A detailed pencil drawing of a still life scene. The composition is dominated by a large, light-colored mushroom with a textured, almost crystalline cap, positioned in the upper left. To its right, a smaller, darker mushroom with a more rounded cap is visible. In the lower right, a small, reddish-brown mushroom with a distinct gill pattern sits on a stem. Scattered around these are various leaves, some with prominent veins, and a dark, textured branch or stem on the left side. The background is filled with fine, cross-hatched pencil work, creating a sense of depth and texture. The overall color palette is muted, consisting of various shades of brown, tan, and grey, with a touch of red on the smaller mushroom.

Beth
STODDARD



How are the Mushrooms Fallen, pencil on paper, 11 x 14 in., 2022

Front Cover: *Forest Floor*, pencil on paper, 11 x 14 in., 2022

Beth Stoddard
FOREST FLOOR

September 10-30, 2022

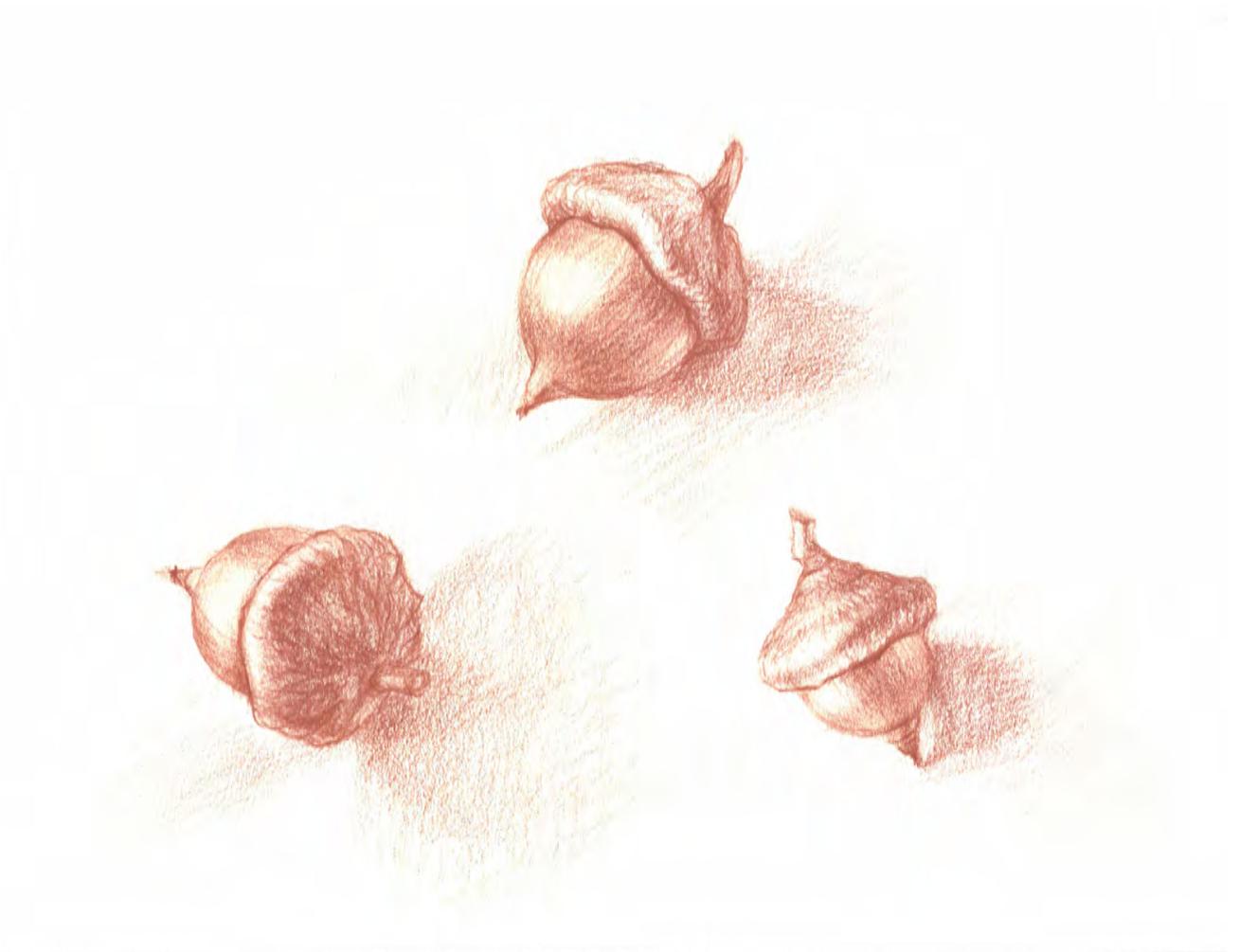
GROVE GALLERY
832 South 5th Street
Milwaukee, WI 53204

www.gallerygrove.com

SPECIAL THANKS TO
Howard Aprill and Perry Rossa of the
Milwaukee Area Land Conservancy.
www.mkeconservancy.org

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soli Deo gloria



Acorns, pencil on paper, 7 x 9 in., 2020



Deer Skull, pencil on paper, 14 x 17 in., 2021



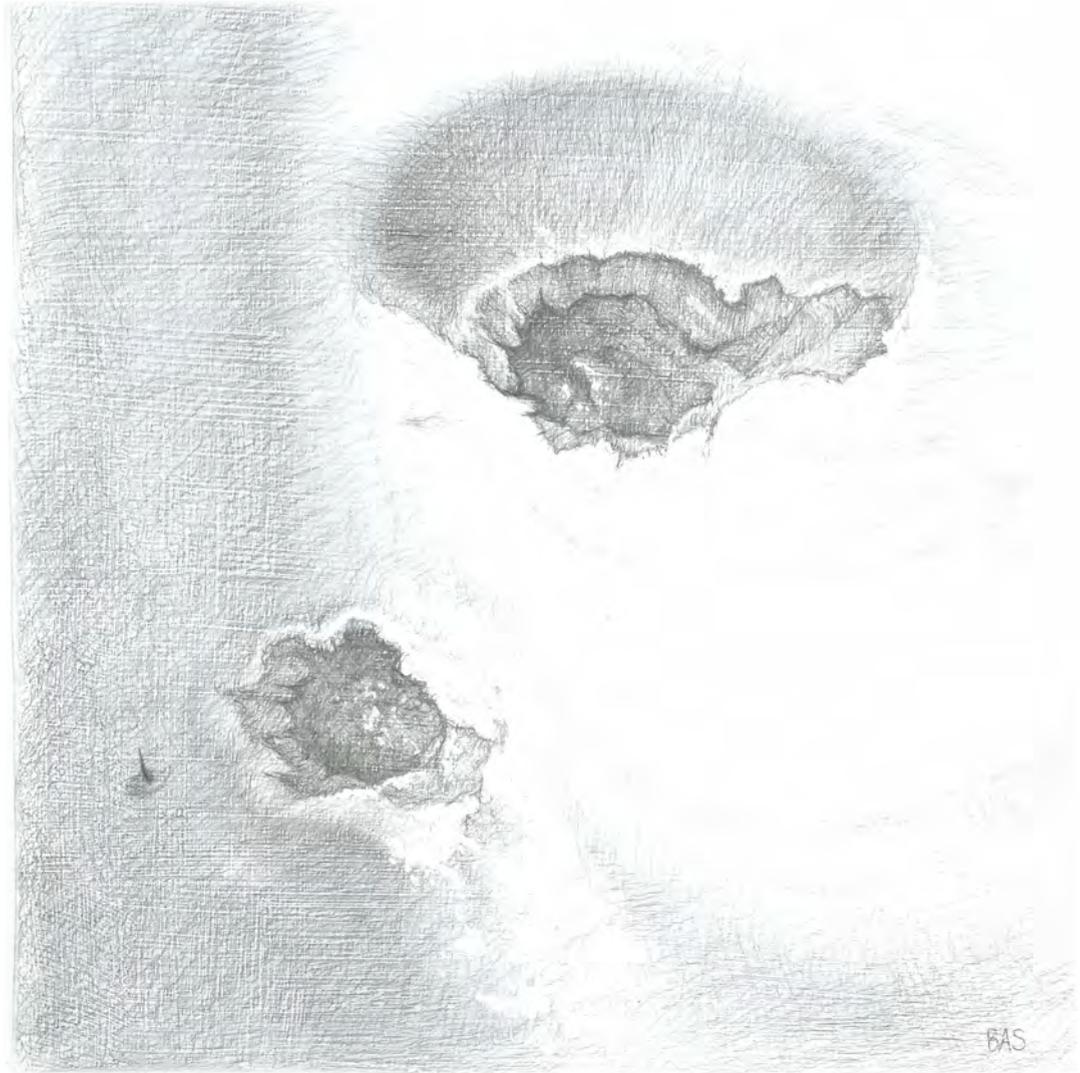
Desiccated Fungi, pencil on paper, 9 x 8 in., 2021



Lyons Park Find, pencil on paper, 9 x 6 in., 2022



Nibbled Mushroom, pencil on paper, 8 x 9 in., 2022



Mamma, silverpoint with white heightening on prepared surface, 8 x 8 in., 2021



Numbers, silverpoint with white heightening on prepared surface, 8 x 8 in., 2021



Jack-in-the-Pulpit, colored pencil on paper, 5 x 3 in., 2022

Columbine, colored pencil on paper, 3 x 3 in., 2022

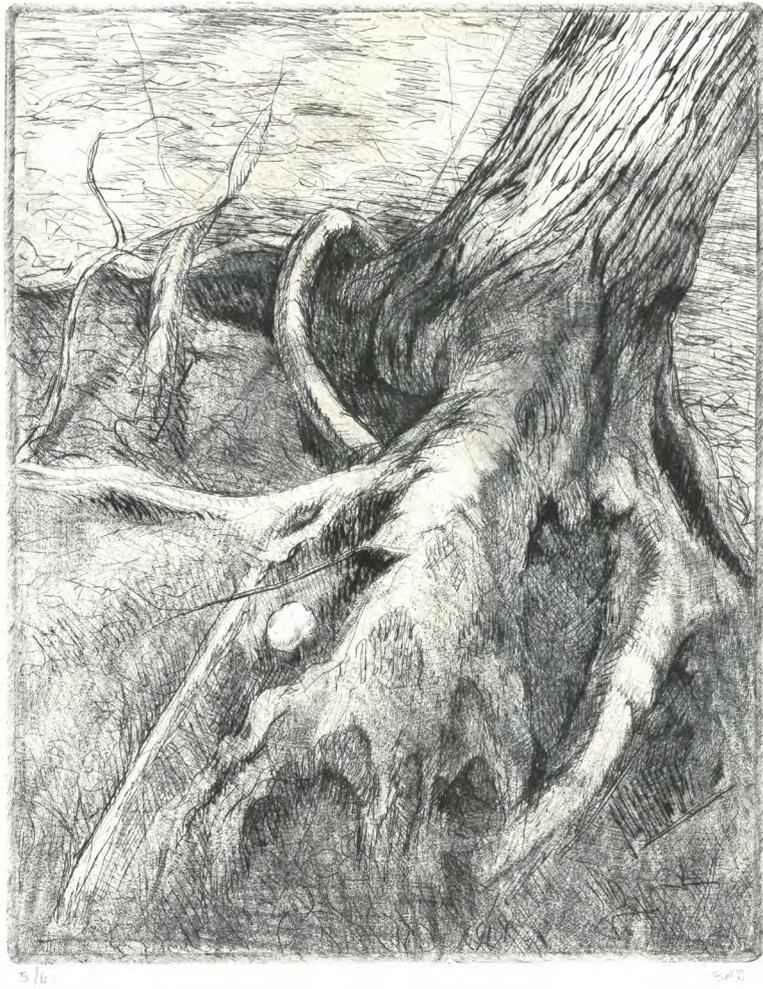
Tall Bellflower, colored pencil on paper, 7 x 2 in., 2022



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EAC

Paired Grotesque, drypoint etching printed on paper, 4 x 5 in., 2022



Uprooted, drypoint etching printed on paper, 10 x 8 in., 2022

Beth Stoddard's Forest Floor

In Beth Stoddard's work there is a delight in the natural world, in the changing seasons, and in the process of art making. Like an explorer, Stoddard finds the humble jewels of acorns and stumps on her lifelong treasure hunt through Milwaukee County's parks and nature preserves.

Objects normally passed by without notice by most people are given new meaning and significance through her work. In her drawings, the subtlety of tone that the sanguine or umber pencil produces coaxes the paper to play, kissing its surface with its waxy touch. These observations of simple objects collected from the forest floor are rendered with tenderness and care, eyes scanning and hands translating the subtle reflected light on the shaded side of an acorn, its striated cap wraps the seed with curved contoured marks, the shadow undulates around the cap and diffuses into the light of the paper. A sanguine or brown pencil seems to be a natural extension of Stoddard's arm, capturing slight inflections of pressure and point, shadow and light.

Silverpoint produces a slightly more limited mark because the drawing is done with a sharp metal tip which chemically reacts with a prepared ground. Subtle darks are made by building up more or less marks, similar to a pencil drawing. The lightness of touch and value of silverpoint work wonderfully with these delicate snowy observations of subtle impressions, tracks in the snow, evidence of life in the depth of winter.

Drypoint on plexiglass is a very different process. It doesn't afford rapid visual fluctuations of tone or immediate value shifts because the working substrate is clear and the marks gouged into the plate only create a slight difference in sheen and texture. A drypoint is built over a period of time and is not seen in full until after the plate is inked and printed. Despite these limitations and the short amount of time she has worked with the printmaking process, Stoddard is able to create a wide range of tones through variation in mark making and material experimentation. She is also able to soften tones through selectively wiping the plate and has started using roulettes to create tiny dot patterns on the plate to create tone, further exploring this fresh process to translate her vision of the natural world.

There is a radiant splendor that comes with virtuosity but an enthusiastic honesty that comes with exploring a new medium. In this show we have the honor of experiencing both.

Todd Mrozinski
July 2022
Milwaukee

