

## SMALL WORKS

ANNE RUSSINOF / TONY SAUNDERS / ELISE WHITTEMORE-HILL

June 5 - June 28, 2009

Opening Reception June 5, 5 - 8 pm

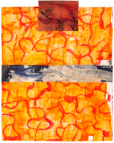
REVIEW / <http://www.7dvt.com/2009three-one>  
 GALLERY BLOG / <http://215college.blogspot.com/>  
 WEBSITE / <http://www.annerussinof.com/pages/smallworks/smallworks.html>

The desire to bring these three artists' work together stems from a common sensibility if not a common style. I have long appreciated the action both Anne and Tony bring to their painted surfaces, the very skin that makes up their paintings. But the shared vocabulary in form is what brought this exhibit together: the actual meaning of these characteristic shapes as well as the physical play of them as worked out by the different artists. In our own way, each of us pursue Expressionist means in our portrayals of nature, both human and physical.

—*Elise Whittemore-Hill, Curator*



**ANNE RUSSINOF** My paintings are inspired by patterns both man-made and natural: wrought iron gates, piles of wood, window grates, waves, knitted grids, tree branches, glass beads, frames, cornices, arches, stairs, hills, and holes. I am interested in creating a space in which the eye and mind are held for a moment amidst the flux of movement and change that is all around us. This selection of small paintings seeks to embody the spontaneity of drawings in the language of paint.



**TONY SAUNDERS** I have been making art for over thirty years. Four years ago, I started working with Alzheimer's patients in an adult day program in New York City, and a new visual vocabulary started to evolve out of those experiences. I have always been interested in collage and eccentric shapes that could tell a story; now, the process of image-making and recall became for me both poignant and more free. In the space of a picture, colors, memories, half truths, and fragments of thoughts all work together to express a moment, a relationship, a love of life. These pictures are maps of those little journeys.



**ELISE WHITTEMORE-HILL** These paintings and drawings have evolved from the close study of seeds and pods and the photographic work of Karl Blossfeld. A German drawing instructor at the turn of the last century, Blossfeld carefully composed photographs of plants to teach his students the natural forms they would need as artisans in the decorative arts. Many of these images corresponded to forms I've been generating for years and were a great inspiration for further exploration. Undulating and circular shapes and repeat patterning follow the natural moves my arm and hands make when I do automatic drawing which forms the basis of much of my gestural and landscape work. What interests me when creating this work is following the distortion and abstraction that occurs when I try to represent these images as authentically as possible.

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