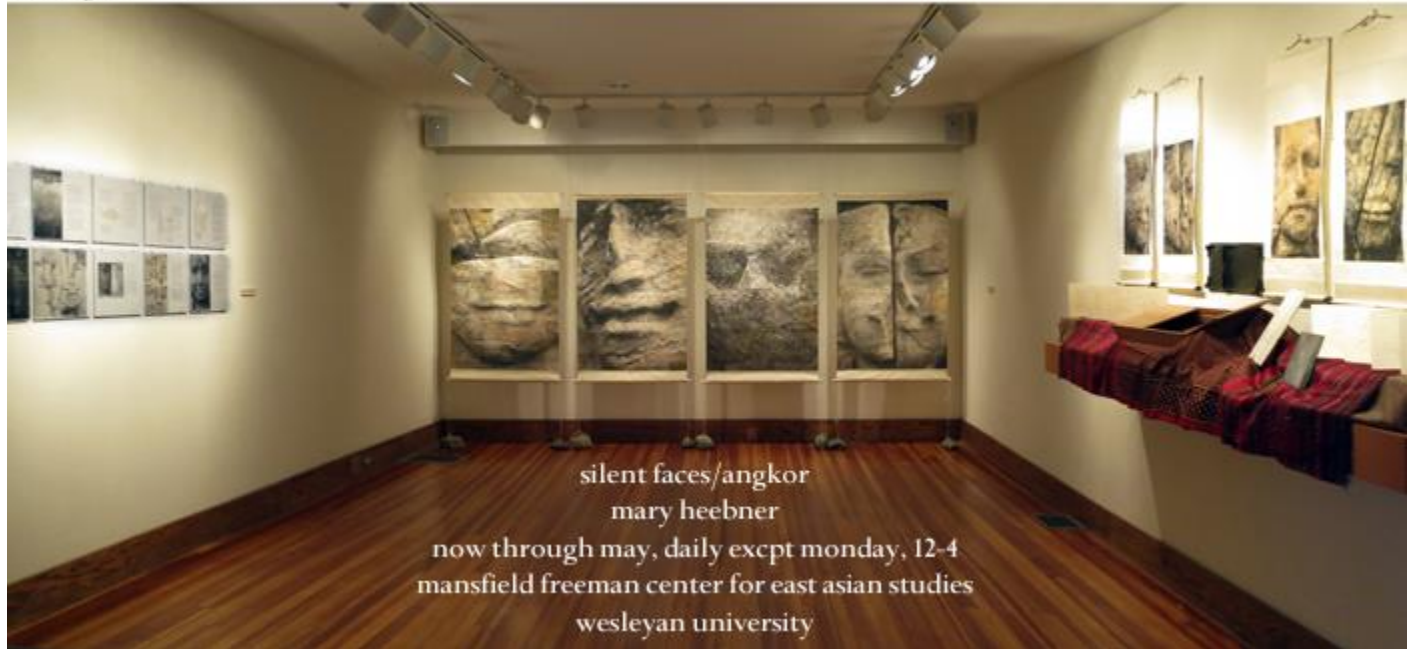


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silent faces/angkor
mary heebner
now through may, daily except monday, 12-4
mansfield freeman center for east asian studies
wesleyan university

Installation of the exhibition silent faces/angkor

silent faces/angkor: mary heebner

February 5-May 23, 2014

Tuesday-Sunday, 12-4, Closed Mondays, Closed March 8-24

Mapping the Geography of a Face

Lecture with artist Mary Heebner

Monday, April 7, 4:30

Gallery Talk with artist Mary Heebner

Wednesday, April 9, 12:00

A luncheon buffet will be served

In the multi dimensional installation ***Silent Faces/Angkor***, Mary Heebner knits together imagery and writing to create an elemental, spiritual and involving interpretation of the myths of the ancient Angkor temple complex that plays on the links she has found between human and geographic forms.

Mary Heebner often turns to myth to broaden her understanding of the bonds between humans and the earth. When she went to Cambodia's Angkor temple complex in 2000 and 2001, she began a series she called *geography of a face* to further her exploration

of the connection between human and geographic form. Through both drawing and photography she engaged Angkor Wat's twelfth century frieze, the Churning of the Sea of Milk and the other sculptural works there. While humans have always carved likenesses in stone, those figures just as surely erode and return to the earth. The ancient myth she studied and the eroded faces she read as maps shaped her path to creation of the books, scroll paintings, drawings and texts that make up this striking and profound installation.

Mary Heebner is an internationally known painter, book artist, writer, publisher, and installation artist with works in public and private institutions including the Library of Congress, National Gallery of Art, The British Library, New York Public Library, The J. P. Getty Research Library, Dartmouth College, the University of California and Stanford University.

Image caption:

Divided Self, Mary Heebner, ink, metallic pigment, graphite grid collage on handmade Bhutanese paper, 2010