



Rebeca Calderón Pittman

Paintings and Drawings



Suspension and Precipitation, 2016, Acrylic and ink on board, 24 X 40 inches



Wax Pineapple
2016
Acrylic and ink on board
24 X 40 inches



Tapestry
2016
Acrylic and ink on board
24 X 40 inches



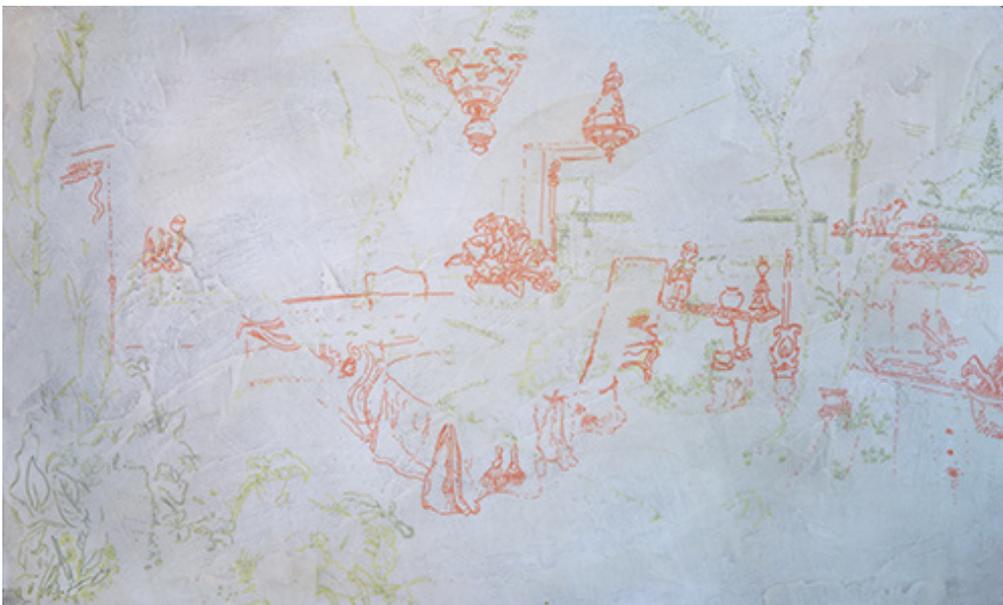
La Ruina
2016
Acrylic and ink on board
24 X 40 inches



Empty Strokes
2016
Acrylic and ink on board
24 X 40 inches



Circles of Love
2016
Acrylic and ink on board
24 X 40 inches



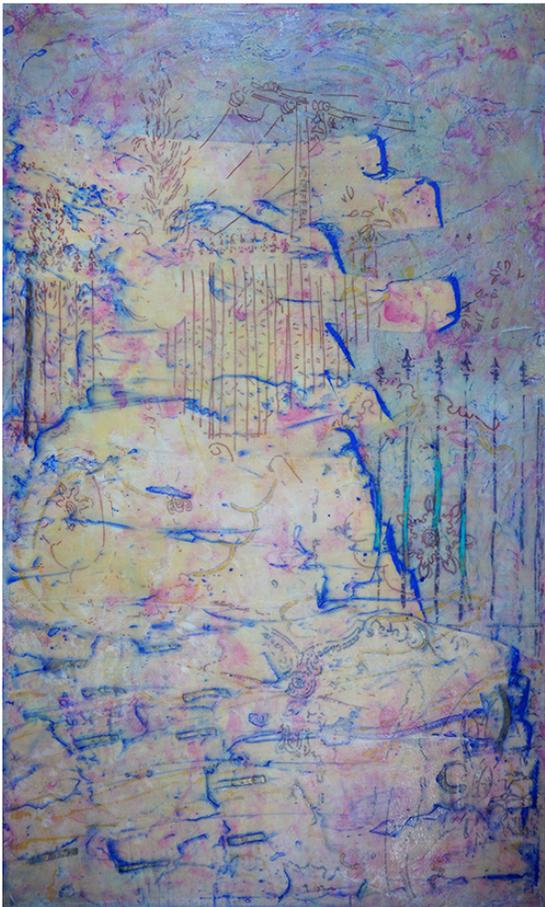
Three Lambs
2016
Acrylic and ink on board
24 X 40 inches



Lacoste
2016
Acrylic, watercolor and ink
on canvas
54 X 32 inches



Pretty Duckling
2016
Acrylic, watercolor and ink
on canvas
54 X 32 inches



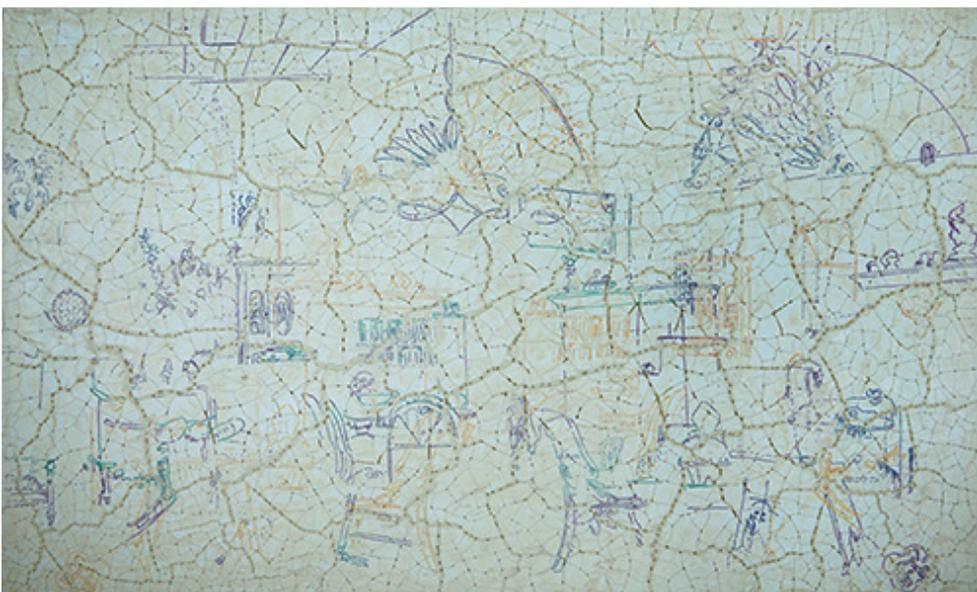
Let there be light...
2016
Acrylic, watercolor and ink
on canvas
54 X 32 inches



Conflation
2016
Acrylic and ink on board
40 X 24 inches



Invisible Font
2016
Acrylic and ink on board
40 X 24 inches



The Critic's Corner
2016
Acrylic and ink on board
24 X 40 inches



Twin Cypresses
2016
Acrylic and ink on board
24 X 40 inches



Kindling
2016
Acrylic and ink on board
24 X 40 inches



Where's my cell?
2016
Acrylic and ink on board
24 X 40 inches



Park and Play
2016
Acrylic and ink on board
24 X 40 inches



Gladiola
2016
Acrylic and ink on board
24 X 40 inches



Everything is Up
2016
Acrylic and ink on plexiglass
24 X 40 inches



Sterling Wings
2016
Acrylic and ink on plexiglass
24 X 40 inches



Golden Butte
2016
Acrylic and ink on board
24 X 40 inches



Hydrangeas
2016
Acrylic and ink on board
24 X 40 inches



Ultra
2016
Acrylic and ink on board
24 X 40 inches



The Great Majestic
2016
Acrylic and ink on board
24 X 40 inches



To the Departed
2016
Acrylic and ink on board
24 X 40 inches

Recombinant Drawings: 2010 – 2012



Life Elements
unique print
9 x 12 inches



Language of Patterns
unique print
9 x 12 inches



Eternity in an Hour
unique print
9 x 12 inches



Anatomy of Sharing
unique print
9 x 12 inches



Empty Freedom
unique print
9 x 12 inches



Harmonies of Air
unique print
9 x 12 inches



Path to Enlightenment
unique print
9 x 12 inches



Escape from Realism
unique print
9 x 12 inches



Intuitive Continuity
unique print
9 x 12 inches



Floating Things
unique print
9 x 12 inches



Being without Barriers
unique print
9 x 12 inches



Embracing Change
unique print
9 x 12 inches



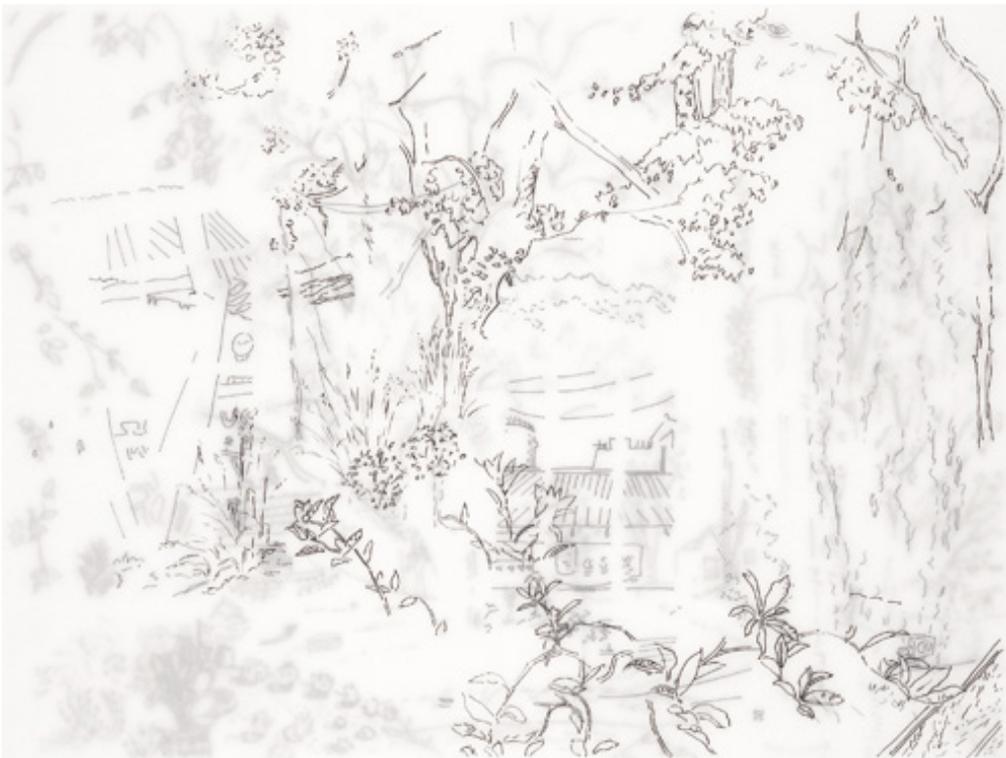
Remembering the Ruin
unique print
9 x 12 inches



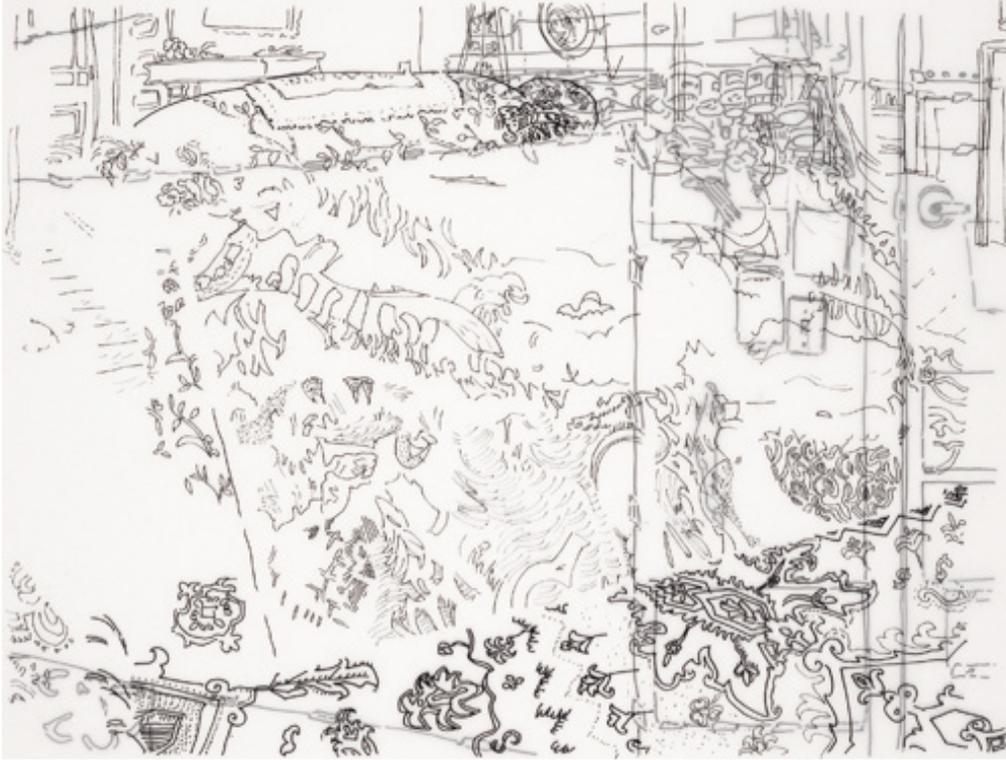
Framed Dream
unique print
9 x 12 inches



Heaven in a Wildflower
unique print
9 x 12 inches



As time flows...
unique print
9 x 12 inches



Cosmic Rhythm
unique print
9 x 12 inches



Windows on the Infinite
unique print
9 x 12 inches



Nuanced Reality
unique print
9 x 12 inches



New Beginnings
unique print
9 x 12 inches



What could have been...
unique print
9 x 12 inches



Grasses of Freedom
unique print
9 x 12 inches



Liberating Breeze
unique print
9 x 12 inches



Harmonious Clarity
unique print
9 x 12 inches



Empty Summer
unique print
9 x 12 inches



The Greatness of Little Things
unique print
9 x 12 inches



Tiny Thoughts of Greatness
unique print
9 x 12 inches



Painting without Barriers
unique print
9 x 12 inches



Bridge of Lightness
unique print
9 x 12 inches



Lightness of Living
unique print
9 x 12 inches

Rebeca Calderón Pittman

Commentary

Rebeca Calderón Pittman's artistic practice immerses us in an energized vision of reality. This immersion begins with the act of drawing and extends into a deep material and visual engagement with the mystery of painting.

Drawing for Calderón Pittman is not just a way of translating of form to page, but also of subsuming herself in the world around her. Her drawings are direct renderings from life, both in Cincinnati, where she has lived for the past twelve years, and in Guatemala, where she grew up. The descriptive contour lines of her drawings form a kind of tracing of the realm of things – rooms and furniture, landscapes and plants, electronic devices and cables. Pittman's interest in life is voracious and inclusive, with everything becoming potential subject matter for her to work with.

The current paintings have their origins in the Recombinant Drawings from 2011-2012. As their title implies, Calderón Pittman combined sheets of drawings from different settings to create a sense of life that is perpetually unfixed and unfinished. The drawings' radical layering, fragmentation, and displacement plunge the viewer into a matrix of contradictory temporal and spatial cues.

In the on-going series of paintings that Pittman began in 2016, the openness and space itself that are so essential to the drawings have become full and highly activated with color and physicality. Working in an ever-expanding range of techniques, the artist has found myriad ways of layering her drawings in a matrix of paint.

In the paintings, Pittman has primarily worked on masonite, but plexiglass has emerged as a new, provocative support. Fragmentary renderings are drawn directly with a marker or transferred to a painted surface via digital printing. A linear drawing may be translated into an image by engraving it into a painted surface, or into clear plexiglass, which then will cast shadows. Paint appears on both sides of the plexiglass, further challenging the viewer's understanding of the relationship of surface and space.

There is a wonderful sense of discovery in Calderón Pittman's engagement with the acrylic pigment – applied with a palette knife, or treated so that it becomes intensely cracked, or flooded as a liquid dispersion. These approaches result in richly colored and variegated visual fields that both hold and hide a network of images. We get the sense that in these works Calderón Pittman is finding a way to encompass a highly personal sense of the real, melding the act of remembering within a present that is constantly in a state of vibrant transformation.

– John Mendelsohn

Rebeca Calderón Pittman

Biography

Rebeca Calderón Pittman creates paintings and drawings by combining layers of reality. The artist melds together linear drawings of objects and settings with complex painted surfaces to create a visual poetry of memory and transformation.

Calderón Pittman was born in Guatemala City in 1961, and grew up there with her parents, who were missionaries. She was encouraged in her interest in art and attended private art classes through high school. She studied in an atelier in Paris, apprenticed with sculptor Galeotti Torres in Guatemala, and then majored in fine art at Anderson University in Indiana, graduating in 1985. After college, Calderón Pittman lived in Guatemala and developed her paintings while running an art gallery. After moving to the U.S. in 2004, she studied at the Savannah College of Art, graduating with an MFA in 2014.

After college Calderón Pittman worked with Guatemalan artist Juan de Dios Gonzalez, “who taught me how to see in a more poetic way...liberating me from the yoke of realism.” She also attended the Art Students’ League in New York, studying under Knox Martin for a year. He taught her a process-based style of drawing, in which “... I do not erase anything, and place each new line as a careful response to the ones that are already on the paper.” Calderón Pittman has noted her kinship with the work the French painters Matisse and Dufy, the latter particularly for his integration of space and linear imagery. She relates to contemporary artists, Christopher Wool and Albert Oehlen for their use of digital imagery in abstract painting.

Another important formative influence was the missionary work of Calderón Pittman’s parents. They valued the spiritual far above any material pursuits, and she learned to see her own artistic calling in a similar light. She has created an ongoing series of abstract paintings, Biblical Cities, which reflect actual sites, the stories set there, as well as the contemporary events happening in those locations.

Calderón Pittman has been drawing on a computer since 1994 and has used it to develop the imagery of her drawings and paintings. In 2010 she began the Recombinant Drawings, a series of intimate works that begin with closely observed drawings of interiors and exteriors using pen and ink. The artist created the drawings on separate layers of vellum, scanned them, and combined the images on a computer, finally yielding a composite drawing.

Calderón Pittman has described her recent abstract paintings as, “highly intuitive, process-based, and effected by chance.” The drawn, printed, or engraved linear imagery layers with complex strata of paint on board or clear plexiglass, that is scraped, treated so that it cracks, or flooded with liquid pigment. She calls these paintings “a navigable topography”, in which the viewer completes “the visual narrative with his or her own imagination.”

The artist has exhibited her work extensively in Guatemala, France, Japan, Chile, Mexico, Nicaragua, and the United States. Her solo exhibitions include the Anderson Center for the Arts, Anderson, IN; Fahm Gallery, Savannah, GA; Northern Kentucky University, Covington, KY; and Westheimer Gallery, Cincinnati, OH. Her work is part of Resonance & Memory, a group exhibition that continues to travel to institutions across the country.

Rebeca Calderón Pittman

Artist's Statement

The current paintings are a series primarily on board, but also on clear plexiglass. These paintings begin with making linear drawings in layers, rendered directly from life. These drawings, which depict a wide variety of objects and settings from both the U.S. and Guatemala, are the raw materials for the paintings. They are recombined in the computer, and then printed, drawn, or engraved onto a surface that has already been painted. This process is done in successive layers, and at times the drawing is buried and almost imperceptible under strata of color and texture.

The Recombinant Drawings, which were created from 2011-12, are the origin of the process used in the paintings. Each piece began with a realistic drawing on one or more sheets of vellum. As a drawing progressed, sections of the original scene might appear on a number of separate sheets. After several drawings were finished, each was separated into its parts, scanned, and combined with elements from other drawings. The final pieces vary in the complexity of the drawing – they can be saturated like a tapestry, or have a good deal of space to breathe.

The basic approach to the paintings is highly intuitive, process-based, and effected by chance. What might seem like an accident is used to develop unexpected possibilities when a layer is exposed by sanding or scraping. It is a way in which the artist tricks her own consciousness, looking for connections.

The artist regards her drawings and paintings as a navigable topography, one that is not tamed into a recognizably uniform system. The memories and resonances that they evoke are not part of a conscious effort, but come out unconsciously. She invites the viewer to enter into the paintings without preconceptions, looking at the lines, and completing the visual narrative with his or her own imagination. Perhaps they will find fragments that remind them of their own experiences or dreams.

Rebeca Calderón Pittman

Résumé - (Selected)

For full résumé please see: <http://www.rebecapittman.com/reacutesumeacute.html>

Selected Solo Exhibitions:

- 2017 Eclíptica - Galería El Túnel - Guatemala City - Two Person
- 2015 Rebeca Calderón Pittman - Anderson Center for the Arts, IN
- 2014 A Fragmented Abstraction - Thesis Exhibition, Fahm Hall Gallery, SCAD, Savannah, GA
Martin Weinstein & Rebeca Calderón Pittman - Martin Lett Gallery, Oxford, AL, Two Person
acrylic & ink - Westheimer Gallery, Cincinnati, OH
- 2013 Weinstein & Calderón Pittman - Joyce Goldstein Gallery, Chatham, NY
Illusion & Memory - Cultural Arts Gallery II, IUPUI, Indianapolis, IN
Recombinant Drawings- Northern Kentucky Univ. Art Gallery, Covington, KY
- 2010 Collision - Pop Revolution Gallery, Mason, OH - Two-Person
- 2009 Recent Paintings - Mango Arts Gallery, Mason, OH
- 2008 Biblical Cities -Pendleton Art Gallery, Newport, KY
- 2007 Ciudades bíblicas - Canton Exposición Art Gallery, Guatemala City
- 2006 Retrospective - The Bridge (Sponsor: Cincinnati Art Museum), Mason, OH
- 2004 Fuentes - Galería Casa Santo Domingo, Antigua, Guatemala
- 2000 Pancartas - Colegio Santo Tomas, Antigua Guatemala
- 1999 Rebeca Calderón - Centro Cultural El Sitio, Antigua Guatemala
- 1996 Pintura Reciente - Centro Cultural El Sitio, Antigua Guatemala
- 1992 Escapes - Studio i, Guatemala City
- 1990 Retrospectiva - Banco de Guatemala Art Gallery, Guatemala City
- 1987 Impresiones Cotidianas - Museo Popol Vuh, Guatemala City

Selected Group Exhibitions:

- 2017 Resonance and Memory - GC Art Gallery, University of Southern Maine, ME
The Essence of Landscape - Brick City Gallery, M.S. University, Springfield, MO
The Essence of Landscape - Irving Arts Center, Irving, TX
Geometría y Color, Arte en las Calles - Fundación Rozas Botrán, Guatemala City
- 2016 Building - Fitton Center for Creative Arts, Hamilton, OH 4 person show
Resonance and Memory - Michelson Museum of Art, Marshall TX
The Essence of Landscape - Biedenharn Museum, Monroe, LA
Arte en Mayo - Fundación Rozas Botrán, Guatemala City
Latinaria - The Other Art Fair, London, England
- 2015 Reencuentro - El Túnel Gallery, Guatemala
The Essence of Landscape - Fort Smith Regional Art Museum, AR
Arte en Mayo - Museo de Arte Moderno, Guatemala City
Amalgam - Birke Art Gallery, Marshall University, Huntington, WV
- 2014 Resonance and Memory - Elga Wimmer Gallery, New York City, NY
Arte en Mayo - Museo de Arte Moderno, Guatemala City
- 2013 La Casa - featuring 15 of my drawings, von Liebig Art Center, Naples, FL
- 2012 New Es and Old Es - Non-Fiction Art Gallery, Savannah, GA
- 2011 Contemporary Drawing Discourse - Juried Exhibition, UNC, Asheville, NC
- 2010 SOS Art 2010, Cincinnati, OH
- 2009 Hispanic Christmas - Cincinnati Art Museum, Cincinnati, OH
Celebrating the Masters - Cincinnati Art Museum, Cincinnati, OH
- 2008 Family Days, Cincinnati Art Museum, Cincinnati, OH
Kennedy Heights Arts Center, Cincinnati, OH
- 2006 Pendleton Art Gallery, Cincinnati, OH
- 2005 National Underground Railroad Museum, Cincinnati, OH
Art Comes Alive Juried Show, ADC, Cincinnati, OH
- 2001 EXPO1, Japan, Tokyo, Japan
- 1996 Arte Centroamericano - Galería Códice, Managua, Nicaragua
- 1994 Invitational - Festival International de Peinture, Cagnes sur Mer, France

Exhibition Fact Sheet

Rebeca Calderón Pittman

In Medias Res: Rebeca Calderón Pittman's Recent Paintings

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NUMBER OF OBJECTS:	25 paintings and 30 drawings. Sizes, dates and media featured on pdf presentation, (www.ktcassoc.com , Curators, Artists' PDFs).
SPACE REQUIREMENTS:	200 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

Rebeca Calderón Pittman

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

Email: ktc@ktcassoc.com

Phone: 518-758-8130

Fax: 518-758-8133

Mailing Address:

**Post Office Box 609
Kinderhook, NY 12106-0609**

Website: <http://www.ktcassoc.com>