



# Anne Marchand

## Paintings



Journey, 2016, 72 x 72 inches, Acrylic, Ink, Latex and Fabric on Canvas



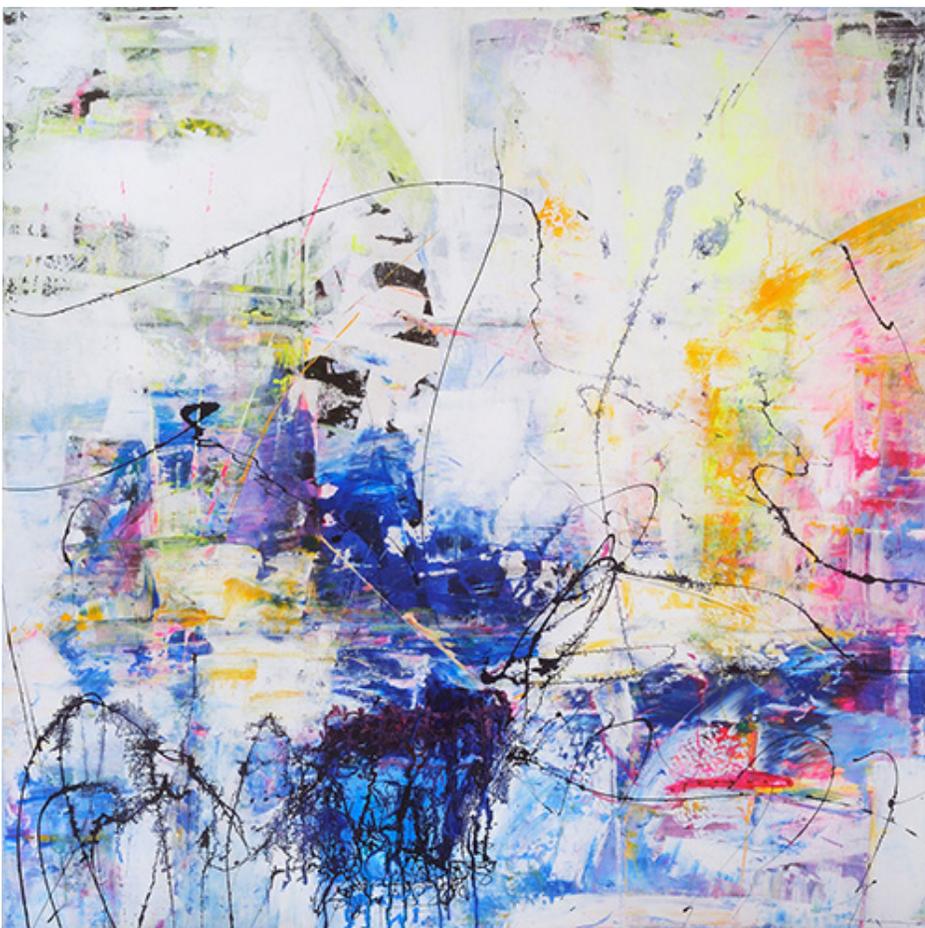
Guardian  
2016  
72 x 72 inches  
Acrylic, Ink, Beads and  
Latex on Canvas



Mirror  
2016  
72 x 72 inches  
Acrylic, Ink, Latex, Fabric,  
Bark, Beads and Marker  
on Canvas



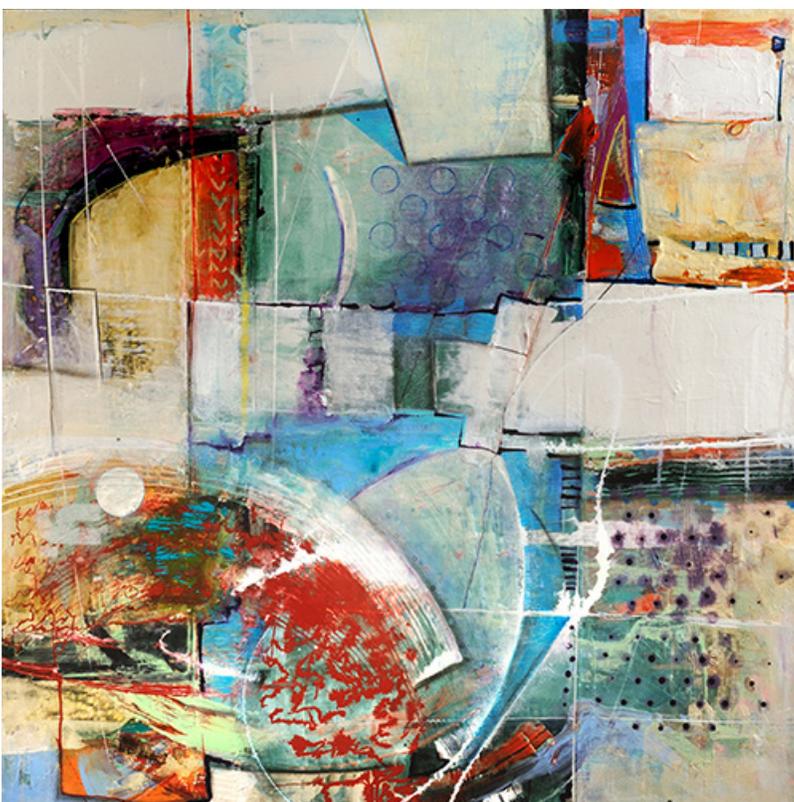
Parallel  
2016  
72 x 72 inches  
Acrylic, Ink, Latex,  
Fabric, Beads and Charcoal  
on Canvas



Cohesion  
2016  
72 x 72 inches  
Acrylic, Ink and Latex  
on Canvas



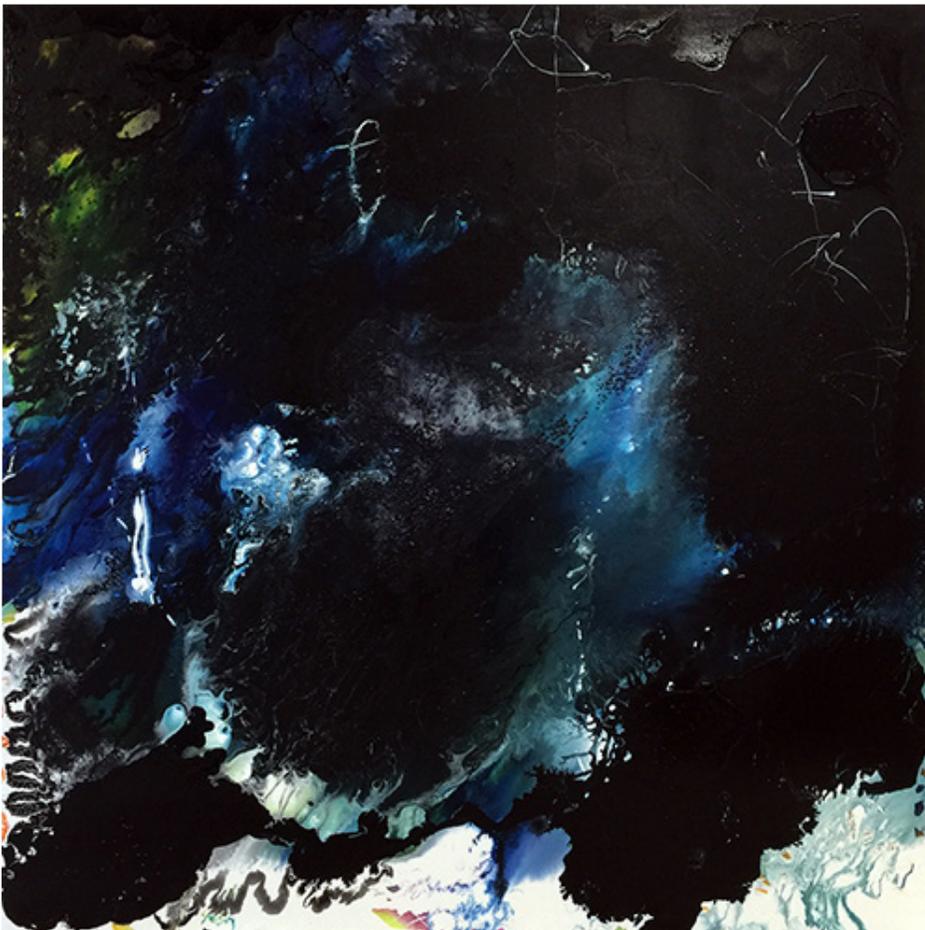
Threshold  
2016  
60 x 120 inches  
Acrylic and Latex  
on Canvas



Widening Circles  
2015  
36 x 36 inches  
Acrylic, Fabric collage, Ink,  
Marker and Latex on Canvas



Birth Of Venus  
2016  
60 x 60 inches  
Enamel, Ink, and Acrylic  
on Canvas



Black Madonna  
2016  
60 x 60 inches  
Enamel, Ink, and Acrylic  
on Canvas



Pattern Structure  
2016  
72 x 60 inches  
Acrylic on Canvas



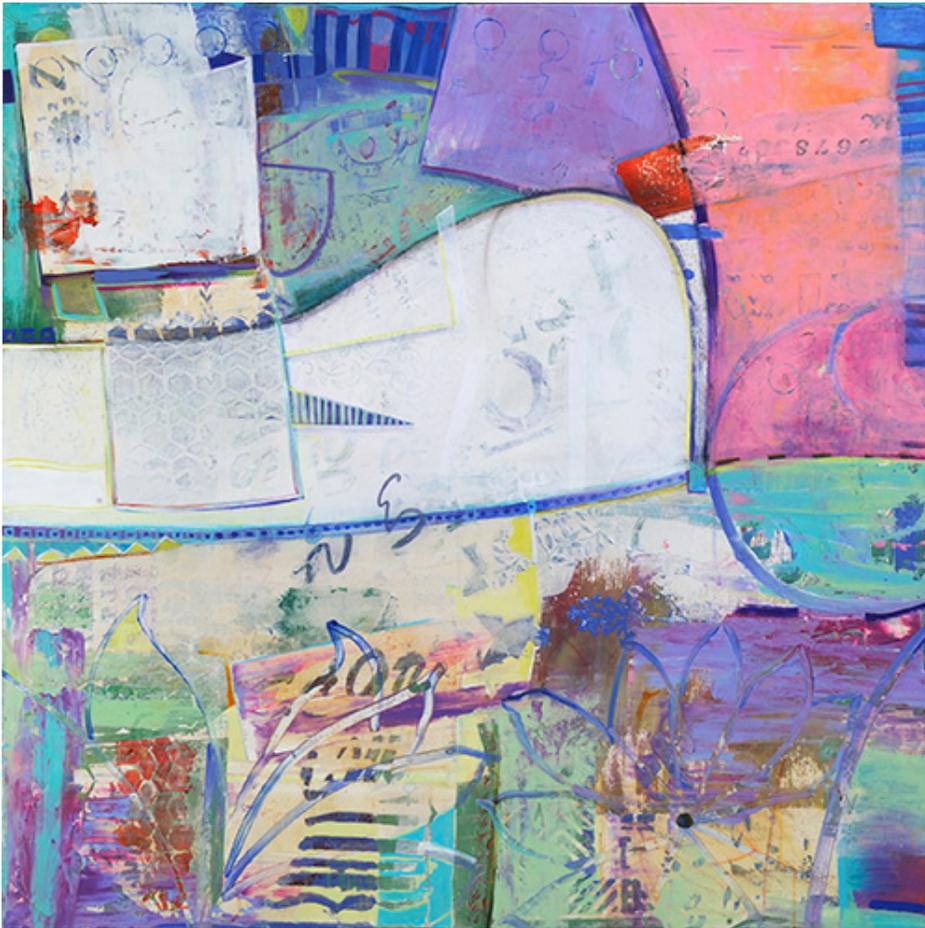
Elevation  
2015  
36 x 48 inches  
Acrylic, Enamel and  
Charcoal on Canvas



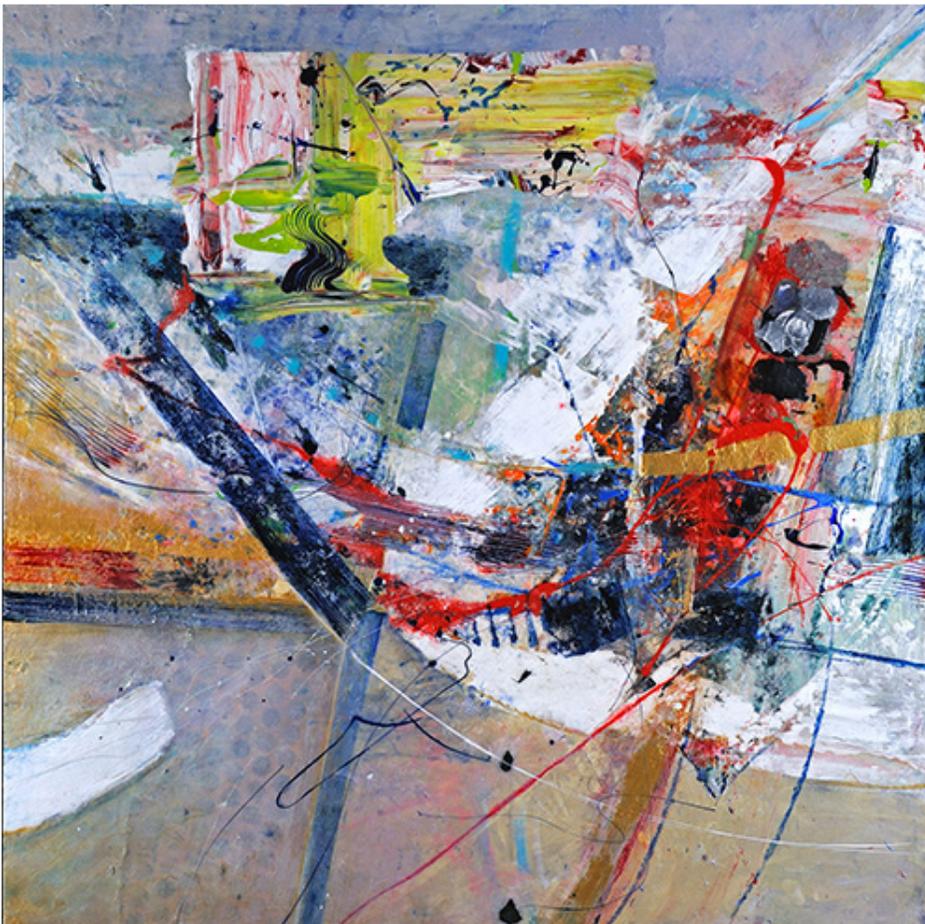
A Thousand Years  
2015  
48 x 48 inches  
Acrylic, Fabric, Charcoal  
and Glass Beads on Canvas



Blue Sky Opens  
2014  
48 x 48 inches  
Acrylic, Ink, and Latex  
on Canvas



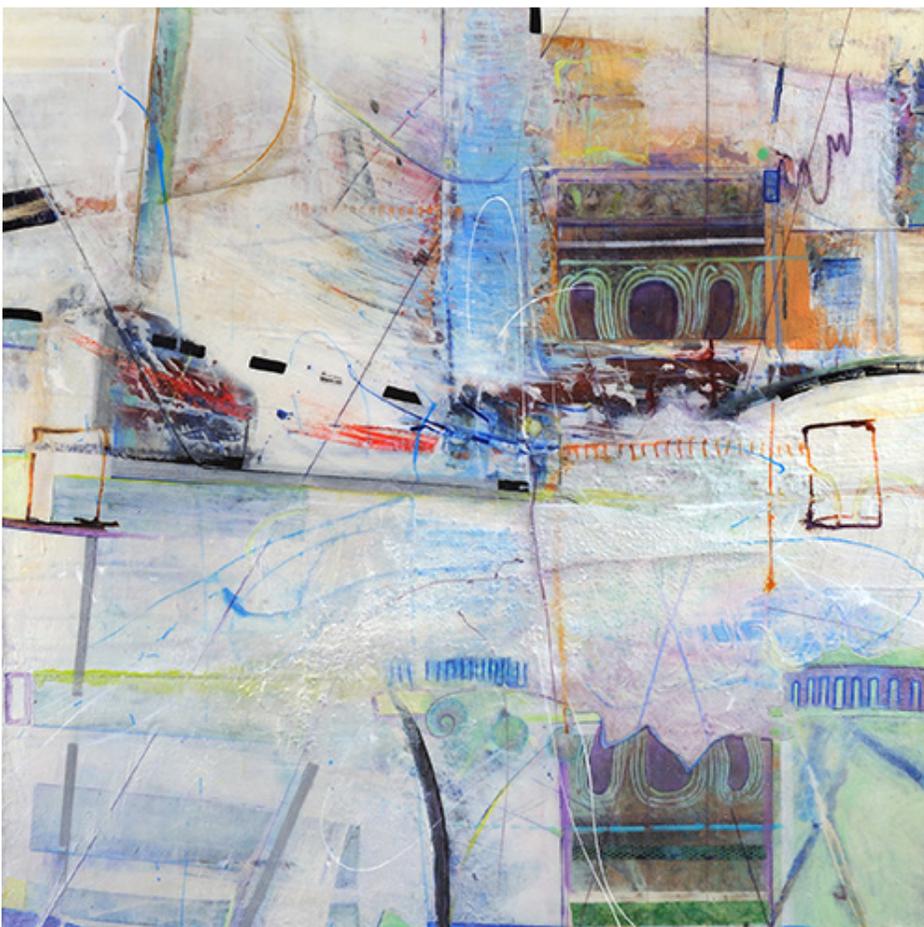
Reciprocity  
2015  
48 x 48 inches  
Acrylic, Marker and Fabric  
on Canvas



Energy Echo  
2014  
48 x 48 inches  
Acrylic, Ink, Latex and  
Fabric on Canvas



Moving Times  
2015  
48 x 60 inches  
Acrylic, Burlap, Charcoal,  
Glass Beads and Ink  
on Canvas



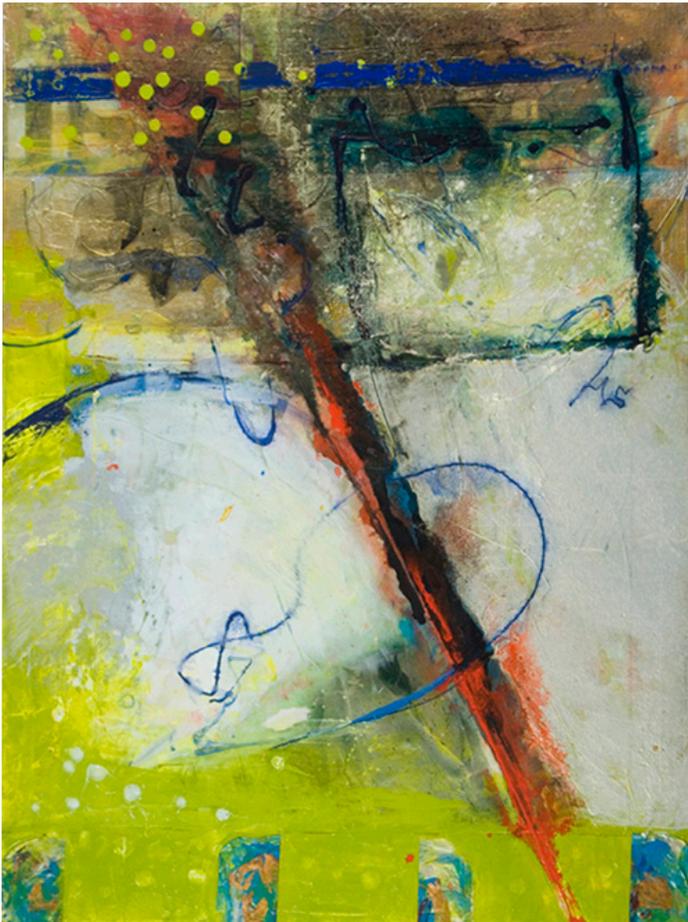
The Invisible  
2015  
48 x 48 inches  
Acrylic, Digital Collage,  
Thread, Glass Beads, Fabric  
and Latex on Canvas



Flash  
2013  
48 x 48 inches  
Acrylic and Latex  
on Canvas



Monde Materiel  
2013  
72 x 72 inches  
Acrylic, Garnet, Mica, Ink  
and Charcoal on Canvas



No Secret At All  
2010  
48 x 36 inches  
Acrylic, Latex, Charcoal,  
Sand and Ink on Canvas



Unity  
2010  
72 x 60 inches  
Acrylic and Latex  
on Canvas



Stratum  
2010  
40 x 40 inches  
Acrylic, Charcoal and Latex  
and Sand on Canvas



Winding Path  
2010  
30 x 44 inches  
Acrylic, Magnetic tape,  
Beads, Paper and Sand  
on Canvas



Shade  
2013  
60 x 36 inches  
Acrylic, Glass Beads and  
Latex on Canvas



Soft Sounds  
2011  
48 x 60 inches  
Acrylic and Charcoal  
on Canvas

# Anne Marchand

## Commentary

Abstract painting can thrust us into the unknown, immersing us in the midst of liminal visual and emotional experiences, without fixed name or context. This kind of art is full of risk and unexpected reward, asking of the viewer to take a fraught journey right along with the artist.

Anne Marchand's paintings transport us into virtual worlds that form themselves before our eyes. She presents visions of a reality that are alive with shifting space, moving color, and animated lines. These phenomena are embodied in the material reality of paint, along with a range of materials embedded in the work's surface.

In Marchand's work over the past ten years, the emotional range, poetic import, and inner structures have evolved significantly. What remains consistent is this artist's pursuit of a quality of mystery and sensuousness in ever-changing scenarios of transformation.

A decade ago, Marchand's work was strongly inflected by emphatic gestures, implying cosmic horizons and elliptical orbits. In the past five years, the paintings have developed with a great sense of expressive freedom and formal invention. Arcing lines of energy and an underlying sense of geometry are now constantly being interrupted by new, intervening passages of color and form.

For Marchand, the imaginal domains that she creates are made of disparate impulses, which together realize a new, exuberant experience. As in a dream, one sequence can overtake the previous one, with hints of imagery and directional signs persistently making themselves known. We can think of these paintings as evocations of the artist's consciousness, infused with the physicality of the body, the call of memory, and the sensation of color.

In recent works, paint appears in thick swaths, thin veils, rivulets, and in flows of enamel, ink, and acrylic. The interacting of differing viscosities forms liquid fields, reminiscent of weather systems and of biological growth. Marchand allows the poetic association in her paintings to arise naturally from the transit between above and below, the winding path, and the dissolving structure. There are the smaller incidents of patterned fabric, glass beads, along with stenciled words and diagrammatic images. And enlivening everything is color, emerging in multifarious ways: like a blush in a cloud, a tint in water, a harmonic chord, or a glowing fire.

**John Mendelsohn**

# Anne Marchand

## Biography

Anne Marchand was born in New Orleans in 1950 and her early interest in art was nurtured during her Catholic grade school years and later in high school. She went on to major in art at Auburn University, graduating with a BA in 1971, and then earned an MFA from the University of Georgia in 1975. Her early artistic focus was the figure, and she was especially drawn to the work of Francis Bacon for his expressive paintings of the human body.

Marchand's other early influences include 20th century modernist painters, the Abstract Expressionists, and the work of Carl Jung, with his reflections on dream imagery and psychological states. She credits her upbringing in New Orleans for her sensitivity to, "a sense of awe at the power and majesty of nature." The art of other cultures has been an important inspiration, particularly the petroglyphs and the sacred practices of the Native Americans of the Southwest, which informed three series of works and related exhibitions in the 1980s.

During the 1990s, Marchand worked in a variety of mediums on paper in loose gestural strokes, using symbols from the Southwest, nature, and dance movements. In 2001, she won a commission for a public art project in Washington, DC (she has lived there since 1978), a large-scale mural based on her Cityscape paintings, and other public projects would follow.

In 2005 Marchand's Ellipsis paintings, with their arcing lines and vivid color, expressed her desire to create "cosmoscapes", inspired by deep space. Mystical themes came to the fore in the paintings, stimulated by readings by Garcia Lorca, Kandinsky, and Rumi. Travel to India brought a range of new color palettes and fabrics that she incorporated into her work.

Beginning in 2010, Marchand began experimenting in paintings with acrylic mediums and interference and pearlescent pigments. With these materials, qualities of radiance and light became active metaphors reflecting an inner state of being. Images of planets from the Hubble telescope inspired the painter to introduce circular imagery into her work. The nebulas and galaxies suggested biological structures, and Marchand realized the connection between space and the body as manifestations of the same universal energy.

In a series of small works beginning in 2013, Marchand investigated layering paint and other materials embedded in the surface. At the beginning of 2016, with a residency at the Project Space in Mt. Rainier, MD, her work increased in scale, using a process driven by the flow of liquid paint. The new work is underpinned by a structure of geometric fabrics embedded under translucent paint, anchoring paint and charcoal marks, thread, glass beads, and other elements.

Marchand has exhibited her work extensively in solo exhibitions at Wallace Wentworth Gallery, Washington, DC; Montgomery College, Silver Spring, MD; Green Chalk Contemporary, Monterey, CA; Zenith Gallery, Washington, DC; and in group exhibitions at Washington Project for the Arts, Washington, DC, Porter Contemporary, New York; Blackrock Center for the Arts, Germantown, MD; and McLean Project for the Arts, McLean VA.

# Anne Marchand

## Artist Statement

The current body of work is a group of 72"x72" paintings that employ a wide variety of materials and processes. These new paintings grow out of an earlier series that was inspired by photographs of galaxies and nebulae seen through the Hubble telescope. The images suggested a connection between deep space and inner space of the human body – it is all the same energy in the macrocosm and the microcosm.

The recent paintings' larger scale allows for experimenting freely with poured paint, along with using combs and scrapers. In the act of painting, a rush of receptivity has liberated the intellect from preconceived forms. Out of this process emerged a sense of natural forces and of topography, revealing themselves in the jetties, swirls and rivulets of paint. Other materials, such as tree bark, glass beads, sand, and Indian silks are layered in the paint, connecting the work both to nature and to other cultures.

The paintings' abstract appearance reflects a range of perspective: images of deep space, views from airplanes and automobiles, perceptions of natural and man-made textures and patterns, along with their emotional resonances, all distilled together. During the process of painting a new insight is released, which the artist relates to the poet Garcia Lorca's vision of duende, the soulful response to a work of art, infused with earthiness, the irrationality, and existential vulnerability.

There is a geometry underpinning the paintings, with a work's ground initially marked with a pencil, marker, or thread, breaking it into divisions. At times the surface is inscribed intuitively, after the paint is poured. Color is indispensable in achieving the emotional quality in the work. In the newest paintings, patterns are stenciled on the surface or in the printed fabrics that are overlaid with translucent paint.

The artist's intention is to actualize beauty and joy in the tangible form of a painting. These works invite the visual vibration in the eye of the viewer, along with their sense of wonder, introspection, and imagination.

# Anne Marchand

## Resumé (Selected)

### SELECTED SOLO EXHIBITIONS

- 2014 Green Chalk Contemporary, Anne Marchand: Vision of Myth, Monterey, CA
- 2014 Green Chalk Contemporary, Anne Marchand: Threads, Monterey, CA
- 2013 Emerge Fine Art, Illumination, NC
- 2013 Evolve Urban Arts Project, Anne Marchand @ Evolve, Washington, DC
- 2011 Montgomery College, Of Shining Worlds, Curated by Claudia Rousseau, Silver Spring, MD
- 2010 Vornado/Charles E. Smith, Luminous Exhibition, Arlington, VA
- 2007 Art 17 Gallery, Anne Marchand Intonation / Geometry of the City, Washington, DC
- 2006 Zenith Gallery, Ellipsis, Washington, DC
- 2005 Joe Wilcox Fine Arts, Anne Marchand: Ellipsis, Sedona, AZ
- 2003 Zenith Gallery, Play Ground Series, Washington, DC
- 2000 Zenith Gallery, Vibrations, Washington, DC
- 1999 Adams National Bank, Anne Marchand, Washington, DC
- 1997 Mt. Vernon College, Works on Paper, Washington, DC
- 1994 Adams National Bank and Zenith Gallery, A Decade of Painting by Anne Marchand 1984-1994, Wash., DC
- 1992 Zenith Gallery, Oil Paintings, Washington, DC.
- 1987 Wallace Wentworth Gallery, Stations, Washington, DC
- 1985 Blom & Dorn Gallery, Anne Marchand New Work, New York, NY
- 1984 Connecticut College, Manwaring Gallery, Anne Marchand, New London, CT

### SELECTED GROUP EXHIBITIONS

- 2016 "Athenaeum Invitational," Alexandria, VA (2015. Juror: Jack Rasmussen, Director, Katzen Arts Center, Washington, DC)
- 2015 "Looking Forward, Looking Back, 15 Years of Millennium Arts Salon," Brentwood Arts Exchange, MD  
"Strictly Painting 10," McLean Project for the Arts, McLean, VA (Juror: Vesela Sretenovic, Senior Curator of Modern and Contemporary Art, The Phillips Collection, Washington, DC)  
"The Cosmos at the Cosmos," Cosmos Club, Washington, DC (curated by Lenore Miller, Chief Curator of The Luther W. Brady Art Gallery, GWU, Washington, DC)
- 2014 "Into the Void," Porter Contemporary, New York, New York
- 2013 Heurich Gallery, Washington, DC (two-person exhibition)  
"Abstraction at its Best," Featured Artist, Capitol Arts Network, Rockville, MD  
Boston International Fine Art Show, Emerge Fine Art, Boston, MA (2014)  
Affordable Art Fair, Alida Anderson Art Projects, New York, NY (2014, 2015)  
Three-Person Exhibition, Blackrock Center for the Arts, Germantown, MD  
"Drink to Me, a tribute to Picasso," Porter Contemporary, New York, NY
- 2012 "Something and Nothing: Activating the Void," McLean Project for the Arts, McLean, VA  
"In the Arms of Morpheus," CCBC Dundalk, K Gallery, Baltimore, MD  
"Innovations," juried exhibition, Dowd Gallery, SUNY, Cortland, NY
- 2011 "Splash!" Porter Contemporary, New York, NY  
"Refresh," Longview Gallery, Washington, DC
- 2010 "Ten Artists for Ten Years," Millennium Arts Salon, Sumner School Museum and Archives, Washington, DC  
"Members Show," Hillyer Art Space, Washington, DC (curated by Lou Stovall)  
"Mid Atlantic New Painting," University of Mary Washington, Fredericksburg, VA
- 2009 Group Exhibition, Raandesk Gallery, New York City, NY
- 2008 "Transformer Gallery Annual Auction & Benefit," Washington, DC (2009, 2010, 2014, 2015, 2016)  
"Rawls National Juried Exhibition," Rawls Museum Arts, Courtland, VA (Juror: Nancy Sausser, Director, McLean Project for the Arts, McLean, VA)
- 2007 "Artists Council Annual National Juried Exhibition," Palm Springs Art Museum, CA (Juror: Jan Adlmann)  
"Déjà Vu, Invitational," Arlington Arts Center, Arlington, VA
- 2004 "WPA Select," Washington Project for the Arts, Arlington, VA (2014)  
"Art MD, Biennial Exhibition," Howard County Center for the Arts, Ellicott City, MD

# Anne Marchand

## Resumé (continued)

### COLLECTIONS

DC Commission on the Arts and Humanities, Art Bank, Washington, DC (Public Art Commissions)  
Crystal City Business Improvement District, Arlington, VA (Public Art Commissions)  
Akridge, Washington, DC (Commission)  
IBM, Bethesda, MD  
Kaiser Permanente, Washington, DC  
Marriott Marquis Washington Art Collection, Washington, DC  
National Association of Homebuilders, Washington, DC  
The Washington Post, Washington, DC  
US Trust Company, Washington, DC

### Awards and Honors

2016 DC Commission on the Arts and Humanities Artist Fellowship, Washington, DC (2014, 2009)  
2011 ARTslant Showcase Winner, New York, NY (2014, 2015, 2016)  
2004 Liquitex Artist of the Month Award, November  
2003 CAP/MEX EX Residency Grant, Mexico, Mid Atlantic Arts Foundation, Baltimore, MD  
Best in Show Award, "DC Zone," Foundry Gallery, Washington, DC (Juror: Alec Simpson)  
Visions Award, Committee of 100 on the Federal City, Westminster Playground & Mural, Washington, DC  
1987 First Prize, "Other Horizons Exhibition," Strathmore Hall Arts Center, Rockville, Maryland,  
Juror's Award, "Painting '87," Arlington Arts Center, Arlington, VA, (Juror: Barbara Haskell)

### Education

Auburn University, Auburn, AL, Bachelor of Fine Arts 1971  
University of Georgia, Athens, GA, Master of Fine Arts 1975

# Exhibition Fact Sheet

## Anne Marchand

### *Vitality and Mindfulness at Play: Anne Marchand's Recent Abstractions*

In Anne Marchand's recent works, paint appears in thick swaths, thin veils, rivulets, and in flows of enamel, ink, and acrylic. The interacting of differing viscosities forms liquid fields, reminiscent of weather systems and of biological growth. Marchand allows the poetic association in her paintings to arise naturally from the transit between above and below, the winding path, and the dissolving structure. There are the smaller incidents of patterned fabric, glass beads, along with stenciled words and diagrammatic images. And enlivening everything is color, emerging in multifarious ways: like a blush in a cloud, a tint in water, a harmonic chord, or a glowing fire. There is a geometry underpinning the paintings, with a work's ground initially marked with a pencil, marker, or thread, breaking it into divisions. At times the surface is inscribed intuitively, after the paint is poured. Color is indispensable in achieving the emotional quality in the work. In the newest paintings, patterns are stenciled on the surface or in the printed fabrics that are overlaid with translucent paint.

NUMBER OF OBJECTS:	25 paintings on canvas. Sizes, dates and media featured on pdf presentation ( <a href="http://www.ktcassoc.com">www.ktcassoc.com</a> , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	Approximately 200-250 running feet.
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance of 50% of retail value, in-transit and on-premises.
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all shipping and insurance for the exhibition and cover all related costs. This will include full responsibility for delivery to venue following and return to artist at the conclusion of the exhibition. Work must be fully insured during transport and on premises.
COMPLEMENTARY SUPPORT MATERIALS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card, 200 complementary catalogues, and museum wall text. All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.

# Exhibition Fact Sheet

## Anne Marchand

### CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

### CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

### Contact and additional information:

Katharine T. Carter	518-758-8130
Katharine T. Carter & Associates	fax 518-758-8133
P. O. Box 609, Kinderhook, NY 12106-0609	ktc@ktcassoc.com



**For exhibition inquiries contact Katharine T. Carter & Associates**

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