Claremont, CA — “Project Series 51: Incendiary Traces” will be on view Jan. 17 through May 14, at the Pomona College Museum of Art (330 N. College Avenue, Claremont). The exhibition represents the first solo museum exhibition of Hillary Mushkin’s Incendiary Traces, a collectively generated project that utilizes art and research to explore the socio-political complexities of landscape imagery. The exhibition includes drawings, paintings, video, and ephemera connected to each Incendiary Traces event.

“Project Series 51: Incendiary Traces” will have a public reception from 5-7 p.m. on Sat., Jan. 28, 2017. The event will take place at the Museum and is open to the public. There is no cost to attend.

Over the last two decades, Mushkin has examined contemporary and historical intersections of visual culture and socio-political consciousness, investigating the ways virtual and physical landscapes are imagined, represented, and ideologically invested. In early works, Mushkin
tackled the nuances of how American ideals of security shaped a militarized society. Working in studio and post-studio forms such as drawing, video, new media, and public practice, she questions the role technology plays in mediating subjectivity. Mushkin’s newest project, Incendiary Traces, is an experimental art, research, and media initiative that investigates the role of visualizing landscape in international military conflict through on-site public “draw-in” events, ongoing research and public scholarship, and publication of related materials by diverse contributors.

To help accomplish these goals, Mushkin brings groups of artists, scholars, and students to local militarized zones to trace the sites through observation and drawing. By organizing drawing events at locations where authorities and defense contractors use technology to envision conflict, Mushkin positions drawing as a collective visual practice parallel to the military’s, while highlighting human observation, interpretation, and gesture. Sites include the Marine Corps Air Ground Combat Center, Twentynine Palms, California; the C4i4 police surveillance center, Mexico City; the Northrop Grumman Aerospace Headquarters, Redondo Beach, California; the San Clemente Island Range Complex, California; the USC Institute for Creative Technologies, Los Angeles, California; and the US-Mexico border, San Diego, California. Once at the site, authorities and scholars give tours and presentations to the Incendiary Traces group. These events have provided opportunities for the participants to explore satellite technologies, national boundaries, urban surveillance systems, and simulated urban combat environments.

“Project Series 51: Incendiary Traces” is presented concurrently with the Pomona College Museum of Art’s exhibition “Goya’s War.” Francisco Goya’s etching series Los Desastres de la Guerra (Disasters of War) focuses on the 1808–13 Spanish War of Independence from France. Taking Goya’s series as a starting point, “Incendiary Traces” explores contemporary human and technological visualizations of conflict zones. Collaborators and participants leverage the act of drawing to better understand power and the act of bearing witness in our contemporary, post-photographic world. Simply by asking if picturing landscapes can be a political intervention, Mushkin proposes that collective action and public engagement challenge concepts of authoritative knowledge to reveal truths about the ways we interpret images and offer reflections on how conflict is understood in our time.

Hillary Mushkin is a visual artist and researcher. She started Incendiary Traces in 2011 to better understand how authorities and the public use landscape imaging to visualize conflict zones. She frequently collaborates with other artists, architects, poets, scholars, and technologists. The art and research contributions from artists, scholars, scientists, art historians, and other experts, who create and examine the historical and contemporary materials related to the chosen sites and their associated visualization technologies are a critical component of the project. Their contributions ground the on-site events in a framework that provides reference beyond the customary militarized vision used at these sites. Mushkin’s projects have been exhibited internationally, including at the Freud Museum (London), the Getty Museum (Los Angeles), and White Columns (New York). Mushkin is research professor of art and design at California Institute of Technology (Caltech).

A catalogue, designed by Kimberly Varella with Becca Lofchie, Content Object Design Studio, accompanies the exhibition and includes essays by Rebecca McGrew, historian Dr. Sarah
Seekatz, and Assistant Professor at the University of Nevada, Las Vegas Dr. Susanna Newbury. The Project Series is supported in part by the Pasadena Art Alliance.

The Incendiary Traces exhibition is the 51st in the Pomona College Museum of Art’s Project Series, which presents Southern California artists in focused exhibitions and is curated by Rebecca McGrew.

**Museum Information**

The Museum collects, preserves, exhibits and interprets works of art; and houses a substantial permanent collection as well as serving as a gallery of temporary exhibitions. Important holdings include the Kress Collection of 15th- and 16th-century Italian panel paintings; more than 5,000 examples of Pre-Columbian to 20th-century American Indian art and artifacts, including basketry, ceramics and beadwork; and a large collection of American and European prints, drawings and photographs, including works by Francisco de Goya, José Clemente Orozco, and Rico Lebrun.

**ADMISSION**

All exhibitions and programs are free of charge and open to the public.

**GENERAL INFORMATION**

330 North College Avenue
Claremont, CA 91711
Tuesday through Sunday, 12-5 p.m., Closed Mondays
Art After Hours: Thursday, 5-11 p.m., Jan. 19 – Apr. 27, 2017

Art After Hours offers a variety of programming including live music concerts sponsored by KSPC 88.7 FM, lectures, panels, workshops, tours, film screenings, and performances in conjunction with Museum exhibitions.

For more information, please call 909.621.8283 or visit [www.pomona.edu/museum](http://www.pomona.edu/museum).