



Gerry Tuten

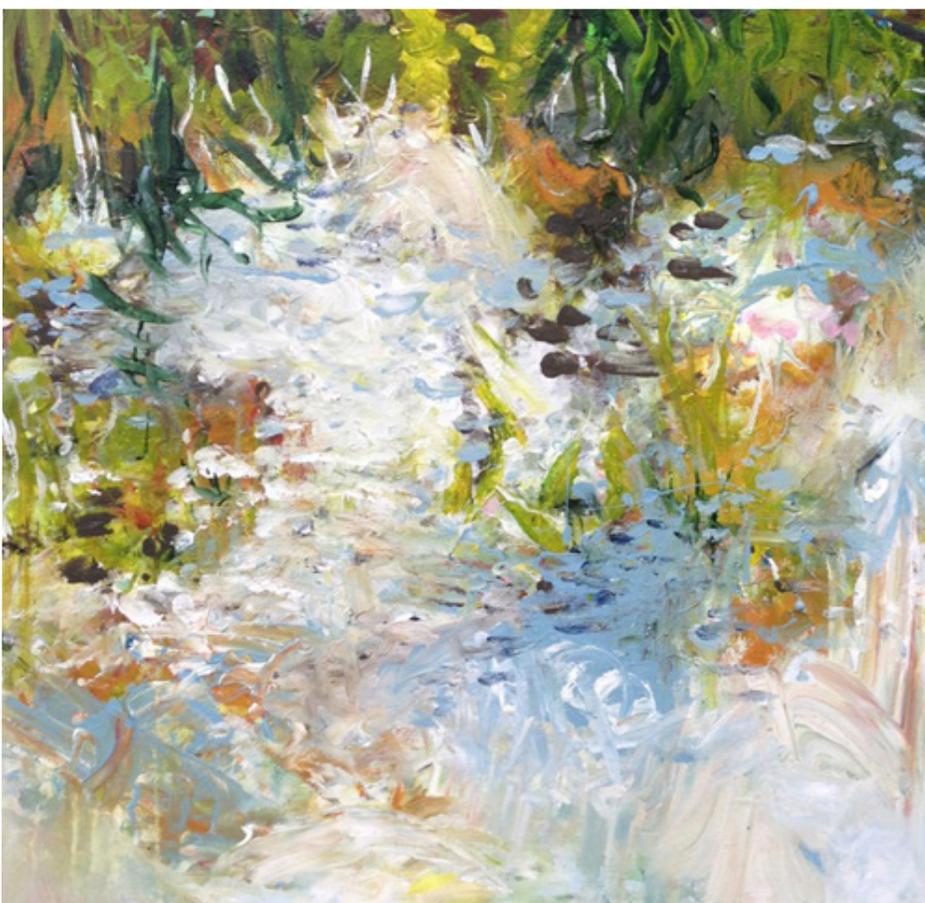
Paintings



Night Sea, 2013, 48 x 48 inches, acrylic on canvas



Space
2013
acrylic on canvas
72 x 72 inches



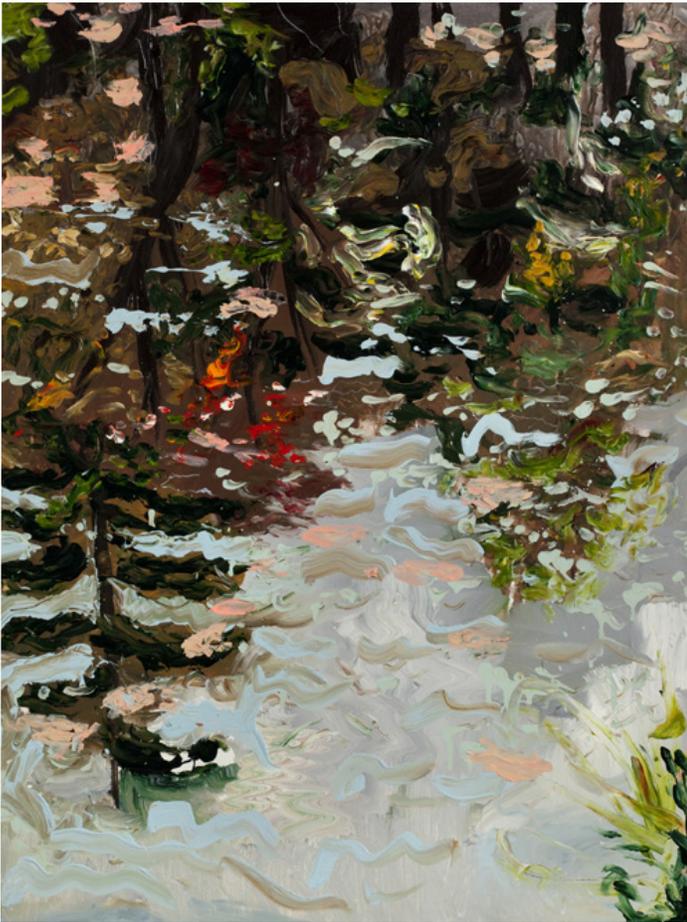
Untitled Reflection
2013
acrylic on canvas
22 x 24 inches



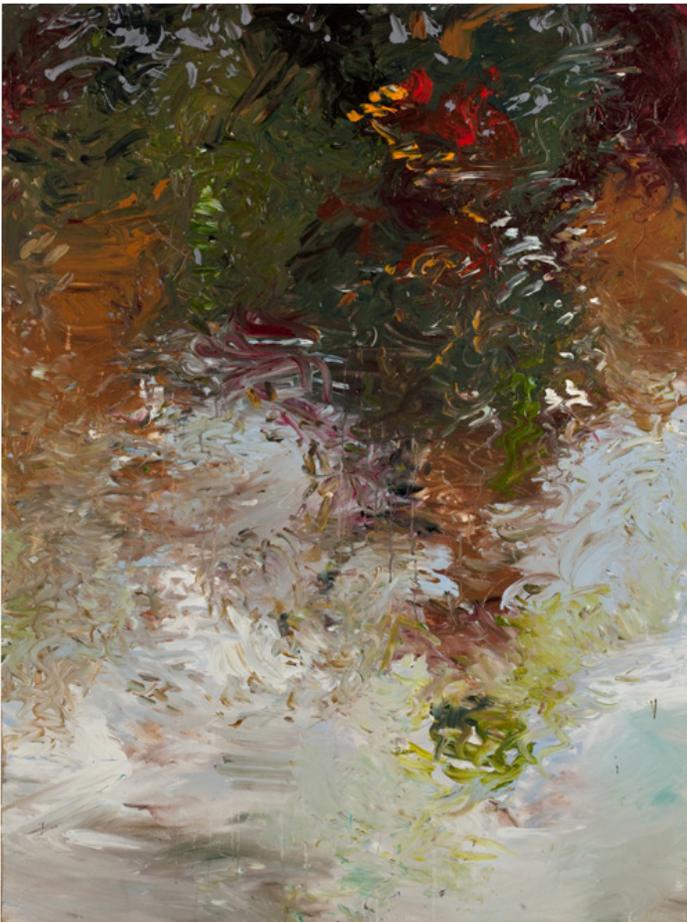
Sea Fever
2013
acrylic on canvas
40 x 32 inches



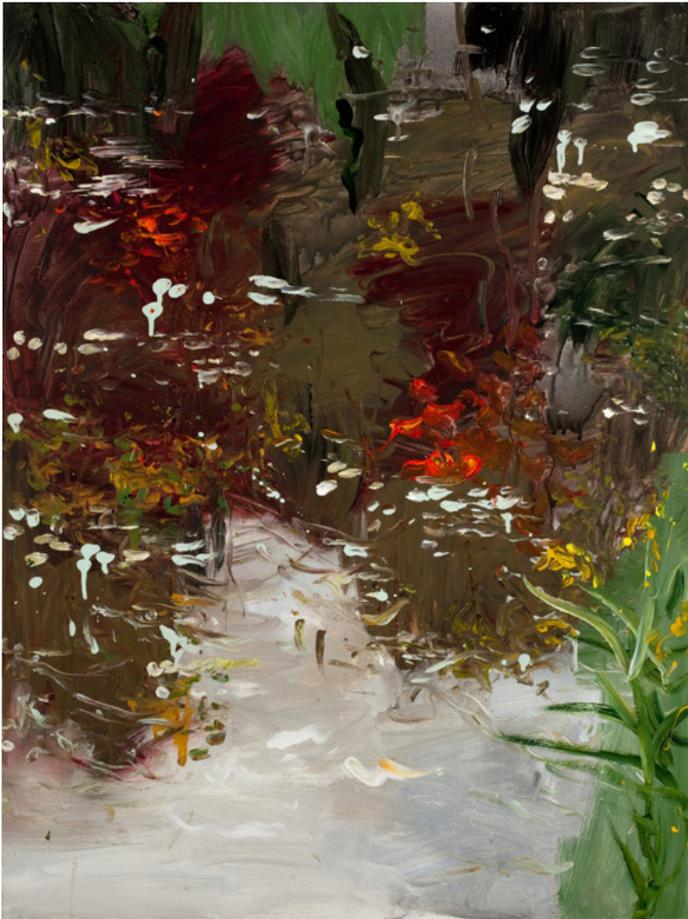
Sea Fury [diptych]
2013
acrylic on canvas
40 x 64 inches



September Reflection II
2012
acrylic on canvas
40 x 30 inches



September III
2012
acrylic on canvas
48 x 36 inches



September I
2012
acrylic on canvas
40 x 30 inches



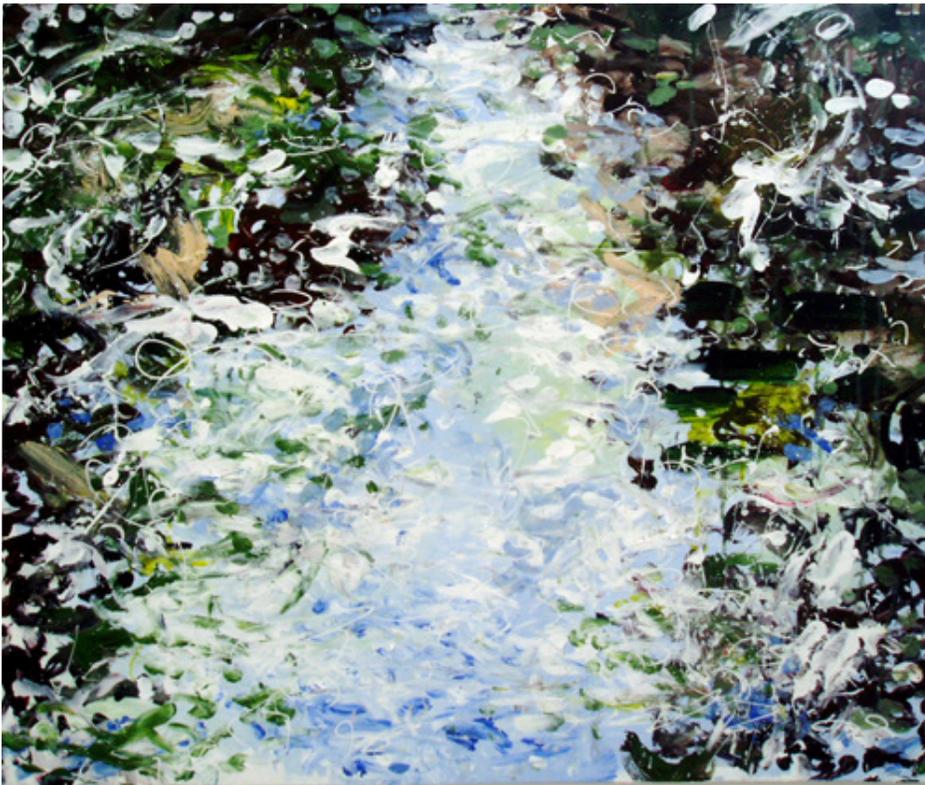
Beyond Pond Reflection
2013
acrylic on canvas
48 x 36 inches



Pennsylvania Woods
2013
acrylic on canvas
36 x 48 inches



Pond Remembered III
2013
acrylic on canvas
34 x 42 inches



Water Surface
2011
acrylic and whiteout on
paper
23 x 28 inches



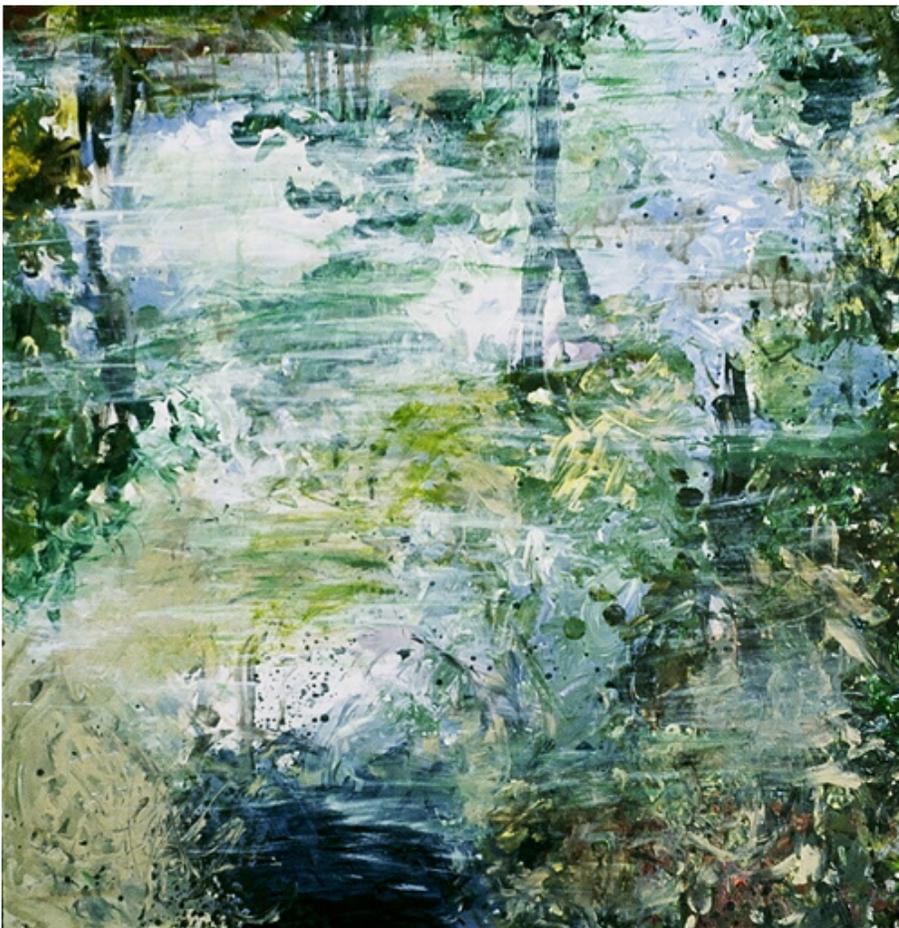
Warm Pond
2011
acrylic on paper
22 x 23 inches



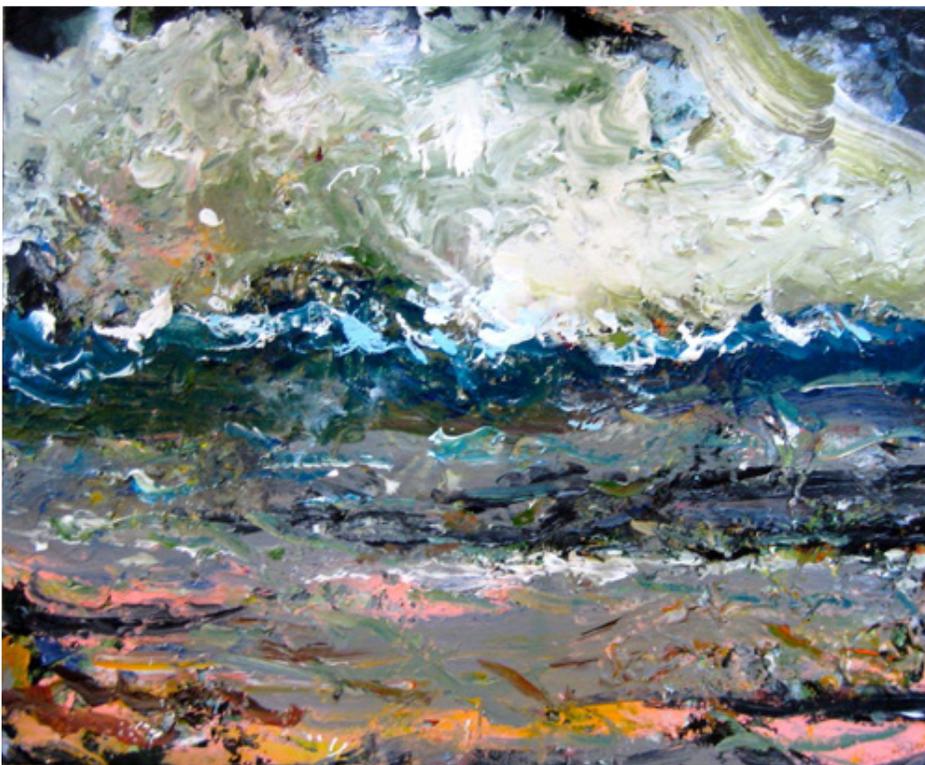
Landscape Origin 1
2013
acrylic on canvas
24 x 24 inches



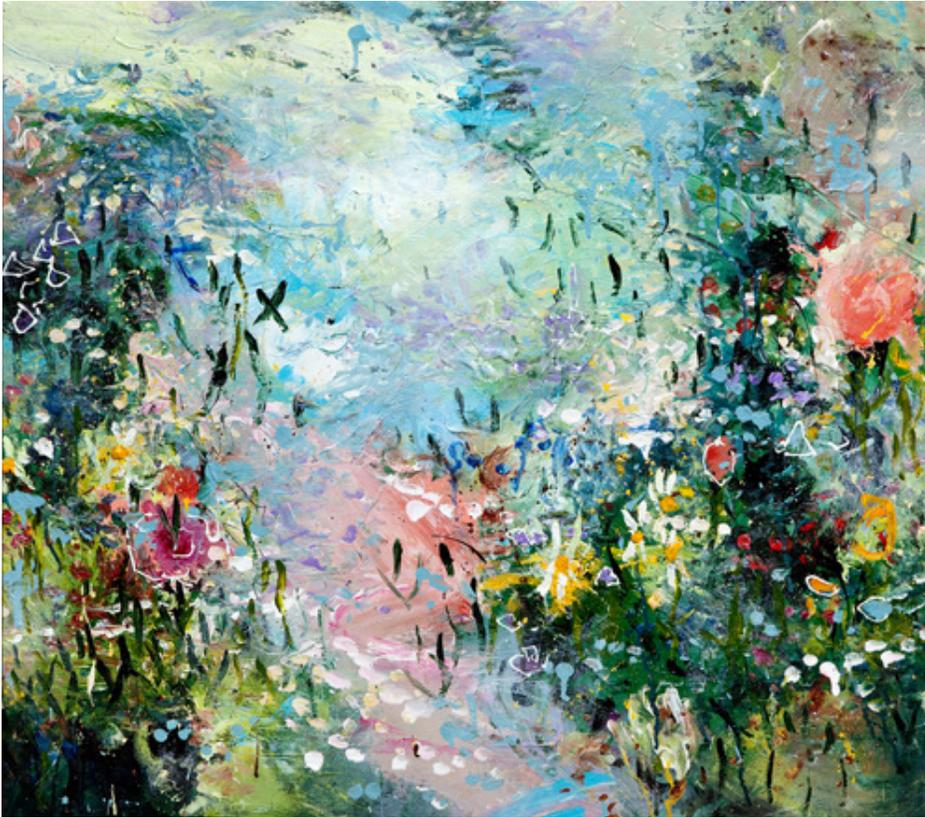
Summer Garden
2011
acrylic on paper
22.5 x 29 inches



June Reflection #2
2009
acrylic on paper
22 x 22 inches



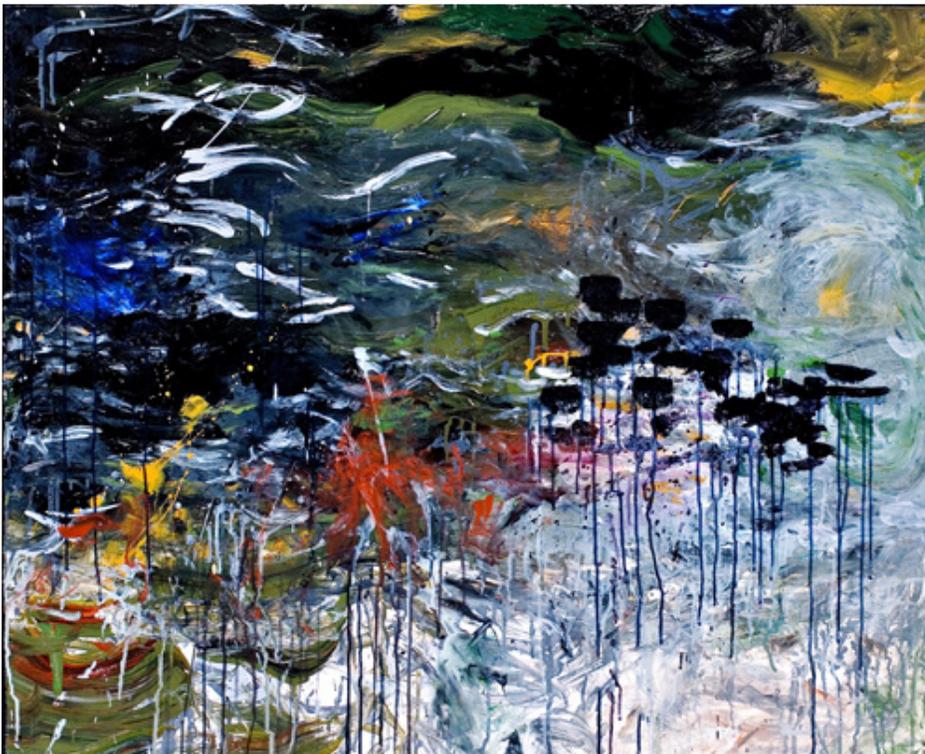
Sea 3
2010
acrylic on canvas
20 x 24 inches



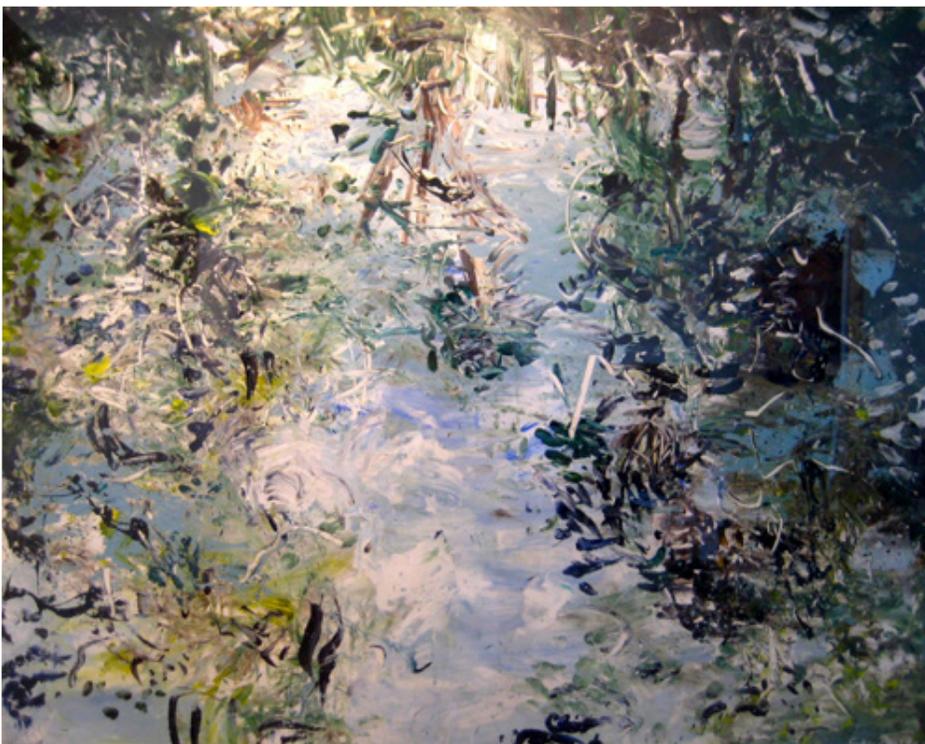
Merview
2010
acrylic on denim
30 x 34 inches



Cold Creek
2010
acrylic on canvas
48 x 48 inches



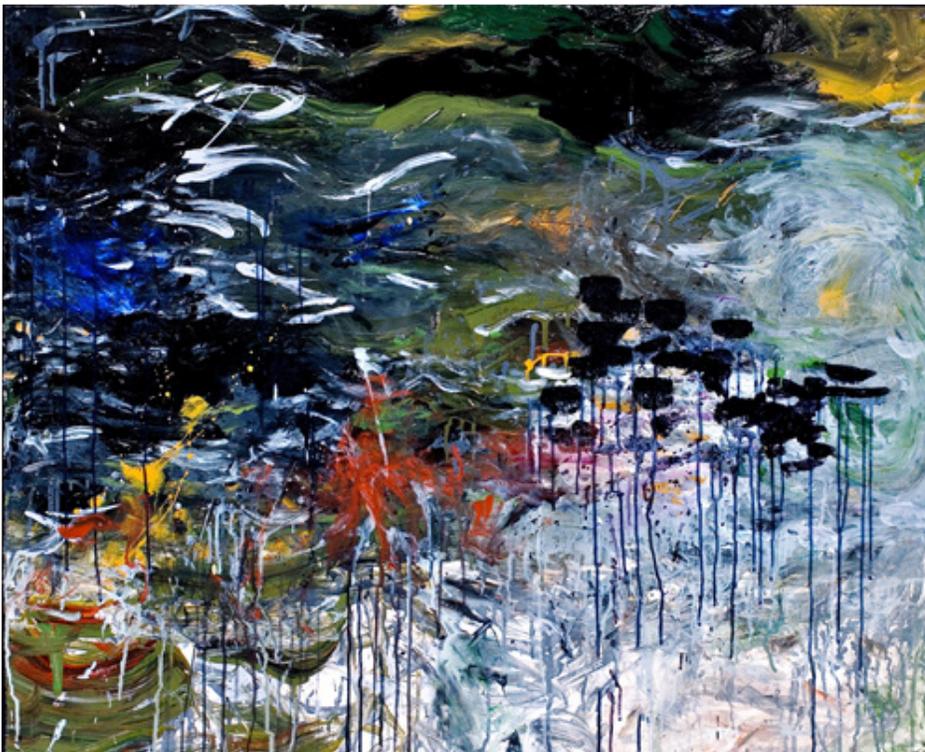
Into the Pond
2008
acrylic on paper
34 x 45 inches



Pond Life II
2008
acrylic on paper
40 x 52 inches



Reflection 1
2007
acrylic on canvas
45 x 45 inches



Into the Pond
2008
acrylic on paper
34 x 45 inches

Gerry Tuten

Commentary

A moving, quaking, scintillating energy animates Gerry Tuten's paintings. They appear to be forming themselves before our eyes, while describing a natural world that is unfixed and made unfamiliar by the artist's intimacy with it.

This closeness is not just a matter of distance – Tuten paints both details and expanses of woods and water. Rather, the sense of intimacy in her work arises from her immersion in the environment she paints. Tuten is in the scene rather than observing it, and as viewers we are similarly surrounded by nature. Visually, the painting focuses our attention, giving us no escape from the immediacy of the phenomenon before us. Tuten paints with a kind of knowing abandon, staying connected to the visible while infusing it with her own physicality and spirit.

The paintings engage a range of subjects and perspectives, beginning with the artist's on-going series of water and reflections. As viewers, we are often looking down at a section of lake or stream, our vision engulfed by it. In these paintings, the world is made strange – reflected trees hang from above, rippling water becomes moving color, and light transforms into an independent entity.

In the painting *Cold Creek*, trees reflecting across the water are disembodied brush strokes, and bouncing spots of light rise off the surface. The work is a strong, abstract experience of nature as life in constant change. In *September Reflection I*, the scene changes to autumnal hues, with both massed light and flickering highlights that are both bright reflections and evidence of the artist's touch. *Water Surface* focuses on an explosive opening of water reflecting the sky, bordered by trees and enlivened by dabs of blue and white.

Tuten's sea paintings are a caldron of roiled energy, with the image emerging from a welter of thickly painted brush strokes. They suggest that we are witnessing both a source and an expression of primal impulses. The artist's sky and flower paintings have a kind of lightness of spirit, as if in these scenes the artist can realize a kind of relief and release. An especially haunting work is *Spring Dream*, with its darkening wind-blown sky of thinly painted strokes, above which float two small clouds. We realize that throughout this artist's paintings is a strong undercurrent of emotion manifested in the gestural mark-making, produced by the hand, brush, and other tools. The paintings embody a range of feelings, from turmoil and fury to tranquility and wonder. Instead of symbolizing these states, they are conveyed directly through the movement of paint on canvas.

In Tuten's abstract works she brings together the various currents of her work. There is a sense of space, the free play of color, and the organic in symbolic form. And there is the feeling that these works attest to the energy of life in all its particularity and to an expansive reality that lies behind the appearance of things.

John Mendelsohn

Gerry Tuten

Biography

Gerry Tuten's paintings are deep encounters with the natural world. She paints woods, water, and sky with a physical vigor that reflects her spirited engagement with the environment and her urgent pursuit of personal expression.

Tuten was born in 1941 in Pittsburgh. Her early interest in art led her to study interior design at the Parsons School of Design in New York, where she received a BFA in 1964. After working in interior design, in 1968 she spent a year traveling the world, with extended stays in France and India. Tuten studied metalsmithing at the University of the Arts in Philadelphia, where she made small sculptures using plasma arc welding. During Tuten's years at the Tyler School of Art, she created both metal and soft sculpture, receiving her MFA in 1973. She is a certified yoga teacher and lives in Villanova, PA.

In the early 1990s, Tuten focused her energies on studying intuitive process painting, a practice for accessing thoughts and feelings by directly working with paint. This method of self-discovery became part of the artist's approach to depicting the natural world. Tuten has stated that in her work, "abstraction and representation flow into each other", and that rather than being a copy of nature, her "paintings reflect the joy of being in nature."

In the late 90s, the artist began working on long rolls of paper, creating monumental works with bold colors, gestural paint handling, and a wide range of living forms including insects, bird, fish, and butterflies. These works were followed by two years of paintings on paper that focused on abstract shapes, organic images, and the figure. In 1990, Tuten started painting outdoors, in the landscape of Pennsylvania.

The artist has painted the natural world over the past two decades, focusing on water reflecting the sky and trees, dense forests, seascapes, and flowers. Often a work done on site can serve as the basis for a series produced in the studio. A series of paintings begun in 2009 introduced a more abstract approach, combining a sense of open space, with moving color, symbolic images, and words. These paintings reflect Tuten's statement: "My intention for the work is that it connect with others at the deepest level of feeling, to bring awareness and consciousness to beings and in this process, to bring healing, love and light."

Tuten has had solo shows at Atlantic Gallery, New York; GoggleWorks Center for the Arts, Reading, PA; Pagus Gallery, Norristown, PA; Waverly Heights Gallery, Gladwyne, PA; Miss Porter's School, Farmington, CT; Commerce Square, Philadelphia; and Carspecken Scott Gallery, Wilmington, DE. In 2014, she will have solo exhibitions at Gallery 919, Wilmington, DE and The Villanova University Art Gallery, Villanova, PA. Her group exhibitions include Woodmere Art Museum, Philadelphia, PA; Wayne Art Center, Wayne, PA; Cheltenham Center for the Arts, Cheltenham, PA; and Samuel S. Fleisher Art Memorial, Philadelphia.

Gerry Tuten

Artist Statement

This body of work was made over the past six years and includes paintings that reflect both the natural world and the artist's inner life. They exist in a zone where abstraction and representation shade off into each other, through the use of bold colors, earthy textures, and gestural brush strokes.

Intensely curious, the artist explores the micro and macro levels of the natural ecology. A painting done on site, in the woods or by a lake or stream, can serve as the basis for a series of works produced in the studio. In creating a painting, once a visual structure for the image is established, it begins to fragment, with the artist transferring her joy, excitement, and sense of freedom directly to the canvas.

At this point in a painting, the artist allows herself to break all the rules, and surrender to the process. Trusting her intuition, she is able to let go of any expectations of what a work of art should look like, and allow the medium of paint to speak. Distilled out of movement and change, the painting emerges as a gift.

Through close observation, this work is immersed in the natural world in myriad ways, through trees, flowers, insects, and birds. With spontaneous and direct mark-making, the artist's actions stay ahead of her conscious mind. Her physical engagement with organic forms and the visceral qualities of paint expresses the abundance and beauty of nature, and the delight that she takes in it.

The aim in this work is a constant search for the energies of nature, and to dissolve the separation between things and expression. These paintings are the record the artist leaves behind of her journey into spirit, and in gratitude for life.



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