

APRIL 24, 2018

Check out Mary Hull Webster's Artwork



LOCAL STORIES



SHARE



TWEET



PIN



Today we'd like to introduce you to Mary Hull Webster.

Mary Hull, we'd love to hear your story and how you got to where you are today both personally and as an artist.

I'm a fourth-generation visual artist on my mother's side of the family and my great grandfather was an actor in New York. I can see now that my life is an arc that stretches from my heritage to the present moment.

My first art love was theater, probably because my parents took me as a child for a couple of seasons to a community theater. I was entirely enthralled by people who became someone else. And I was captured by the fictional stories they portrayed.

At Hollins College in Virginia I was a drama major, able to live in Paris for a year through their Hollins Abroad program. There I discovered the tiny Théâtre de la Huchette on the Left Bank that introduced me to Theater of the Absurd and French Avant-garde culture. Here I saw short works by playwrights like Eugène Ionesco, Samuel Beckett, and Luigi Pirandello. And they led me to Franz Kafka, Simone de Beauvoir, Alfred Jarry, and Tristan Tzara who was a co-founder of the anti-establishment Dada Movement at the Cabaret Voltaire in Zurich, 1916-17.

POPULAR



**THE TRAILBLAZERS:
REWRITING THE NARRATIVE**



**THE MOST INSPIRING STORIES
IN DALLAS**



**THE THOUGHT-PROVOKE
CELEBRATING ARTISTS &
CREATIVES**



**#DALLASCREATIVES: THE
LOCAL ARTISTS WHO INSPIRE
US**

There was one other major discovery in Paris. I went to an art exhibition of Vincent van Gogh's work and saw his painting, *Starry Night*. Peering at this picture for a long time, I turned to my friend and said, "you know, I think that is what he actually saw...I mean optically he saw a starry night this way and made a painting of it." In my bedroom, I started painting small copies of my favorite Van Gogh paintings. The realization of *Starry Night* as what the artist saw was a decisive moment in which I recognized that what we call "reality" is negotiable, different for everyone.

We'd love to hear more about your art. What do you do you do and why and what do you hope others will take away from your work?

I moved to San Francisco at the age of twenty-six because it was my dear father's favorite city. I tried to be a businesswoman, got very depressed, started Jungian analysis, and gained a BFA in painting from the San Francisco Art Institute. At the age of thirty, I had a little ceremony for myself, said out loud "I am an artist," and proceeded to find out what that meant.

Working in every medium I can imagine, I arrange found objects, experiment with digital files, try out colors, scales, and compositions—and mix them together. I hold materials and turn them around in my hands until a pattern begins to form. What is this piece trying to become? More than making works of art, I find them. Recently my art has been sculptural stacks of objects on the floor with sound and light, along with light boxes and acrylic on aluminum panels for the walls. This is the work that will be presented by Bivins Gallery at Booth F21 during 2018 Dallas Art Fair.

For years I didn't care about showing my work. I loved making it and looking at it, had no ambition to become famous. Quite simply, art was my story, my obsession. Like many artists, I had three part-time jobs that I liked well enough. I was supporting an explorer, a girl detective who had read all of the *Nancy Drew Mysteries* by age 14.

I used to sneak around my childhood neighborhood, looking for evidence like Nancy Drew. I gathered bits of paper, bottle caps, dropped rubber bands, unidentified debris—then arranged the evidence at home to figure out what story was hidden in the objects.

I make art in exactly the same way. Materials are touched and arranged. I wait, looking for something, like the characters in Samuel Beckett's *Waiting for Godot*. I'm convinced that everything is part of a pattern or puzzle that is of the greatest importance. Each artwork is evidence, a gateway into the hidden world I know is there.

I want to maintain an ambiguity, which is softer and more open than clarity or precision. There is no "right way" to view art, just as there is no "right way" to live. A single work of art can trigger all kinds of responses in the imagination of viewers. I hope that they will look at a piece and wait for movement in their own minds and hearts. I try to make art that is subtle, beautiful, and gives pleasure to those who like to look.

How can artists connect with other artists?

Though happily married to another artist and close to a handful of friends, my nature is to be a solitary person. Crowds are exhausting. I think for many artists the primary relationship is with the work. I'm never lonely and always happy to be in the studio, even when the work isn't going well. Each artist has to find, over time, the social life that's right for her, some sense of spiritual development into who she really is, and a way to support herself and make the work that carries her soul into the world.

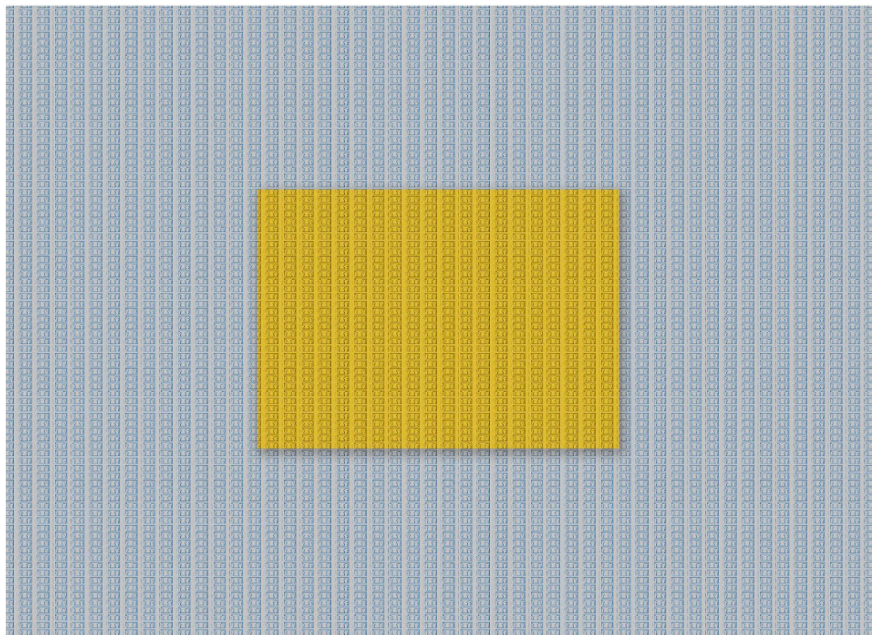
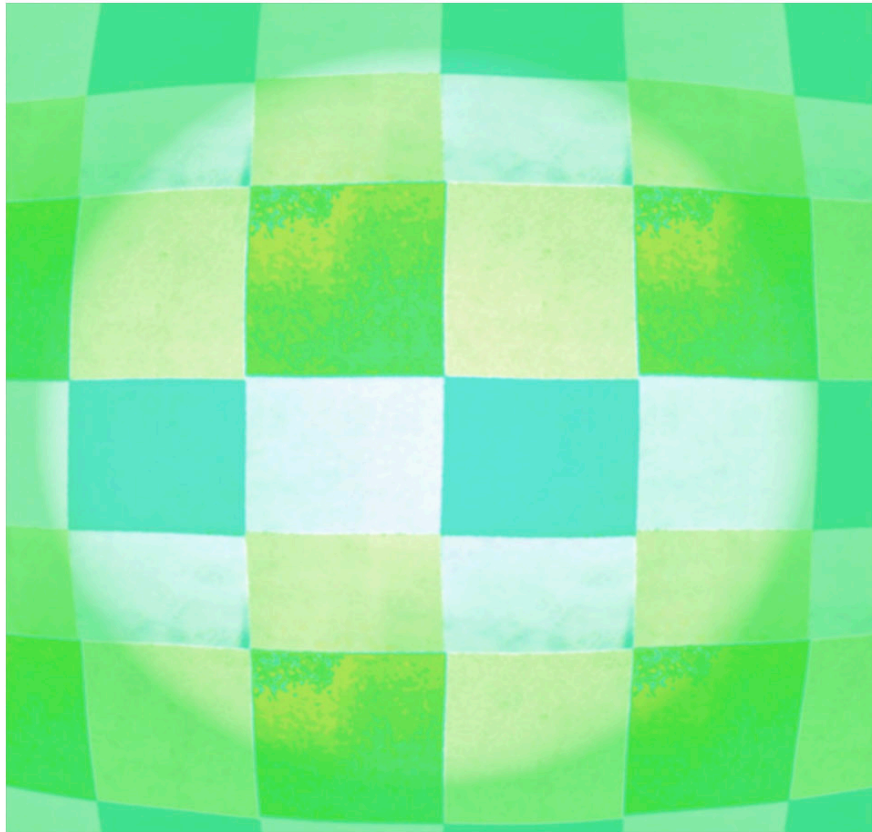
Do you have any events or exhibitions coming up?

Where would one go to see more of your work? How can people support you and your artwork?

I'm represented by Bivins Gallery, so my work can be seen in Dallas year-round. A solo exhibition of my work, titled *Illuminations*, will be presented by Bivins Gallery in Booth F21 at the 2018 Dallas Art Fair.

Contact Info:

- **Address:** Bivins Gallery
300 Crescent Court, Suite 100
Dallas, Texas 75201
- **Website:** www.bivinsgallery.com
- **Phone:** 214.272.2795



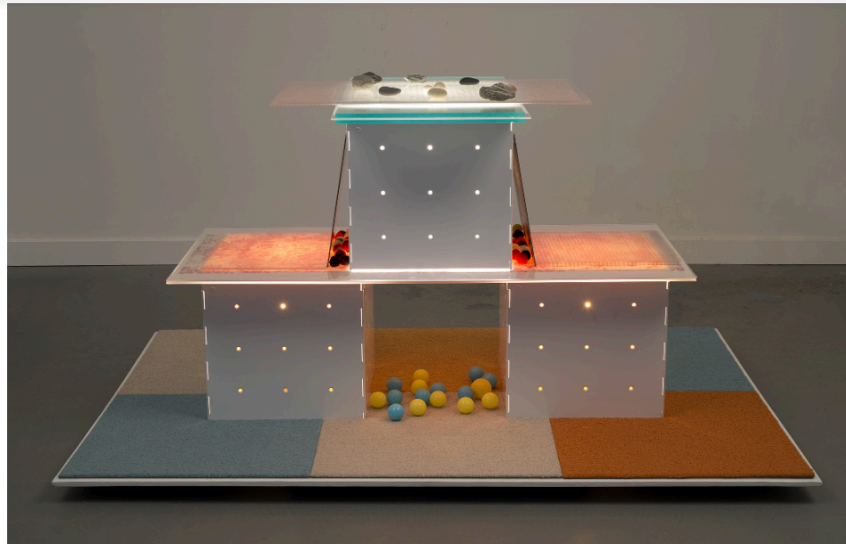


Image Credit:
Artist and Bivins Gallery

Getting in touch: VoyageDallas is built on recommendations from the community; it's how we uncover hidden gems, so if you know someone who deserves recognition please let us know [here](#).

RELATED ITEMS

LEAVE A REPLY

Your email address will not be published. Required fields are marked *

Comment