

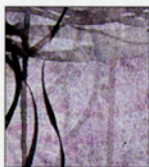
primary:

an exhibition about drawing



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ALYCE GOTTESMAN • KATHRIN HILTEN • GINA RUGGERI • ROBERT WALDEN



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The process of drawing is generally considered to be the primary training in perception, the artist's essential exercise to strengthen his observational muscles. It is considered fundamental to the making of art, the process of seeing, thinking, translating from the eye to the hand. It may be the preparatory work for other art forms or the finished and final expression. From the simple act of applying line to a flat surface, the artist can articulate form, suggest depth, create texture. The process may be employed to sketch, to delineate, to plan, to picture, to represent, to design. Lines may be thick or thin, depending on the pressure applied and the tool used. With the application of rhythm, speed, and gesture, linear indications of movement are created and a broad range of ideas and emotions are expressed

Drawing is a discipline that demands acute perception and coordination. It is a skill that must be constantly practiced and honed. Attention to such a fundamental process produces many rewards for the artist and the viewer alike. This exhibit, in presenting the work of four artists for whom drawing is essential provides some insights into the process and the form.

Alyce Gottesman's drawing vocabulary is informed by the artist's instinct and her personal vision. The worlds created in these abstract works are mysterious places full of shadowy images that float and swirl released from the pull of gravity. The materials of charcoal graphite, ink and gouache are layered to invoke an otherworldly atmosphere. These abstract drawings do not emerge from an observation of nature but rather through the drawing process, the artist uncovers the energy and flow of the natural world, metaphors for an inner life. The complexities of the materials, the forms, and the content serve to extend and enliven the entire process of exploration and experimentation key to the making of these drawings.

Kathrin Hilten is exhibiting seven drawings from the recent series titled "Circle Squares" Hilten's work, though abstract, is inspired by landscape. In some earlier series, the source was perhaps more evident, but the reference to landscape may still be discerned. With the introduction in these drawings of the man made concept of the circle and the square, there comes a subtle shift in emphasis to the cross-fertilization of the intellectual with the sensual. The artist focuses our eye on the energy of the strokes, their length and volume, and then on the spatial relationships created by their proximity, direction, rhythm. The freely drawn, and therefore imperfect circle and square function as a kind of anchor a base to push against, dance around. As we move from one drawing to the next we observe with delight the altering positions in these relationships. The geometric elements are so perfectly integrated into the pictorial and atmospheric space they move within it with elegant grace.

The large scale works by **Gina Ruggeri**, although preparatory drawings for her paintings also stand on their own as complete works. These are dynamic interpretations of portions of landscape: details of roots, rocks, turf, invented in the mind of the artist rather than observed in the real world. There is a trace of the surreal in these drawings, sometimes in the ominous perspective, sometimes in the intimidating angles or disorienting lack of gravity. We may also be reminded of the surrealist's use of automatism as we observe the apparently high velocity, high energy, detailed strokes that compose these images.

Natural and man-made landscape converge in the "ontological road maps" drawn by **Robert Walden**. In these ink on paper works we see the artist's hand and sense his presence both viscerally and psychologically. The mathematical accuracy inherent in map making represents the objectification of space, while the artist inserts his hand and mind into the process, expanding the image and the idea. The result is a complex work and thought process that intermittently runs between a rational control and a kind of spontaneity, an interpretation of place. Important to the work process is the notion of time – the artist maps a series of actions in real time – the marks remain to document the process as well as the concept.

Varied as they are in subject and technique, these drawings illustrate concepts, personal vision, nature observed. This exhibit presents drawing as a storehouse of ideas.

Nancy Einreinhofer

Gallery Director

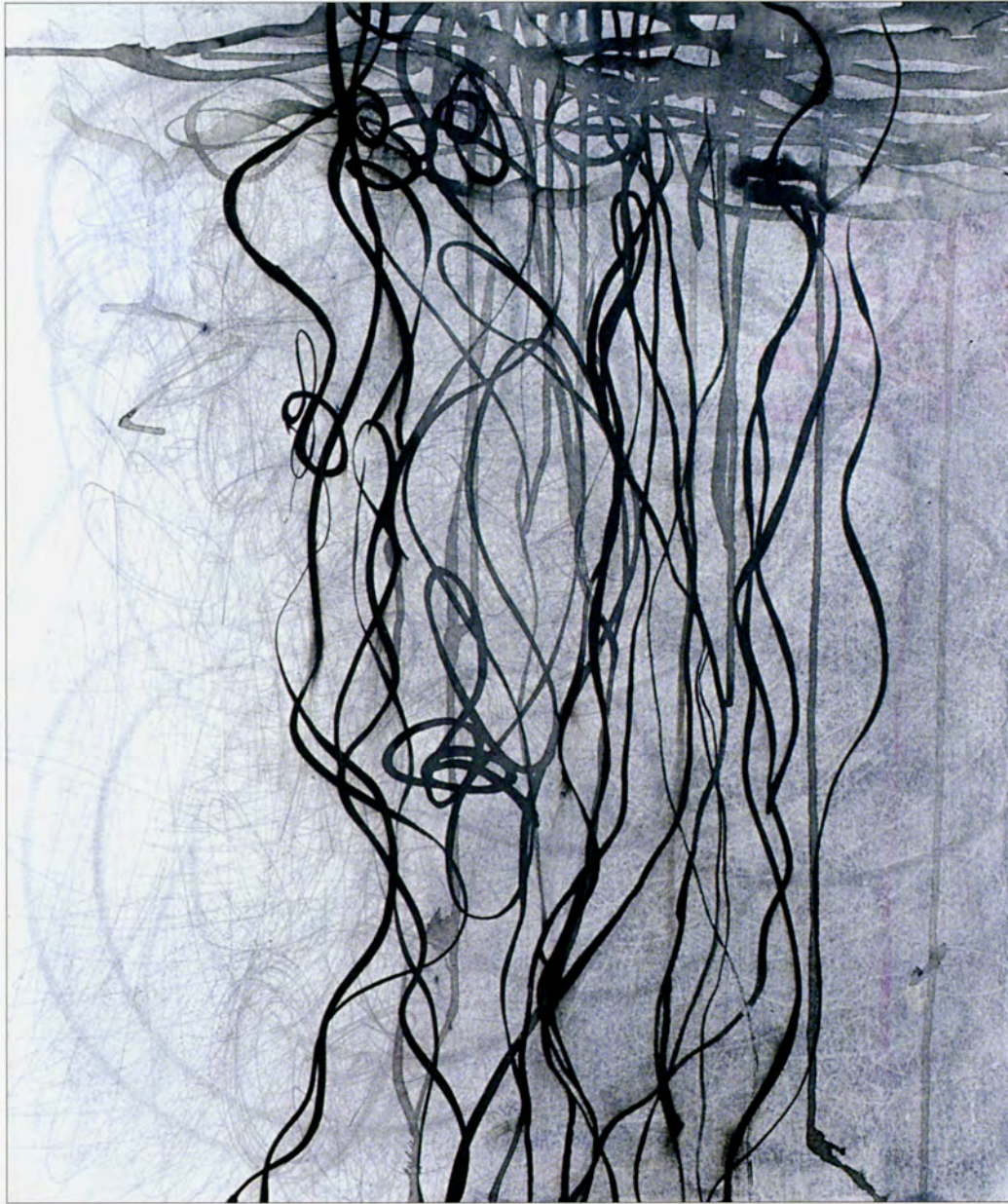
ALYCE GOTTESMAN

*My work is an expression of my **personal experience**. Though predominantly abstract, references to landscape and figurative images often emerge. I work intuitively and alternate between using a full color palette and blacks, whites and grays. The starkness of black and white possesses an intensity that permits an inner meaning to emerge from the nakedness of the forms.*

The 'line' is the central form in my current series of drawings. Intertwining, tangled lines form layered environments that speak to inner conflict. My creative process is spontaneous which allows the freshness of the moment to be captured in the work. As such, there is a revelatory process that occurs both within myself and the work in the evolution of each new piece.



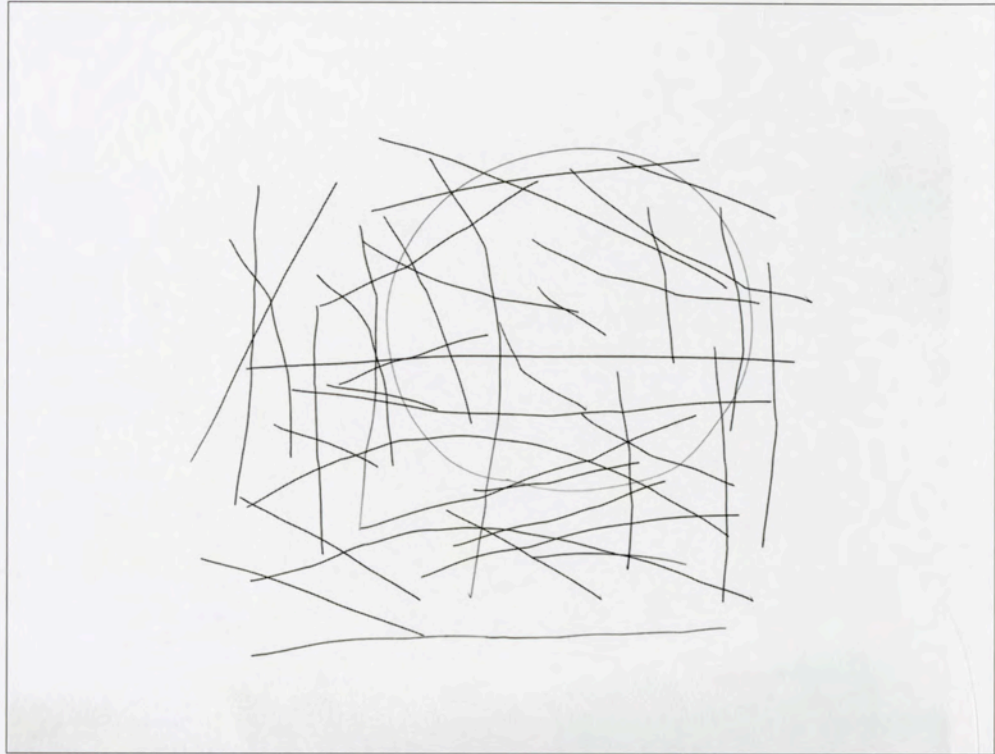
Rope Lines, 2007
Charcoal, ink, graphite on paper on wood. 24 x 20"



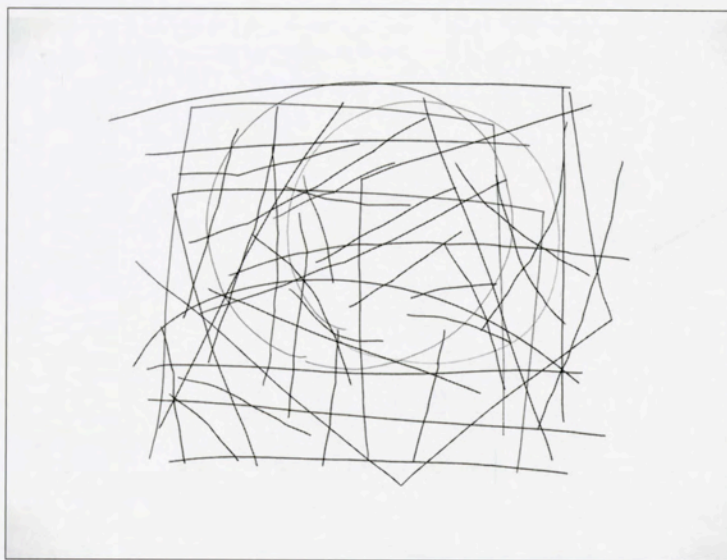
Water Swirl, 2007
Charcoal, ink, gouache, graphite on paper, 26 x 20"

KATHRIN HILTEN

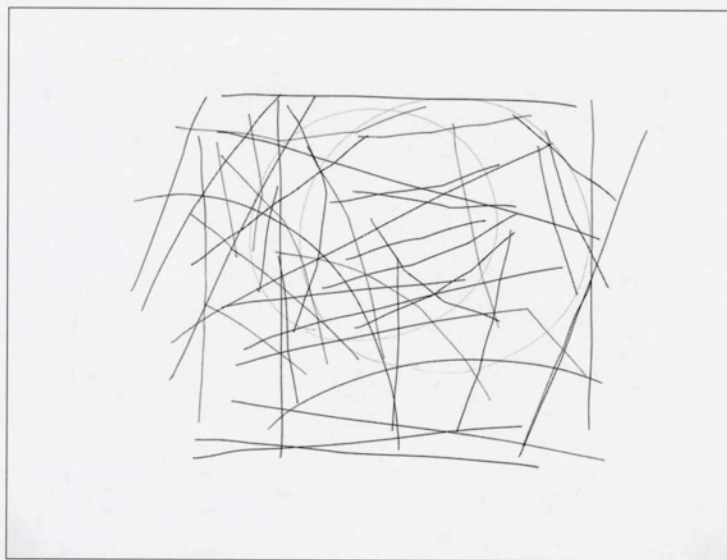
The coincidence of *natural patterns* and *spatial rhythms* that repeat themselves spontaneously in my lines, although inspired at different times by different landscape locales, has been the foundation of my work. The similarities and differences of these structures, defined by the focusing power of line, form a dialogue reflective of the spatial energies I feel in nature. I have recently added the more rigid element of the square and circle in order to synthesize this dialogue. The drawings are part of an ongoing project designed to explore and document this language.



Lubec 8 /27/07
Graphite on paper, 18 x 24"



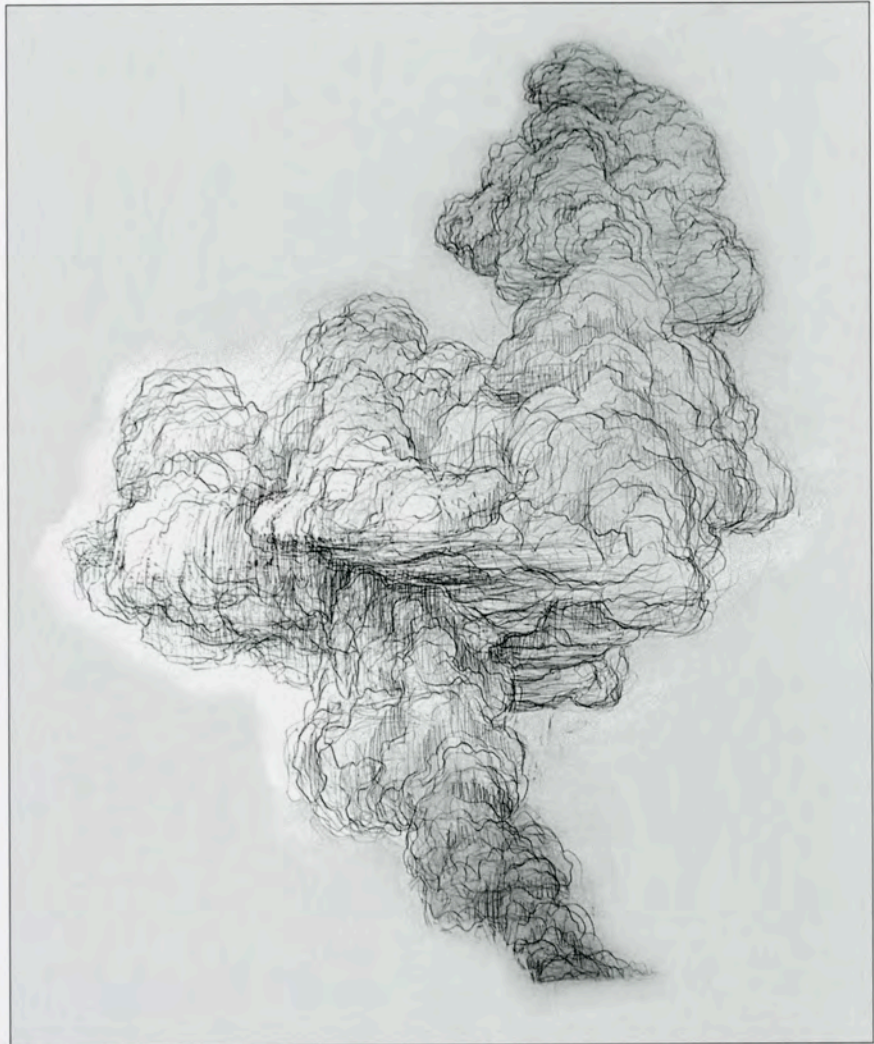
Lubec 8 /20/07
Graphite on paper, 18 x 24"



Lubec 8 /25/07
Graphite on paper, 18 x 24"

GINA RUGGERI

The drawings in this exhibition are preparatory works for my paintings; I make drawings in order to see an image I want to paint. All the forms are drawn from the perspective of my mind's eye, constructed from imagination through a dynamic process of spatial visualization. These depictions of iconic, emblematic landscape fragments constitute a kind of meditation on the natural world. While my paintings aim to convey an uncanny sense of the real through a combination of trompe l'oeil, spatial illusionism and forced perspective, these preparatory drawings convey a rather different character. Though complete, they are in a raw state; their underlying energies remain exposed.



Drawing for 'Cloudsmoke' 2007
Graphite on paper, 72 x 60"



Drawing for 'Upturf' 2007
Graphite on paper, 60 x 100"

ROBERT WALDEN

Ontology is a central theme throughout my work because it deals with the nature of existence or being by analyzing concepts about essence, substance, time, location, space, and identity. My work addresses these ideas by building upon physical, temporal, and literal metaphors that are often used to convey ideas about a process as well as a product. For instance, each drawing is not only a finished work that represents a place, but it is also a reflection of the hand of the artist, the act of making lines. Each of these drawings involves a labor-intensive process where much time is needed for construction and development. Once the drawing is complete, it is a picture of time. That is, each drawing reveals the time it takes to make a road map and then each finished drawing actually represents that time. All along, there is a literal play on mapping. Each drawing represents a process (of mapmaking, of creating roads) and a place (a representation of existence that can be either real or imagined).



Ontological Road Map 081505, 2005 (detail)
Ink on paper, 66 x 90"



Ontological Road Map 022608, 2008 (detail)
Ink on paper, 22 x 22"

ALYCE GOTTESMAN

Alyce Gottesman was born and raised in New Jersey. She was awarded a BFA from Carnegie-Mellon University, Pittsburgh, PA, and MFA from the School of Visual Arts, New York, NY

Solo exhibitions include Altered Spaces, Domo Gallery, Summit, NJ, Works in Wax, Johnson & Johnson World Headquarters, New Brunswick, NJ, and Abstraction and the Spiritual Life, Pierro Gallery, South Orange, NJ. Selected group exhibitions include: Montclair Art Museum, Montclair NJ, the College of New Jersey, Ewing, NJ, Visual Arts Center of New Jersey, Summit, NJ, and Portland Art Center Portland OR.

Ms. Gottesman is the recipient of a Virginia Center for the Creative Arts Residency, a Dodge Foundation Fellowship, a National Drawing Purchase Award; and New Jersey State Council on the Arts Fellowship. In 2005 she was awarded the Johnson & Johnson, Commission, Spring House, PA.

Her work is in the collections of William Paterson University, Wayne, NJ; the College of NJ, Ewing, NJ; Johnson & Johnson, New Brunswick, NJ; Cinevative Productions, Los Angeles, CA, Proskauer Rose LLP Newark, NJ, and S.A.P of America, Atlanta, GA.

KATHRIN HILTEN

Kathrin Hilten received her BFA at Cooper Union School of Art and Architecture, New York, NY

Columbia University Gallery at Audubon, NYC has been the site of four solo Works on Paper Exhibitions (2007 2006, 2004 and 2003). Other solo exhibits include the Crowtown Gallery, Lubec, Maine, and the Ben Shahn Galleries, William Paterson University, Wayne, NJ. Group exhibitions include the Islip Art Museum, East Islip, NY; Salena Gallery, Long Island University, Brooklyn, NY; Mondriaanhuis, Amersfoort, Netherlands.

Her work is in the collection of the Fogg Art Museum, Harvard University, Boston, MA, Mondriaanhuis, Amersfoort, Netherlands, and William Paterson University, Wayne, NJ. Born in Germany, Ms. Hilten now makes her home in New York City and Lubec, Maine.

GINA RUGGERI

Gina Ruggeri was awarded a BFA in Painting from the Maryland Institute, College of Art, and an MFA in Painting and Printmaking from the Yale School of Art. She teaches drawing at Vassar College.

Ruggeri has had solo exhibitions at Kevin Bruk Gallery, Miami, FL (2008, 2006, 2004); Red Dot, NYC (2003); and Vassar College, Poughkeepsie, NY (2002). In 2003 she was awarded the Guest Artist Solo Exhibition of the Tenri Biennale, in Tenri, Japan.

She has shown in numerous group exhibitions in the U.S. at venues including The Museum of Fine Arts, Tallahassee, FL, the Contemporary Art Center New Orleans, LA, the Queens Museum of Art, Flushing, NY; the National Academy Museum, NYC; I-Space, Chicago, IL; Hampshire College, Amherst, MA, and The Boston University Art Gallery, Boston, MA.

Her awards include fellowships at the Virginia Center for the Creative Arts (2007), Yaddo (2006), Jentel Artist Residency (2006), the Special Editions Fellowship of the Lower East Side Printshop (2005), and the Marie Walsh Sharp Studio Space Program (2002).

ROBERT WALDEN

Robert Walden was awarded a BFA from the Atlanta College of Art, Atlanta, GA. He is the recipient of awards from the Visual Artist Fellowship, Edward F. Albee Foundation (2005); Pollock-Krasner Foundation, Grant (2003); Emerging Artists Program, Aljira, A Center for Contemporary Art, Newark, NJ (2002).

Mr. Walden has had one-person exhibitions at Lesley Heller Gallery, NYC, and at Kent State University, Trumbull Campus Art Gallery, Warren, OH, and at Gallery 100, Woodruff Arts Center, Atlanta, GA.

Mr. Walden's work has been included in group exhibitions at Marcia Wood Gallery, Atlanta, GA, Penrose Gallery Tyler School of Art, Philadelphia, PA, Aljira, A Center for Contemporary Art, Newark, NJ; The Work Space, NYC; Arena 1 Santa Monica, CA, Trustman Art Gallery, Simmons College, Boston, MA, and Limn Gallery, San Francisco, CA.

Raised in Mississippi, Mr. Walden now makes his home in Brooklyn, NY.

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