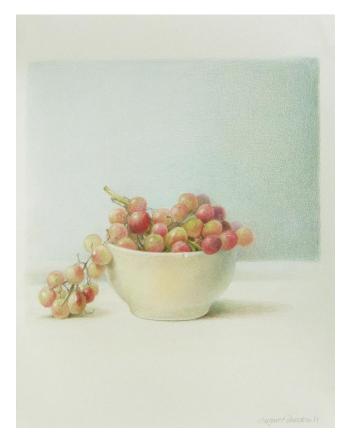
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Short Biography

I am a drawing artist living in the Pacific Northwest, with a BFA from the University of Michigan and an MFA from the University of Washington. I taught drawing classes in many places, including Pratt Institute, Cornish, and the Burke Museum. I ended up at Gage Academy, starting in 1993 and then finishing in 2014. I taught many kinds of drawing classes, from Beginning Drawing to Medieval Art and Illumination to Modern Art History to workshops in particular media such as silverpoint, carbon dust, and scratchboard.

I am the author of "Contemporary Drawing: Key Concepts and Techniques", published by Watson & Guptill/Random House in 2011.

I am represented by i.e. gallery in Edison, Washington.

Artist's Statement

I am interested in the relationship in drawing between illusion and reality. I think that the fact that the drawing mark and the surface are real, while the image created by them is illusory, is intriguing. Realistic imagery contributes to this subtle and interesting relationship, and so I have been working in the genre of realism for many years. Also, I just like drawing realistically. I draw still lifes, and I also like to draw the small and overlooked everyday things, such as rocks, gravel, and sand. Trees are also one of those quiet things that are always there, and are always wonderful to draw, both the branches and the spaces between the branches.

Then back in 2002, I began to draw buttons. I chose to draw buttons because I found them to be a present-day version of an ancient design symbol known as the 'circle-dot'. This symbol has been found in cave art in Europe, and has also been used in civilizations around the world since ancient times. I find buttons a useful way to explore that symbol in a contemporary setting.

Buttons also serve as a form that, whether drawn very realistically or in the simplest and most abbreviated way, speak to the viewer as a recognizable thing, a small, flat disc that could conceivably be really there. However it is always *drawings* of buttons, and never real ones, that are in the art. And drawings of buttons are illusions of buttons. I like to contrast this illusion with the actual reality of the surface they are drawn on, or the actual reality of the materials they are drawn with, in a search for that balancing, magical moment when the eye and the mind see both illusion and reality at the same time.

