

ON PAPER

PAINTED, PRINTED, DRAWN



# ON PAPER

PAINTED, PRINTED, DRAWN

Curated by Karen Wilkin

Jill Newhouse Gallery

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JOHN GIBSON

LINO MANNOCCI

WENDY MARK

GRAHAM NICKSON



ENRICO RILEY

KIKUO SAITO

FULVIO TESTA

LOUISA WABER

Artist's biographies, page 110

**A**T FIRST ENCOUNTER, the eight extremely diverse artists in this exhibition seem united chiefly by their common interest in working on paper. They differ in their formations, their training, their genders, their races, their ages. They even differ in their nationalities; John Gibson, Wendy Mark, Enrico Riley, and Louisa Waber are American; Lino Mannocci and Fulvio Testa are Italian, Graham Nickson British, and Kikuo Saito, Japanese. They differ, too, in their choice of medium—watercolor, graphite, charcoal, ink—in the scale which they find most appropriate for what they have to say—monumental, intimate, miniature—and in their processes—painting or drawing, monoprint techniques. Some of the eight artists tend towards gesture and spontaneity, some towards geometry, some towards dream imagery. Some employ readily identifiable configurations; some avoid recognizable imagery completely. And if that were not enough, their work appears to differ widely not only in its *degree* of abstractness (or, at least, in its degree of allusion to the perceivable world) but also in its very *conception* of abstractness or allusion. Saito’s exuberant swipes of a loaded brush on scavenged pages, Riley’s meticulously wrought, fine-drawn shapes on graph paper, and Waber’s tiny, introspective improvisations occupy separate parts of the spectrum of abstraction, while Gibson’s uncanny “portraits” of spheres. explore territory quite unlike that of Nickson’s sturdy beachgoers, Mannocci’s economically indicated mannequins, or

the (very dissimilar) landscapes of Testa and Mark. And so on. At first acquaintance, the only salient characteristic shared by the eight, apart from working on paper, might be their common sense of continuity with the history of art, a shared assumption manifest in their all making objects with fairly traditional means.

Why then are these disparate artists brought together in a single exhibition—other than as a demonstration of curatorial willfulness? That's part of it, of course. On one level, *On Paper: Painted, Printed, Drawn* could be described simply as a group of works by artists whose efforts I am engaged and stimulated by, whether I've been following them for decades or whether they are relatively new to me. But the obvious diversity of the selection is also born from a desire to reflect the breadth of what is happening in studios today—even among artists such as these, who remain faithful to the time-honored practice of making marks on a flat surface. Even this very limited selection attests to the fact that there is no single agreed-upon approach, no single set of desiderata among present day artists, no matter how narrow a sampling we take.

Yet spend enough time with the works in this exhibition and surprising commonalities begin to announce themselves. Despite the enormous variations in mood,

emotional temperature, and touch—among many other things—it becomes clear that all of them base their work on perception, in the very broadest sense of the word, translated into a wide range of mark-making and radically differing degrees of reference. None of the eight resorts to the literal or the arbitrary. Perception can appear to be synonymous with observation, as in Nickson’s visions of contemporary beaches or Gibson’s extrapolations on how patterns may be imposed on spheres—only certain patterns work, it seems—although it soon becomes evident that invention plays as large a part in both Nickson’s and Gibson’s pictures as fidelity to the seen; Nickson’s bathers seem trapped in a world of Platonic absolutes, while Gibson’s spheres respond to light and gravity in ways that ignore conventional physics. The experience that informs the works in this exhibition is often tempered by memory or distance, as in Mark’s acute responses to trees and changing skies, Mannocci’s mysterious, otherworldly landscapes, or Testa’s unstable evocations of particular places. Lived experience informs even the most abstract of the exhibited works. Perception and conception are fused and reinvented as symbolic schema in Riley’s abstract “star maps.” Saito’s energetic gestures often seem haunted by the memory of Japanese calligraphy, especially when they are imposed on scavenged printed pages, while Waber’s intimist images appear to be the visible embodiments of some kind of meditation.

For all of the artists in this exhibition, expression is bound up with the physical properties of their means: touch, density, surface, scale. This celebration of materiality at once unites the eight and separates them from many of their contemporaries, for whom the anonymous surfaces of photography or the disembodied character of video are ideals. For all eight artists, the sensuality of materials and the physicality of the hand are inseparable from the insubstantial actions of the eye and the mind. Yet in the end, variety trumps even these shared attitudes and common convictions. The work of each of the eight attests to the presence of a distinct individual. Separately and together, they propose fresh possibilities for intimate painting and drawing today.

Karen Wilkin  
New York, August 2010

JOHN

GIBSON

*Bates no. 6, 2010*  
Watercolor on paper  
26 x 40 inches (66 × 101.6 cm)

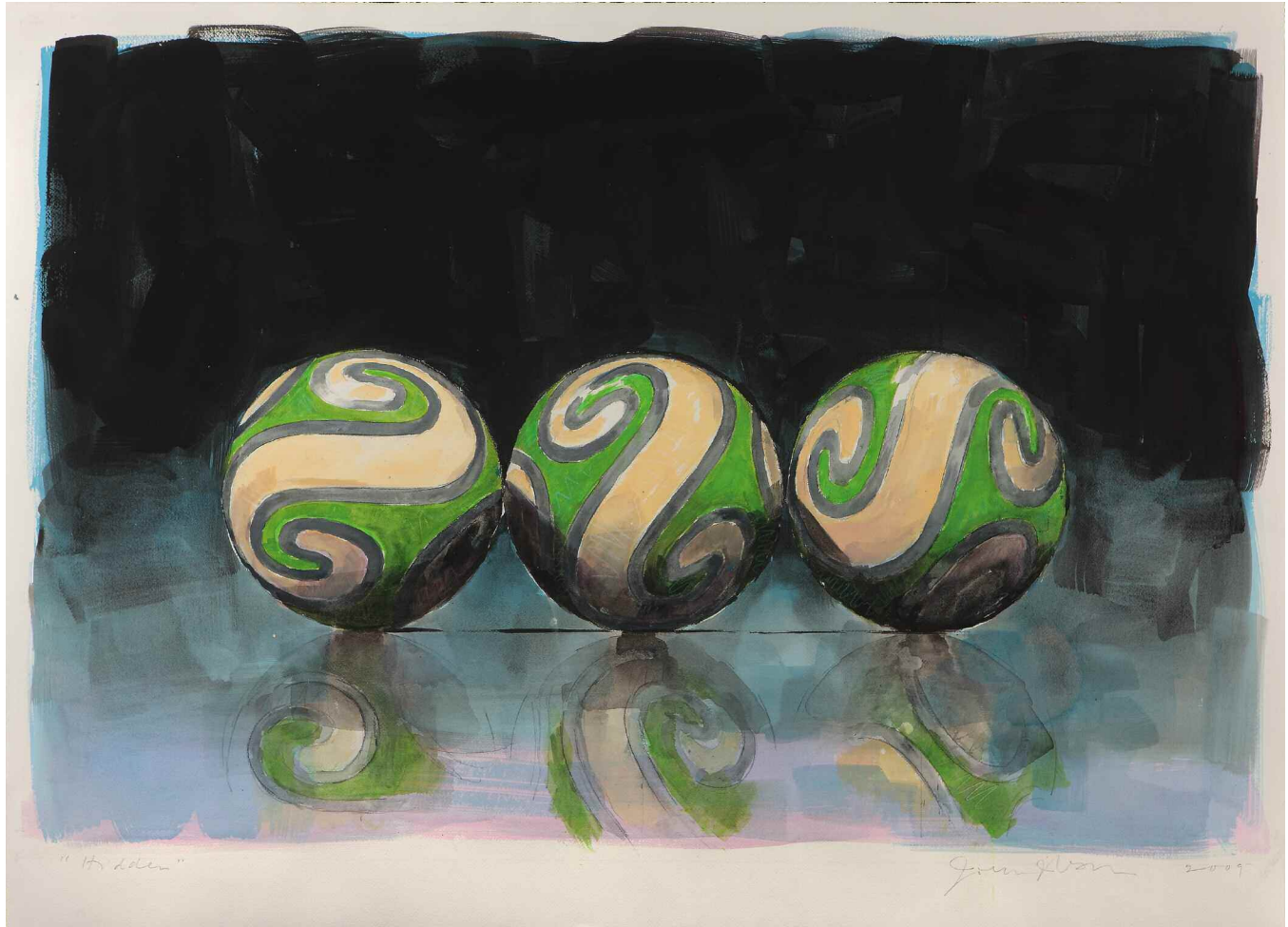




*Bates no. 3*, 2010  
Watercolor on paper  
28 x 37 inches (71.1 x 94 cm)



*Hidden Web*, 2009  
Watercolor on paper  
32 x 44 inches (81.3 x 111.8 cm)

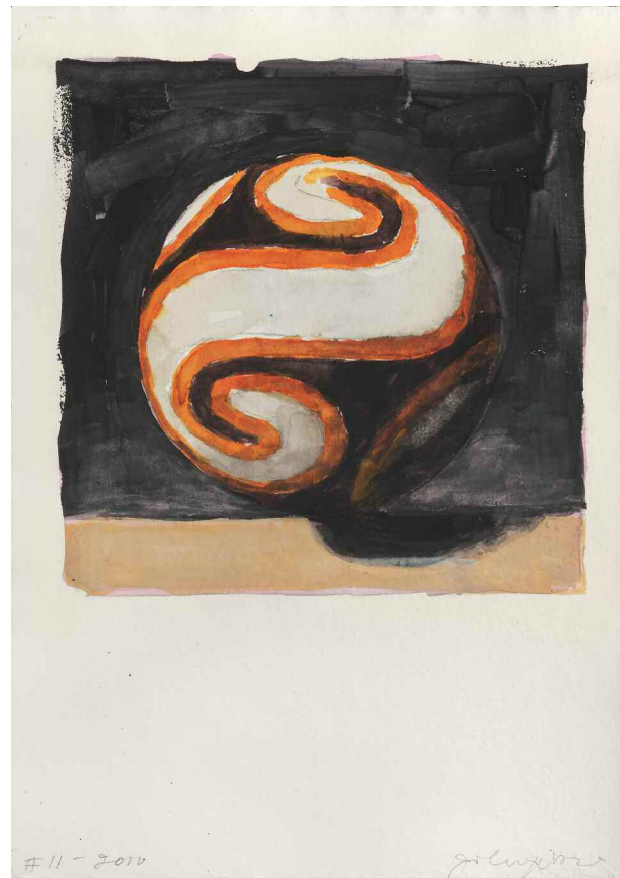
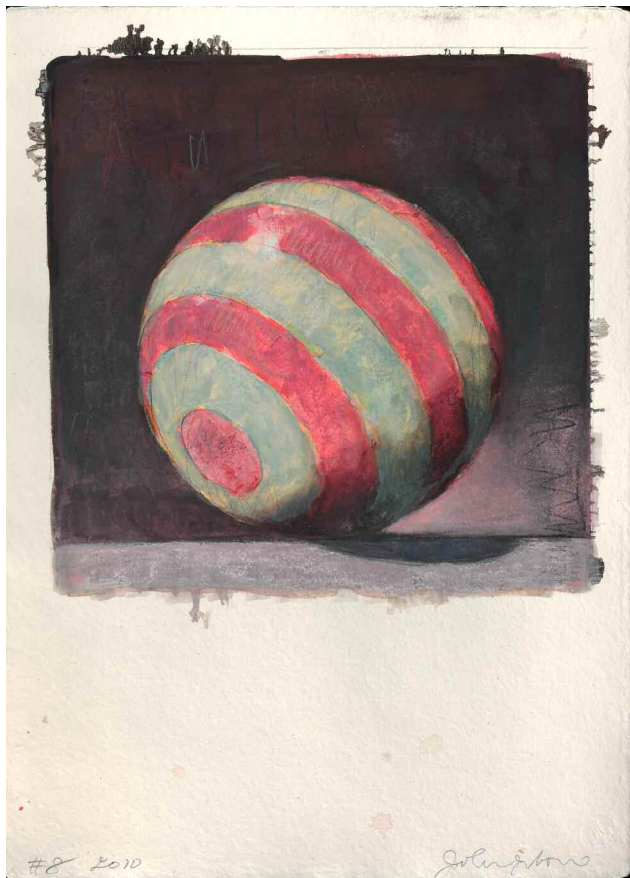


"Hidden"

Jim Van 2009

*Untitled #8*, 2010  
Watercolor on paper  
13 x 10 inches (33 × 25.4 cm)

*Untitled #11*, 2010  
Watercolor on paper  
13 x 10 inches (33 × 25.4 cm)



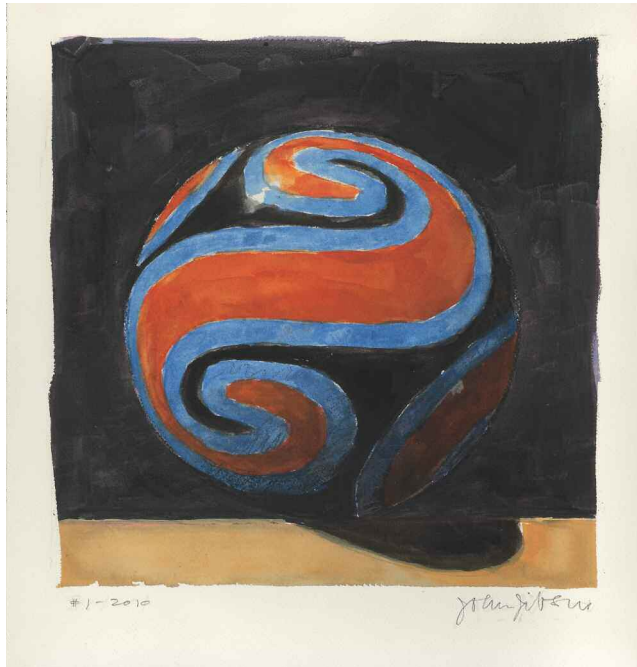
CLOCKWISE, FROM TOP LEFT:

*Untitled #1*, 2010  
Watercolor on paper  
15 x 14 inches (38.1 × 35.6 cm)

*Untitled #7*, 2010  
Watercolor on paper  
15 x 14 inches (38.1 × 35.6 cm)

*Untitled #4*, 2010  
Watercolor on paper  
15 x 14 inches (38.1 × 35.6 cm)





LINO

MANNOCCI

*Two of Us*, 2009

Monotype

Plate  $7\frac{7}{8} \times 8\frac{5}{8}$  inches (20 × 21.9 cm)



L-M. 109

*Apollo and Daphne*, 2005

Monotype

Plate  $9\frac{3}{4} \times 12\frac{3}{4}$  inches (24.8 × 32.5 cm)



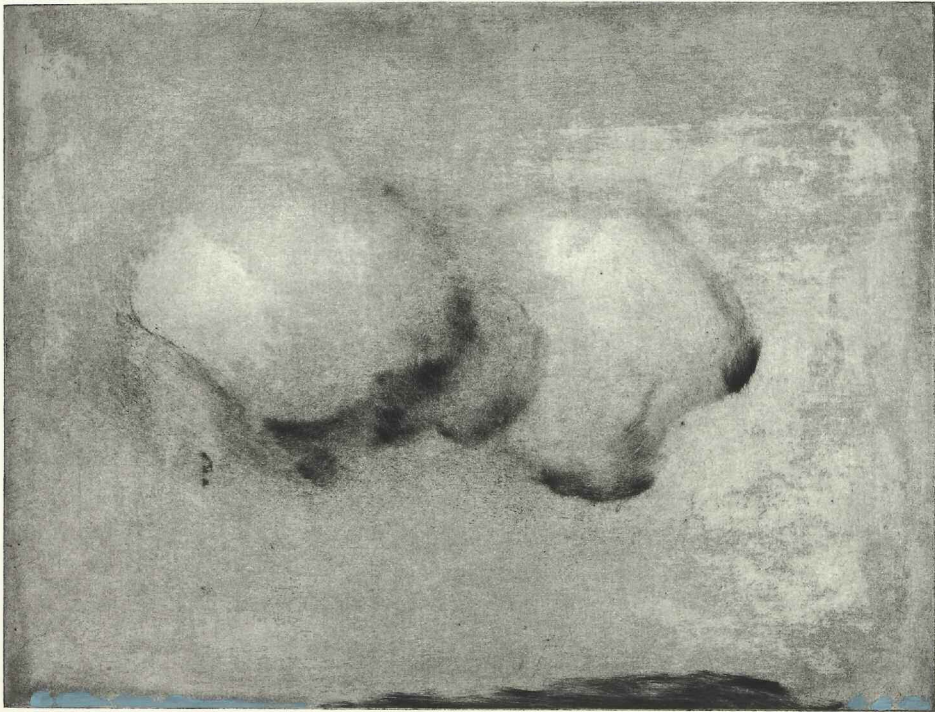
L. M. 105

*Clouds*, 2005

Monotype

Plate  $9\frac{3}{4} \times 12\frac{7}{8}$  inches (24.8 × 32.7 cm)





L. M. '05

*Painting the Sea*, 1996

Oil on postcard

3½ × 5¾ inches (8.8 × 13.8 cm)



*The Flag*, 1996

Oil on postcard

4 × 5<sup>7</sup>/<sub>8</sub> inches (10.3 × 14.8 cm)



*Rock Plaza, NY, 1996*  
Oil on postcard  
4 × 5<sup>7</sup>/<sub>8</sub> inches (10.3 × 14.8 cm)





WENDY



MARK

*Blue Tree*, 2010

Monotype

Plate 10 × 10 inches (25.4 × 25.4 cm)



*The Beginning Went Unnoticed, IX*, 1999

Monotype

Plate 7 × 6¾ inches (17.8 × 17.1 cm)



mm1999

*Red Cloud* 19, 2010  
Monotype  
Plate 6 × 6 inches (15.2 × 15.2 cm)



*Red Yellow, Clouds*, 2009

Monotype

Plate  $3\frac{1}{4} \times 3\frac{1}{4}$  inches (8.3 × 8.3 cm)





mm

2009

*Gray Clouds*, 2000

Monotype

Plate 6 × 6 inches (15.2 × 15.2 cm)



*Red Sky, for John Ashbery, 2009*  
Monotype  
Plate  $6\frac{3}{4} \times 6\frac{1}{8}$  inches (15.2 × 15.2 cm)



*At the Last Moment*, 2010

Monotype

Plate 7 × 6¾ inches (17.8 × 17.1 cm)



mm 2010

GRAHAM



NICKSON

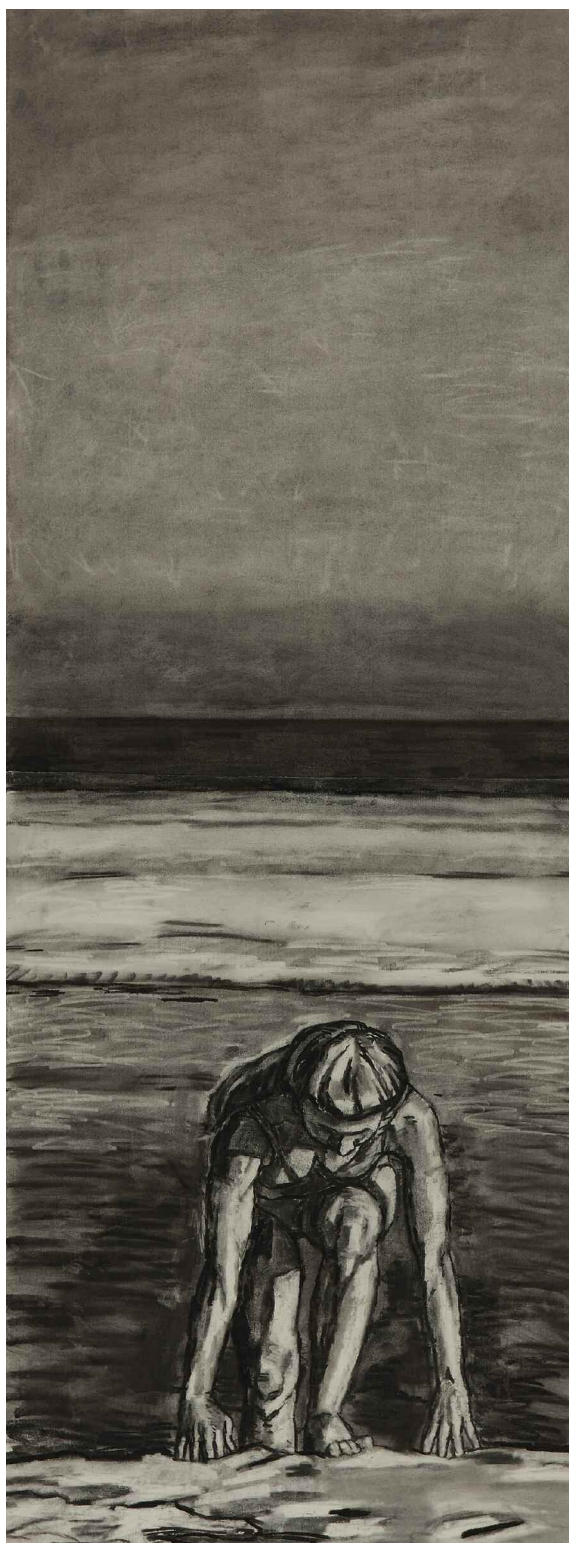
*Head in Hands*, 2001

Ink on paper

15 × 15<sup>3</sup>/<sub>4</sub> inches (38.1 × 40 cm)



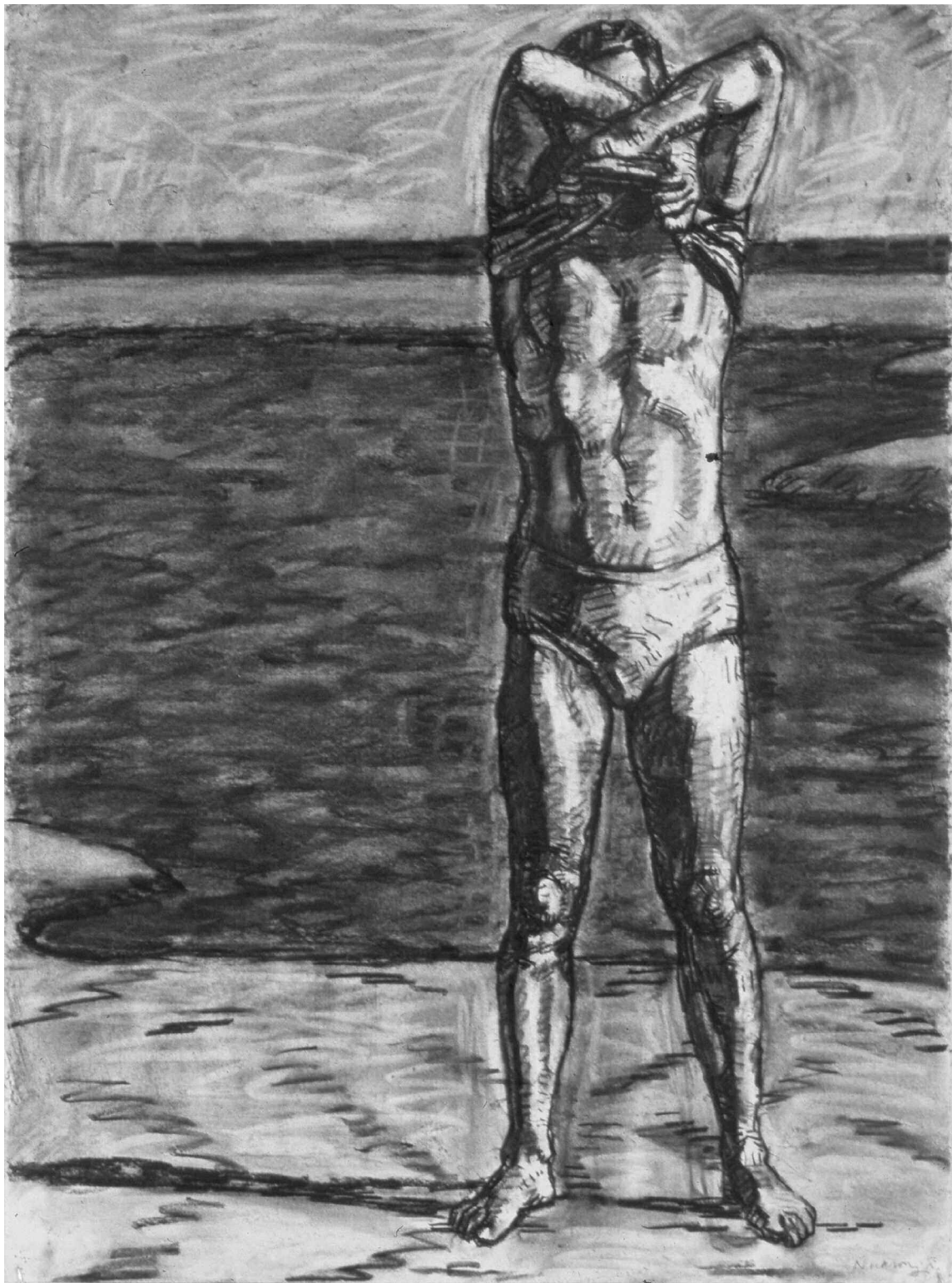
*Entrant*, 1984  
Charcoal on paper  
60 × 22 inches (152.4 × 55.9 cm)



*Study for Chevron: Orange Sail, 1984*

Charcoal on paper

30 × 22 inches (76.2 × 55.9 cm)



*Bather with shirt over head*, 1984

Charcoal on paper

30 × 22 inches (76.2 × 55.9 cm)

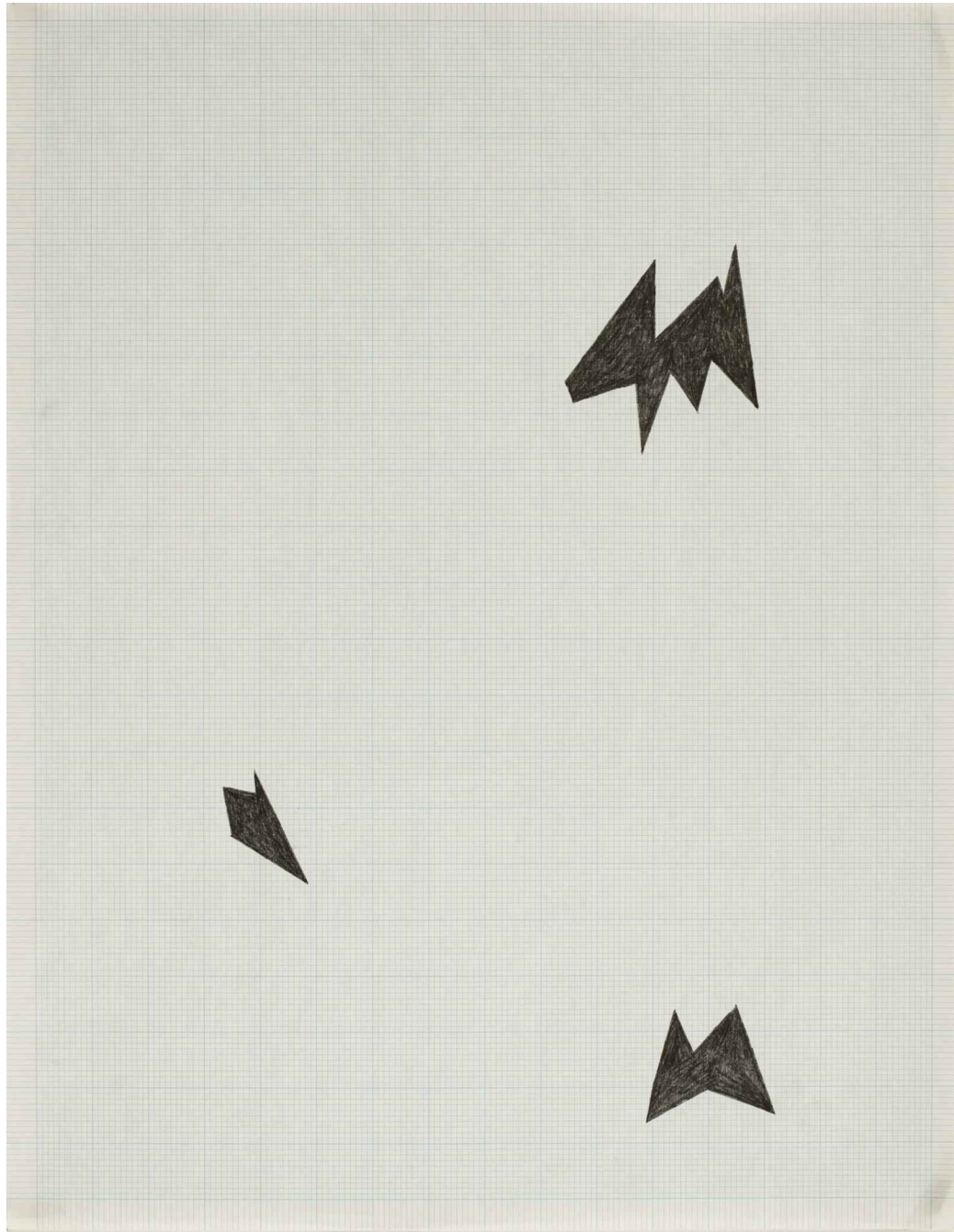




ENRICO

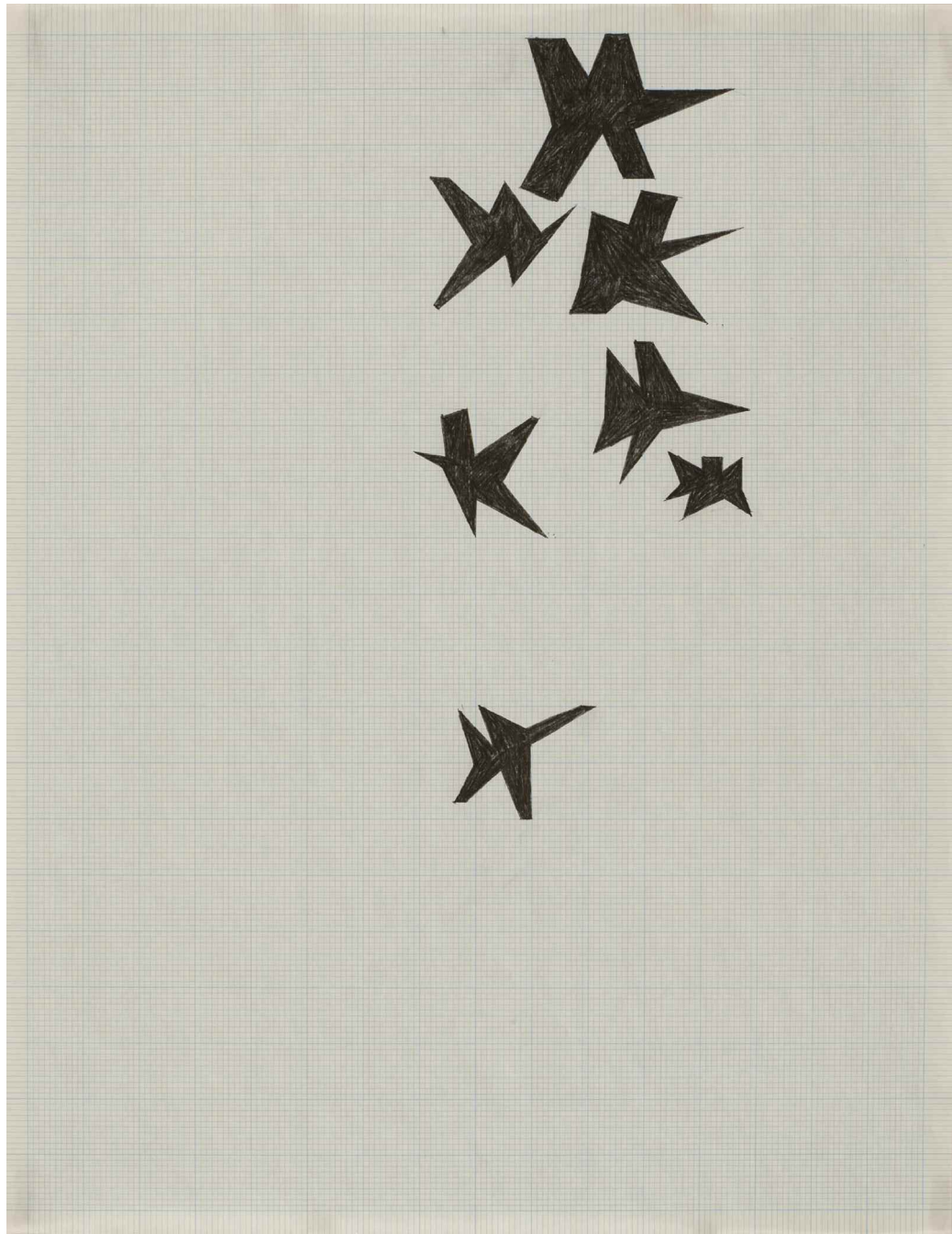
RILEY

*Hydrus*, 2009  
Graphite on graph paper  
22 × 17 inches (55.9 × 43.2 cm)



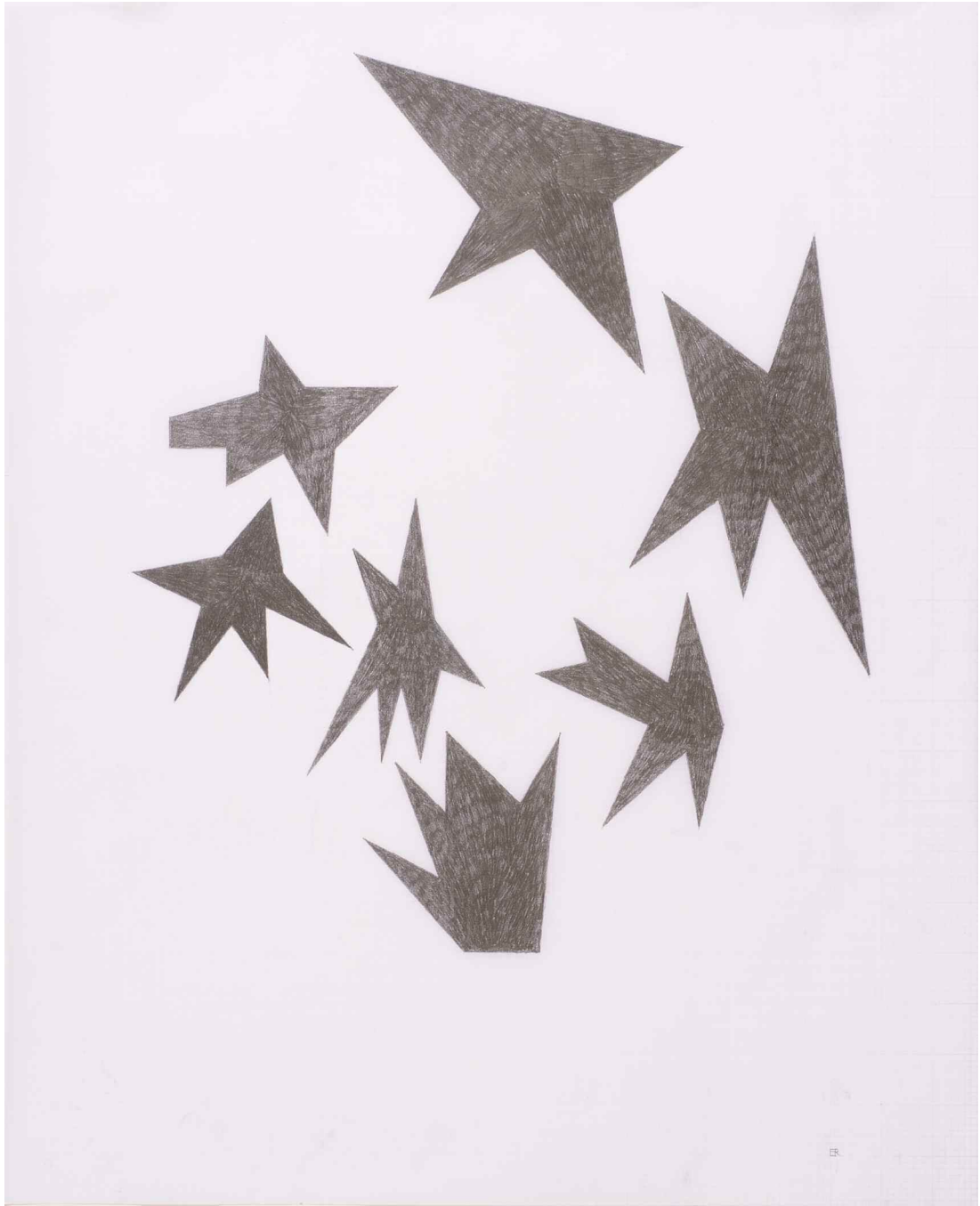
*The Serpent*, 2009  
Graphite on graph paper  
22 × 17 inches (55.9 × 43.2 cm)



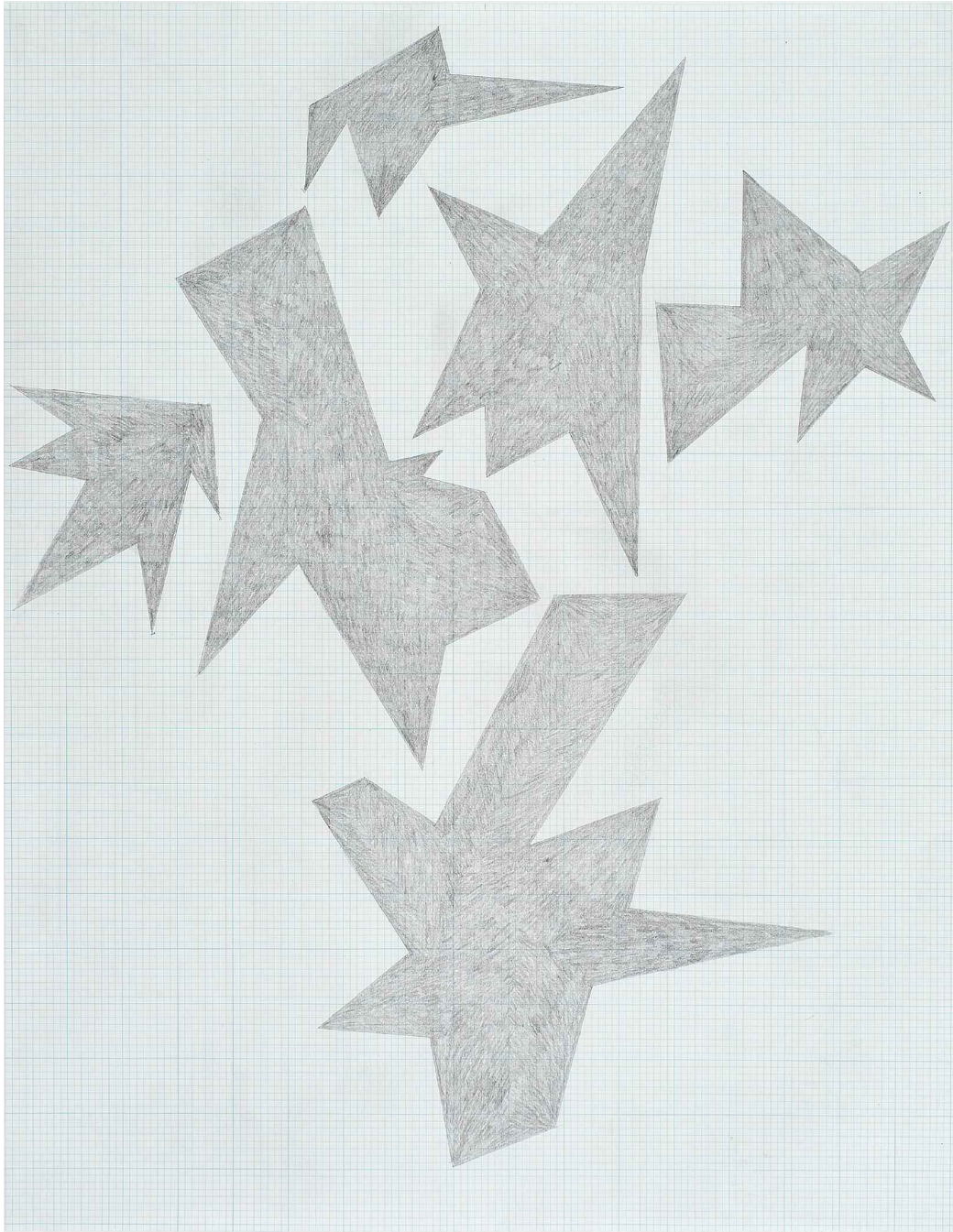


*Northern Cross*, 2009  
Graphite on graph paper  
22 × 17 inches (55.9 × 43.2 cm)





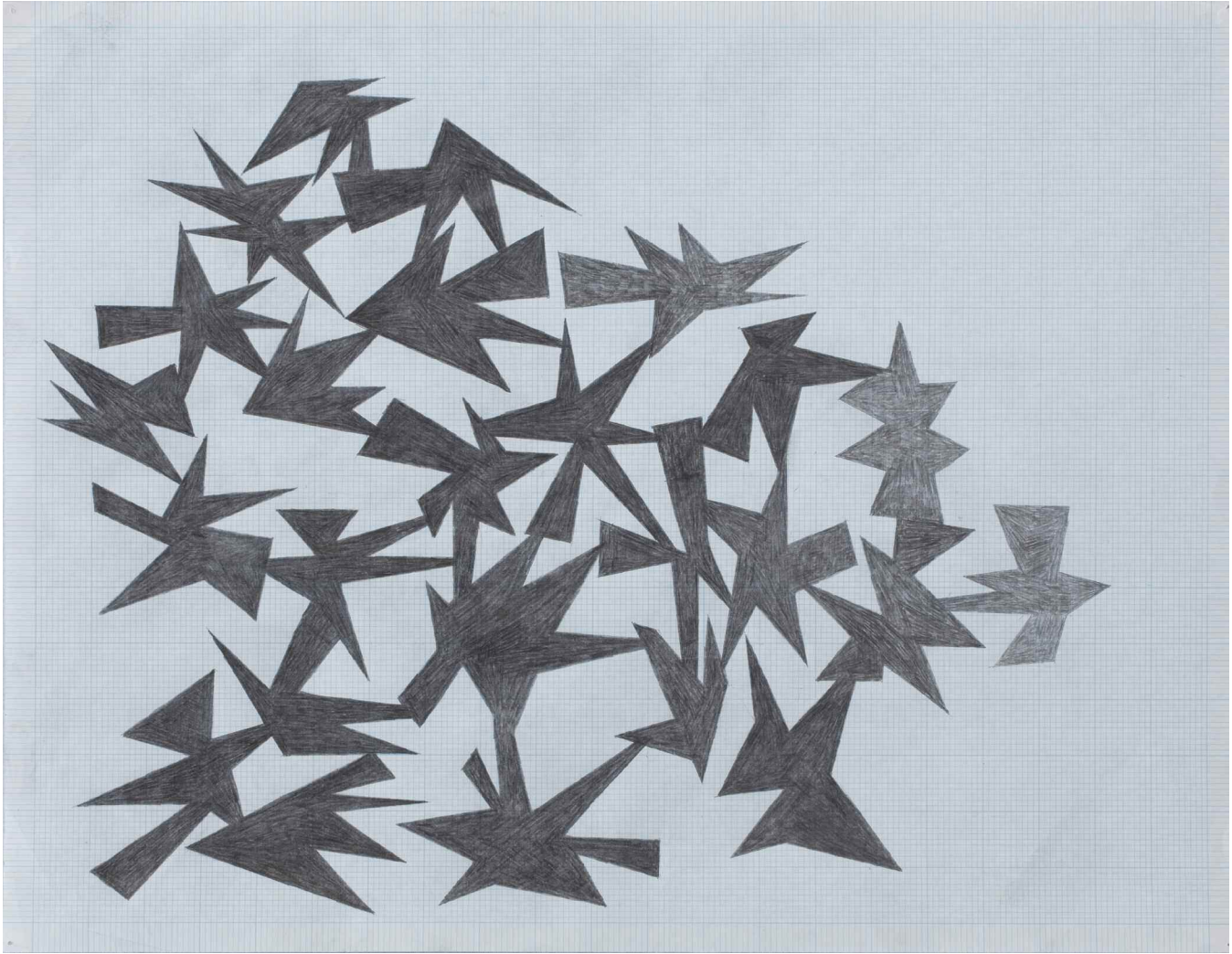
*Southern Cross*, 2009  
Graphite on graph paper  
22 × 17 inches (55.9 × 43.2 cm)



*The Prehistory of Midnight*, 2010

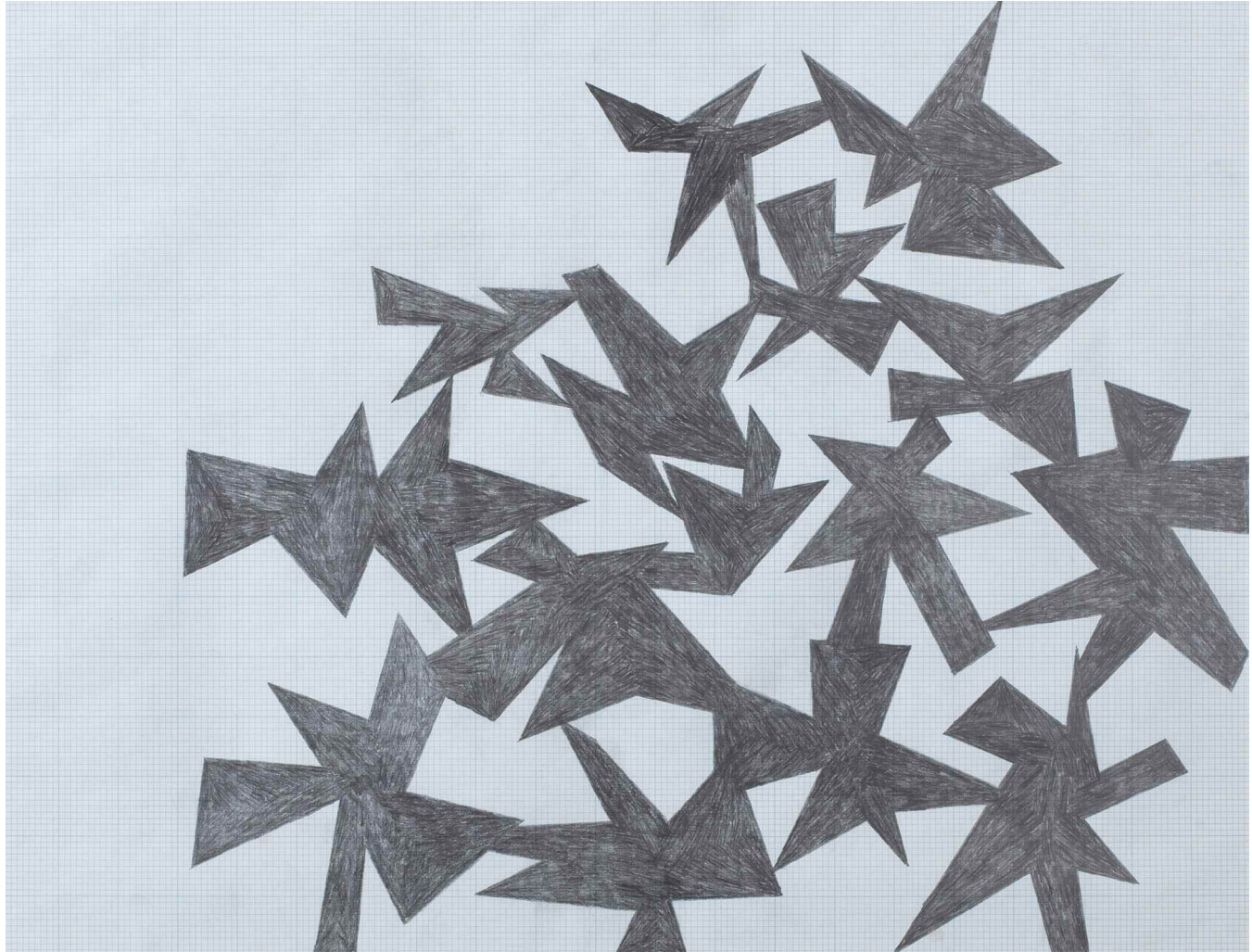
Graphite on graph paper

17 × 22 inches (43.2 × 55.9 cm)



*Second Lining*, 2010  
Graphite on graph paper  
17 × 22 inches (43.2 × 55.9 cm)





KIKUO



SAITO

*Toy Garden #1*, 2010  
Oil on printed paper  
13 × 10 inches (33 × 25.4 cm)



ED NIGHTS  
SEVENTIES  
VALTINO SAYS  
MEMBER SO  
NY BATES

...lyno way Valent  
...the 68 years since, Valentino has  
...plenty of sequins and even  
...ended no small number of gals' dreams  
...ight now he's preparing for a grand  
...life a five-day extravaganza in Rome in July celebrating  
...as a designer. Festivities will include a couture show for L.2  
...a black-tie dinner for 700 and an exhibit at the ancient sacre  
...Ara Pacis that will showcase Valentino's most important  
...from the past four and a half decades. In recent weeks there  
...has been going through his  
...down his  
...all my shoes, my handbags, my dresses,  
...sitting in his London home, which is not to be con  
...with a view of the River Thames, which is not to be con  
...of the heart of the designer.

...I was compl... making  
...ould I want to make his... and trouble"  
...his loyal clients... and trouble"  
...to G... and Prin... Valentino has  
...the go-to guy for... Valentino has  
...the feminine... top  
...Ceciline de Rib...  
...to sketch her dr...  
...simple design... "Le make  
...That's one reason that reports of Valentino's upcoming  
...have been causing such a stir. Rumored for years, the int  
...appears ever more imminent, as Valentino celebrates  
...day and packs his calendar with momentous  
...In addition to the celebration in Rome, he  
...published by Taschen and Crown Pr... Matt  
...Tymauer who also set to release his documentary about Valentino,

CHRISTIAN VON DER WÄRMBACH; WITH COURTESY, MOBUS, ROUSSEURSKA, ALL OFFERS, MARCHIO, RICHIE

K. SAITO '09

*Toy Garden #2*, 2010  
Oil on printed paper  
13 × 10 inches (33 × 25.4 cm)

FIELD  
OF  
DREAMS:  
AGAINST  
THE  
BARREN  
LANDSCAPE  
OF  
MARFA,  
TEXAS,  
WHITES  
LEATHER,  
AND  
FRINGE  
GLEAM  
IN THE  
SCORCHING  
SUN

Photo

by

K. SARTO '10

*Ash Garden #1*, 1999  
Oil on paper  
24 × 19 inches (61 × 48.3 cm)



*Ash Garden #2*, 1999  
Oil on paper  
24 × 19 inches (61 × 48.3 cm)





*Ash Garden #4*, 1999  
Oil on paper  
24 × 19 inches (61 × 48.3 cm)



FULVIO

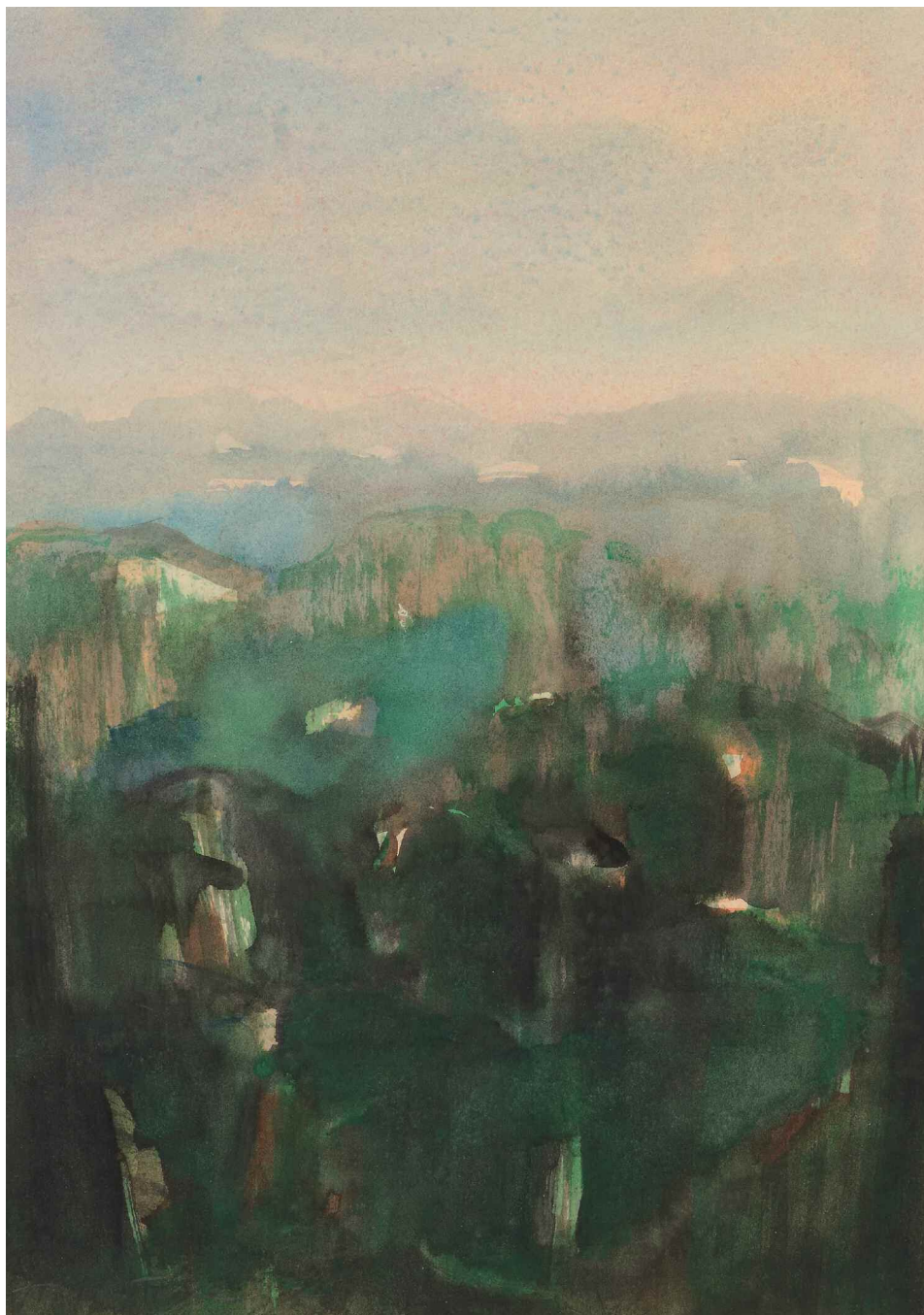
TESTA

*Untitled*, 2008

Watercolor on paper

14<sup>5</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>4</sub> inches (37 × 26.1 cm)



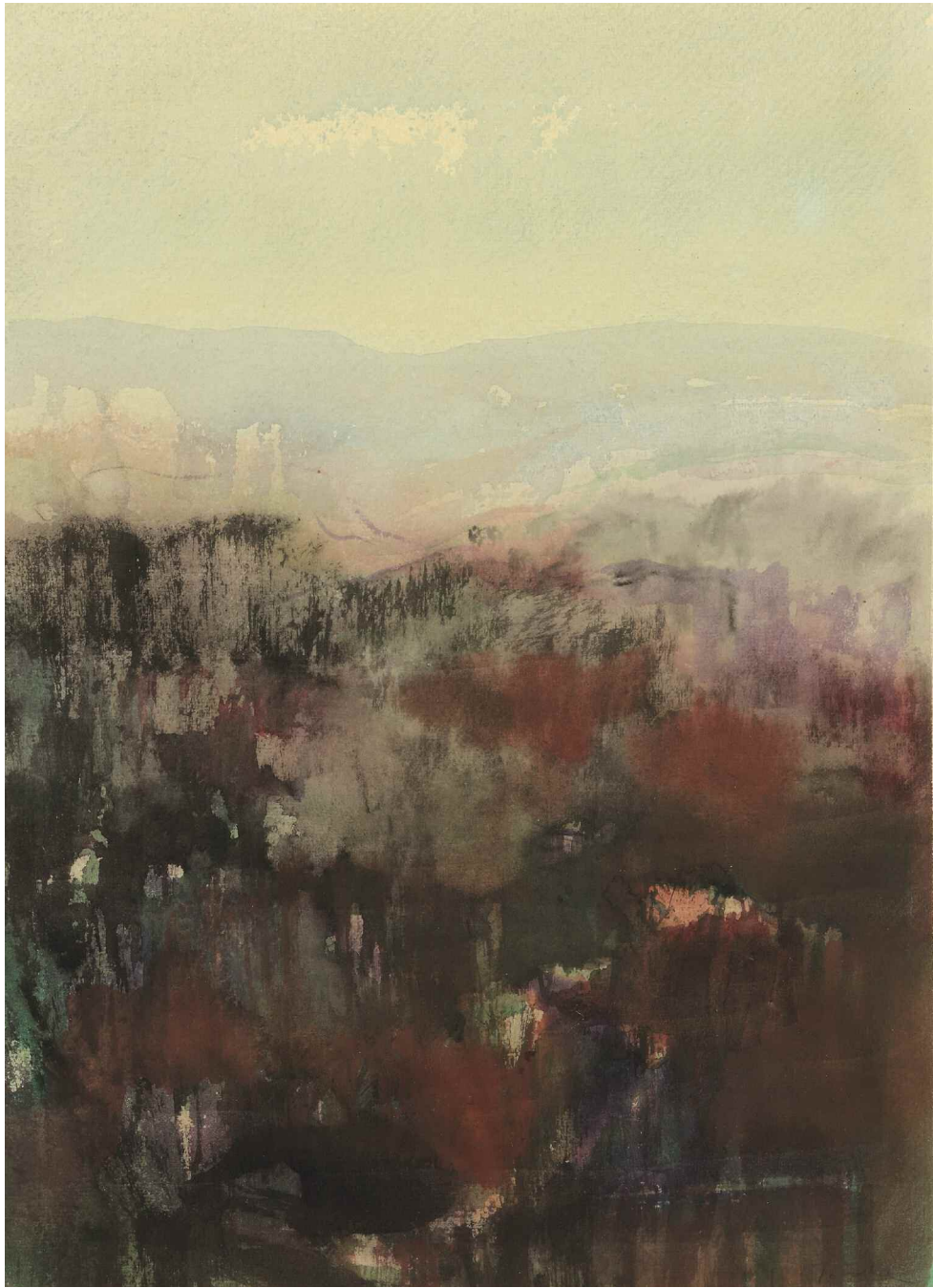


*Untitled*, 2008

Watercolor on paper

1 3/2 × 9 3/4 inches (34.2 × 24.8 cm)





*Untitled*, 2006

Watercolor on paper

11 × 15<sup>1</sup>/<sub>8</sub> inches (28 × 38.3 cm)

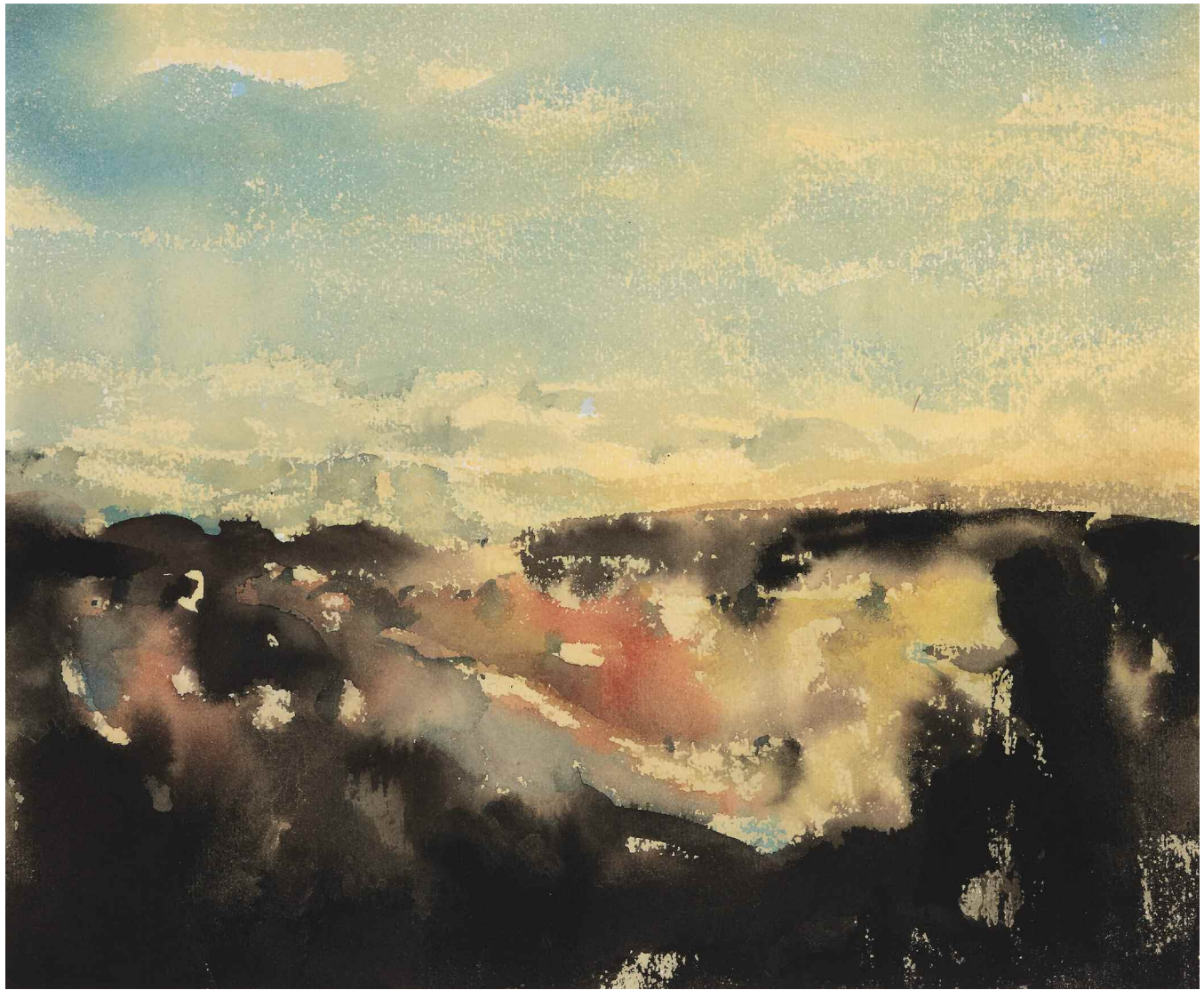


*Untitled*, 1996

Watercolor on paper

10<sup>3</sup>/<sub>8</sub> × 12<sup>1</sup>/<sub>2</sub> inches (26.2 × 31.8 cm)

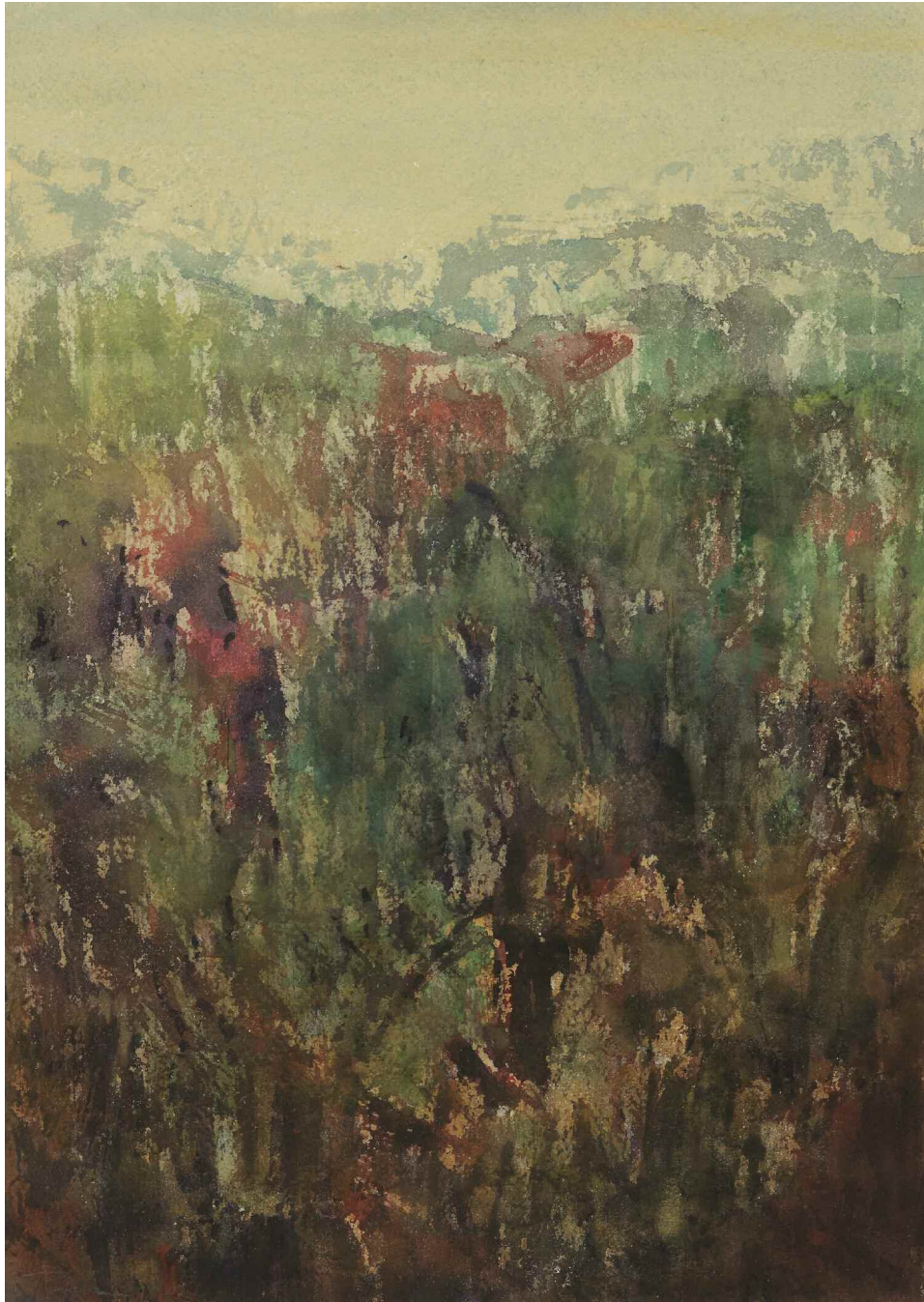




*Untitled*, 2008

Watercolor on paper

14½ × 10¼ inches (36.7 × 26 cm)



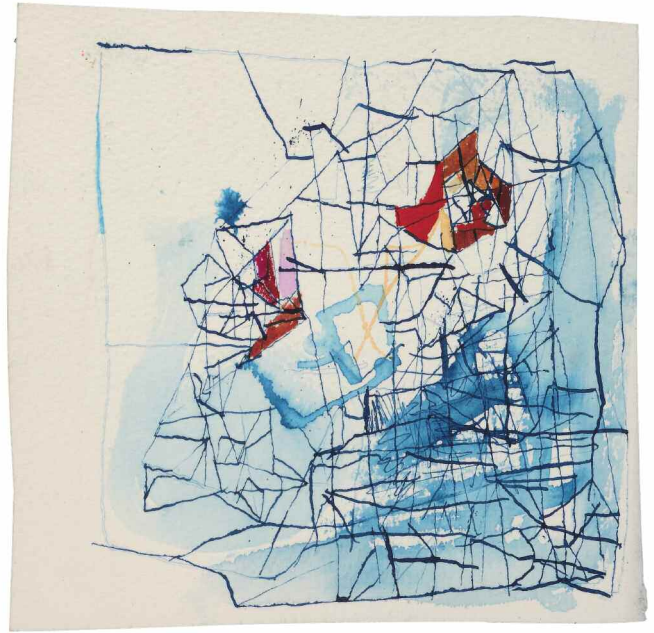
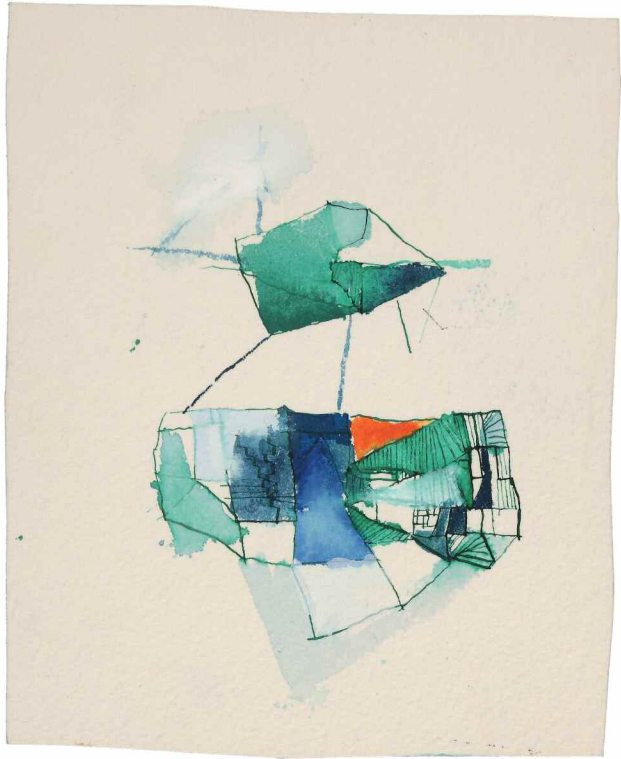
LOUISA



WABER

*Untitled*, January 2010  
Watercolor on paper  
7 × 5<sup>3</sup>/<sub>4</sub> inches (17.8 × 14.6 cm)

*Untitled*, May 2010  
Watercolor on paper  
5<sup>3</sup>/<sub>4</sub> × 5<sup>7</sup>/<sub>8</sub> inches (14.5 × 14.8 cm)



*Untitled, June 2010*

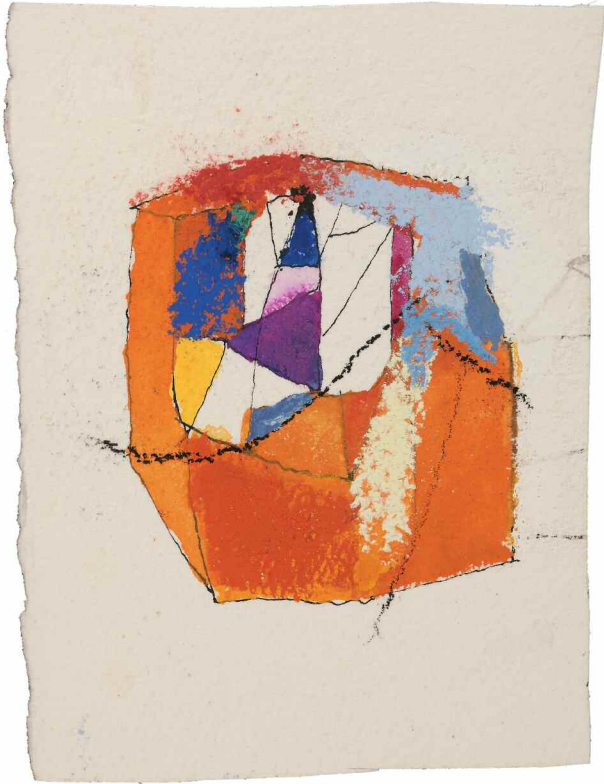
Gouache, pen and ink and pastel on paper

$5\frac{5}{8} \times 4\frac{3}{8}$  inches (14.2 × 11 cm)

*Untitled 2*

Pen and ink with watercolor on paper

$7\frac{1}{2} \times 5\frac{3}{8}$  inches (19.2 × 13.8 cm)



*Untitled*, June 2009

Pen and ink with watercolor on paper

$5\frac{3}{4} \times 4\frac{7}{8}$  inches (14.7 × 12.4 cm)

*Untitled I*

Pencil, watercolor and gouache on paper

$6\frac{1}{4} \times 5\frac{3}{8}$  inches (16 × 13.5 cm)



*Untitled, July 2009*

Pen and ink, watercolor and pastel on paper

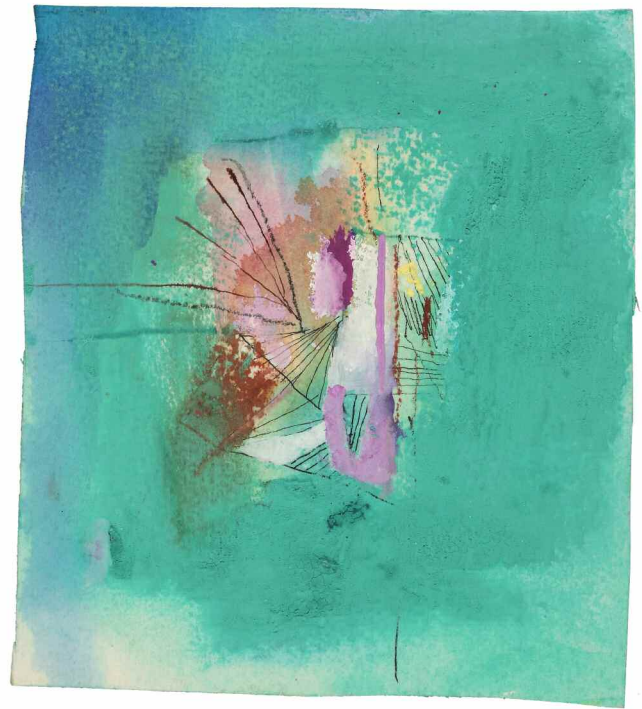
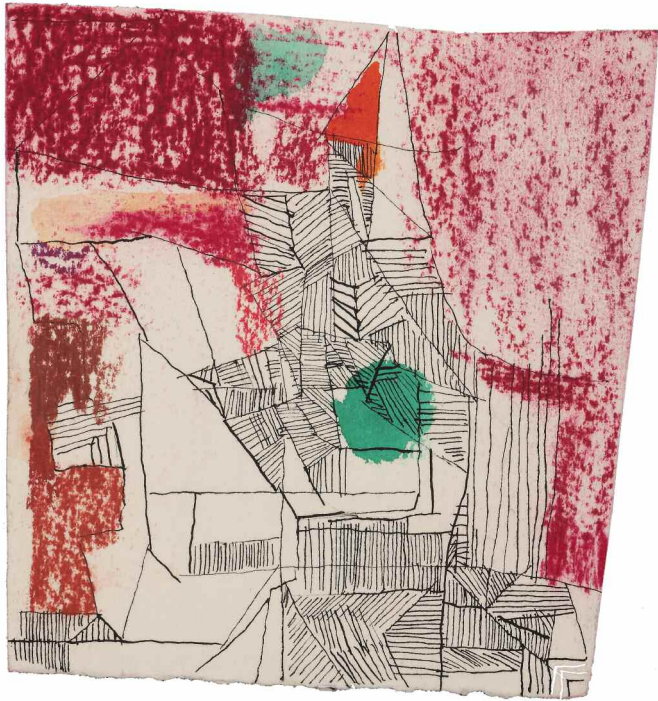
$5\frac{3}{8} \times 5\frac{1}{4}$  inches (13.6 × 13.2 cm)

*Untitled, November 2009*

Pen and ink, gouache and pastel on paper

$5\frac{7}{8} \times 5\frac{1}{8}$  inches (14.9 × 13 cm)





## JOHN GIBSON

Born in Massachusetts in 1958, John Gibson attended the Rhode Island School of Design and the Yale School of Art and Architecture in New Haven, earning an M.F.A. in 1982. Gibson exhibited in New York at the Allan Stone Gallery and in 1989 became visual arts professor at Amherst College in Northampton, Massachusetts. He regularly exhibits at galleries throughout United States, including the Gerald Peters Gallery. Gibson has taught at Smith College, Hampshire College, and Rhode Island School of Design. His works are in numerous private, corporate and museum collections, including the Metropolitan Museum of Art, Museum of Fine Arts, Boston, Smith College Museum of Art, and Museum of Rhode Island School of Design.

In his artwork, John Gibson paints seemingly simple depictions of spherical shapes within space, in endless variation. Underlying the simplicity is a complex array of artistic and emotive concerns

John Gibson currently lives and works in Northampton.

## LINO MANNOCCI

Lino Mannocci is an accomplished painter and printmaker, as well as the author of the scholarly book *The Etchings of Claude Lorrain*. Born in Viareggio, Italy in 1945, Mannocci moved to London in 1968. He studied at the Camberwell School of Art from 1970 to 1973 and the Slade School of Art in 1974, receiving his postgraduate degree in printmaking. A descendant of the Metacosa artists' movement, Mannocci began to exhibit his work regularly in the early 1980s, and has continued to show at galleries throughout Europe, including the Curwen Gallery in London, the Greiser Gallery in Heidelberg, the Galleria Ghelfi in Vicenza and Studio Steffanoni in Milan, as well as "Nature Morte" in New Delhi, the Jehangir Art Gallery, Mumbai, the Julie Saul Gallery in New York, and the Pasquale Iannetti Gallery in San Francisco. Mannocci's works are in numerous collections, including The British Museum, the Altonaer Museum in Hamburg and the Jenish Musée in Vevey.

In his artwork, Mannocci creates imaginary scenes that are often mythic and oneiric in subject matter. He often portrays mythical and religious figures like Ganymede or the archangel Gabriel, and uses them in depictions of lost scenes from well-known stories. He uses a limited palette in oil paint, but opens himself to a range of other media which include monotype and the painted postcard.

Mannocci currently lives and works in London and Montigiano, a small hilltop village in Italy just outside his birthplace.

## WENDY MARK

Wendy Mark is a painter and printmaker known primarily for her work in monotype. Mark began her career as a writer and often combines her art with literature, producing limited edition books with poets and writers such as Mark Strand, Charles Simic, Paul Muldoon, David St. John, as well as Adam Gopnik and Louis Menand.

She has had numerous solo exhibitions in New York at ACA Galleries, Forum Gallery and Lori Bookstein Fine Art. Her monotypes were included in the historical exhibition at The Smithsonian Institution “Singular Impressions: The Monotype in America.” Her work has also been shown at The Lyman Allyn Museum in Connecticut, The Metropolitan Museum of Art, and The Hiroshima Museum of Contemporary Art in Japan. Mark’s monotypes are in the collections of The Metropolitan Museum of Art, the Morgan Library, the New York Public Library and numerous other museums.

In her artwork, Mark is influenced by both 17th century metaphysical poetry and by the Italian Renaissance and Dutch Landscape painters. She sees her art as the re-expression of concepts and images from those words and paintings.

Wendy Mark was born in New York City in 1950 and currently lives and works there.

## GRAHAM NICKSON

Born in England, Nickson studied at Camberwell School of Arts and Crafts (BA) and the Royal College of Art in London (MA), graduating in 1972. He was based in Italy from 1972–74, and since 1976 has resided in New York City where he has been a faculty member since 1988 and is currently Dean of the New York Studio School. Nickson is also the originator of the internationally renowned “Drawing Marathon.”

Nickson has worked, exhibited and taught extensively in the United States and abroad, and is the recipient of numerous international prizes including the Prix de Rome, The Harkness Fellowship at Yale University, the Guggenheim Fellowship, and the Ingram Merrill Fellowship.

Nickson’s recent solo exhibitions include the Naples Museum of Art, (2007); Boca Raton Museum of Art, Florida, and the Lillehammer Art Museum in Norway (2007). His work is in the permanent collections of many institutions including the Metropolitan Museum of Art and The Museum of Modern Art, The National Gallery, DC; Fogg Art Museum at Harvard University; The Albright Knox Gallery; the Neuberger Museum of Art; the Frye Art Museum, Seattle; The Lillehammer Art Museum, Norway; and the Boca Raton Museum of Art.

A conscientious observer of nature, Nickson has been an important influence on contemporary figurative painting, both as a painter and a teacher.

## ENRICO RILEY

Enrico Riley is the Senior lecturer and Area Head of the Painting and Drawing Studio at Dartmouth's Art Faculty. Born in Waterbury, Connecticut, Riley received his BA in Visual Studies from Dartmouth in 1995, and his MFA from Yale in 1998. In 2004, Riley was awarded the American Academy of Arts and Letters Purchase Prize for the work *Giant Steps*, now in the collection of the Virginia Museum of Fine Arts. In 2007, he won a Guggenheim Award. Riley has exhibited regularly since 2000 including solo shows at the Pageant Gallery in Philadelphia and the Karl Dreppel Art Gallery in Plymouth, NH. In New York, Riley's work has been included in group exhibitions at Lori Bookstein Fine Art and Reeves Contemporary.

Riley considers the source work for his drawings very important. The subjects include maps of star constellations, poetry, and improvisational music. His work asks whether rationality, as represented by pattern or methodical process, can be empathetic; and whether the visionary or intuitive can in turn be rational.

## KIKUO SAITO

Kikuo Saito was born in Tokyo, Japan and moved to New York City in 1966 where he studied at the Art Students League. He pursued work in both painting and set design, and worked as a studio assistant to prominent artists like Helen Frankenthaler, Kenneth Noland, and Larry Poons. Saito has collaborated with such theater notables as Jerome Robbins, Peter Brook and Robert Wilson in set design, as well as being known for his own poetic theater pieces performed at La Mama, comprised of wordless drama, costumes, light, music and dance. By the 1970's, Kikuo Saito concentrated primarily on painting and since 1976, he has exhibited in many group and solo shows. He was an artist-in-residence at Duke University in 1996 and a visiting professor at Musashino Art University in Tokyo, Japan.

In his art, Saito integrates the painterly with the calligraphic. Using a fully loaded brush he interweaves rich painterly gestures over delicate washes on top of an almost hidden grid. Saito often includes stenciled letters which suggest an alternative way of seeing or reading and adds a sense of structure to the more unhindered abstract strokes.

Kikuo Saito lives and works in New York City.

## FULVIO TESTA

Fulvio Testa was born in Verona, Italy in 1947. He is best known as an author and illustrator of the well-loved children's books: *The Endless Journey* and *A Long Trip to Z*, as well as the Harvard Classics Edition of *Elizabethan Drama*. As an artist, his watercolors and paintings have been exhibited internationally in museums, libraries and galleries since 1976. These include the Museum of Modern Art in California, Denise Cadé Gallery in New York, The Art Institute in Chicago, The Fogg Museum, and the Museo d'Arte Moderna in Italy. Testa's works on paper have been the subject of essays by art critic Karen Wilkin, *The New York Times* critic John Russell, and former National Endowment for the Arts Director, Dana Gioia. Often interested in collaborative projects with writers, W. S. Piero's poems accompanied his 2004 solo exhibition catalogue.

In his artwork, Fulvio Testa creates watercolor landscapes from imagination, which are drawn from memories of the Italian countryside. The landscapes are distant and uninhabited and refuse specificity of place. The viewer is faced with the formal qualities which comprise the image: dripping washes of color, and staccato lines, seen as a manifestation of the artist's inner world.

The artist presently divides his time between New York and Verona.

## LOUISA WABER

A native New Yorker, Waber was a member of the Organization of Independent Artists and in 1993 was one of ten founding members of The Painting Center. She attended the New York Studio School in 1976 and Cornell University in 1978. She has shown her work in group exhibitions in the New York area since 1986 and has won the Cummington Community for the Arts prize in 1990 and the Harriet Glazier Memorial Fellowship for a Woman Artist in 1999.

Waber works on several drawings at once, often revisiting them over long periods of time. She applies watercolor and drawn lines to torn pieces of paper and creates touchingly private expressions of her intimate relationship to color and form. She has an intuitive understanding of plasticity and believes that a picture needs air; it needs to breathe so that the viewer can enter it.

**ADAA** member



This catalogue accompanies the exhibition  
*On Paper: Painted, Printed, Drawn*  
from September 21 to October 23, 2010

**Jill Newhouse Gallery**  
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My great thanks to Christa Savino, to Simone Mitton for her work on the catalogue,  
and especially to Karen Wilkin for her fresh and discerning eye.

— J.N.

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DESIGN BY LAWRENCE SUNDEN

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