute M.F.A., Sanders received an undergraduate degree from Art Center College of Design. His "hand-colored



prints of pavements explore gritty surfaces, oozing patches and painted lines. Beautifully ordered compositions in soft pastels turn open streets into intimate vehicles of sensuous persuasion.”⁶

WILLIAM HEMMERDINGER *August, 1982*

⁵Marshall Sanders, Artist's Statement.

⁶Suzanne Muchnic, *Los Angeles Times*, Friday, June 16, 1978.

COLLECTIONS

Chicago Art Institute Library

Museum of Contemporary Art, Chicago

Tweed Museum, Deluth, Minnesota

Franklin Furnace, New York

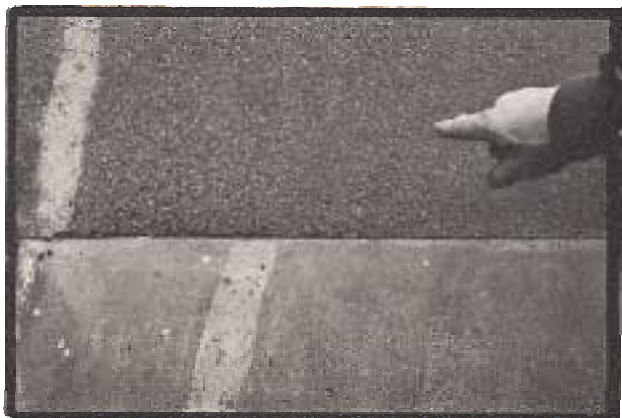
Mrs. Julianne Kemper Gilliam, Los Angeles

Mark Levine, Rifkind & Sterling, Los Angeles



"Telephono," 1981, meter cover, mixed media

"pointing," 1979, black & white photograph



PUBLICATIONS

"35x35," Exhibition catalog, Riverside Art Center and Museum, 1982
Peace Press Calendar 1981
American Cancer Foundation Auction Catalog 1980
Otis/Parsons catalog, '79-80
Lame Duck, self-published, 1979
Los Angeles Times, Art Walk, 6/16/78 & 6/30/78
Art Center College of Design Alumni Exhibition catalogs, 1977, 80

BOOKWORKS AT

Artworks, Los Angeles
Book Space, Chicago
Franklin Furnace, New York
Printed Matter, Inc., New York
Wick's Books, Berkeley

MISCELLANEOUS

Set Design, "Other Side Camp" (Coyote IV), a Murray Mednick play, 1981
California Community College Instructor's Credential (lifetime)

AWARDS

1982 Honarium, ARC Gallery Education Foundation, Chicago
1981 Winning Entry, Peace Press Calendar Competition
1980 Honorable Mention, Sculpture, California State Fair
1979 First Place, 3-D, Burbank Fine Arts Federation
1978 Finalist, Eyes and Ears Billboard, "Year of the Child"
1973-75 Scholarship, Art Center College of Design



PRESS RELEASE

Raw Space
ARC Gallery / Educational Foundation
8 West Hubbard Street
Chicago, Illinois 60610
(312) 266-7807

ARC Raw Space is pleased to announce INTERSECTIONS, an installation by Los Angeles artist Marshall Sanders. The exhibit runs from March 5 to 27, 1982. The opening reception is March 5, from 5 - 8 PM.

Mr. Sanders' work deals with the subject matter of urban streets. Trompe L'oeil pieces of pavement, found objects, photographs and other objects suggestive of this urban artifact are combined in an environmental context.

Sanders' installation challenges the viewers awareness of their own perceptual mechanisms, within abstract and literal forms. In a lexicon of contemporary road related images and associations, the exhibition reflects on paradoxical nature of similarities, assumptions and context.

Horosko and Sanders derive their imagery from the from city streets. Horosko's mixed media works s cacy of broken asphalt--weathered streets--wall a steam from grills--cobblestones made visible by c

Sanders deals with the same subject--quite different pavement instead of painting an image of it. In t creation he paints. He also photographs street si photographs can function both as independent entit for the installation pieces. The realism of the o installation cannot be denied--they fool the eye, i L'oeil painting, they are the result of extremely i face, on a material that contradicts the very natur

PRESS RELEASE

MUNICIPAL ART GALLERY
4804 Hollywood Boulevard
Los Angeles, California 90027

Franklin Furnace

archive, exhibition & performance

PRESS RELEASE

FOR IMMEDIATE RELEASE

The books included in this show were produced by contemporary artists who may also be painters and sculptors who wish to present ideas that would be impossible in another art form. A sample of artists whose books are included in this exhibition are: Stephanie Brody Lederman, Marshall Sanders, Jane Logemann, Chuck Close, Carl Andre, Gordon Matta-Clark, Richard Nonas, and Annebel Nicolson.



Street Shot #37, 1979, hand-colored photo, from this show

SOHO/CAMERAWORKS

Art Walk

Los Angeles Times

6 Part IV—Fri., June 16, 1978

A Critical Guide to the GALLERIES

By William Wilson

REVIEW

Two quiet abstractists, Gary Corey and Marshall Sanders, show hand-colored photographs. Sanders' hand-colored prints of pavements explore gritty surfaces, oozing patches and painted lines. Beautifully ordered compositions in soft pastels turn open streets into intimate vehicles of sensuous persuasion. Corey's takes a cooler view of storage tanks and Sheeler's perspective.

urban situation, break with great delicacies emanating packed blacktop.

rtly. He re-creates his process of re-creates. The resulting es and as studies fects used in the st like a Trompe lusionistic sur- of what it simulates.

- a summary