



BravinLee programs
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Charles Ritchie

Books & Pages
2004 - 2009

October 23 - November 28, 2009
Opening: Friday October 23rd, 6-8pm

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A BravinLee publication
designed by Meredith Rosenberg

My drawings are investigations of a series of sites in and around my suburban home which I have explored repeatedly for twenty-five years. Light is my essential subject.

My tendency has been to work in black and white to establish studies of contrast. As I work on paper, I try to save the light of the white sheet rather than use white pigment. I feel this yields the most brilliant light attainable. My experience using watercolor has guided me to this approach, and it is also a key issue in black and white printmaking which in recent years has come to be of great interest to me.

Variation in size, shape, edge, surface, and technique are critical issues for me. At any one time I am developing many drawings and I work on most of them for years by building up layers of pigment and paper and breaking them back down with erasures and revisions. The surfaces evolve over these extended periods leaving pentimenti, a history of growth. These tracks are an invitation for the observer to participate in the process, an archeology of surface.

The use of small size is important to my work. I see this as an invitation to the viewer to crawl into an intimate yet immense universe. It also creates a very private experience as the viewer must come close and experience it alone.

My passion is for the landscape, both visible and metaphorical. My inspirations come in a flash and I hope to convey that initial excitement. When I begin to work, I am often dependent on the ephemeral; a slant of light, a certain season, a subject in a temporary state. When the state passes, I often put the work aside until it reappears. However, by the time the drawing is finished, the site may be vastly different than when I started; trees have come down, houses have new additions, etc. The exhibited work is an abstracted accumulation of many different experiences and events.

The pictures begin with the scene and yet aim to move deeper, beyond what is seen. Often what cannot be seen is most evocative. I offer the viewer a context in which essential details are obscured and by doing so, I leave things open to personal interpretation. Night is an important theme for its obscuring quality.

After years of scrutiny these subjects have continually accrued greater meaning and mystery for me. As I evolve with them I aim to come to deeper levels of awareness and to more fully interpret the magic and mystery behind the surface of things.

Charles Ritchie
Artist Statement
2009

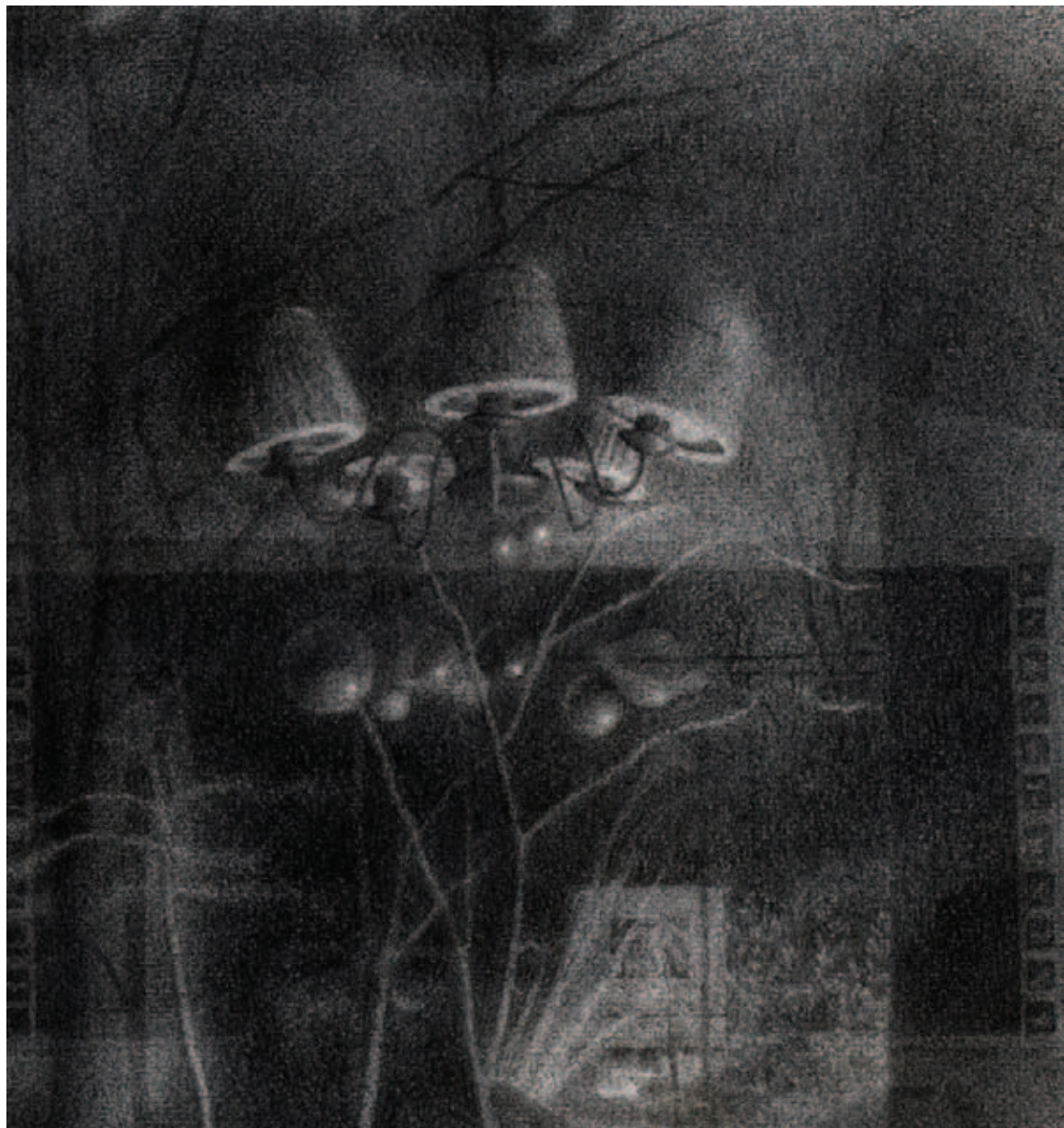


under 6 May 2009

Box 65

Not clear how much is a bit orange and in a dilapidated state
- home and porch. Looking at the place in place. Someone else is
- being and I point to the archway that is now cluttered with
- I see pointing to some tables in the middle. Behind one are some
- other supports with the trees and you see a lot of things of





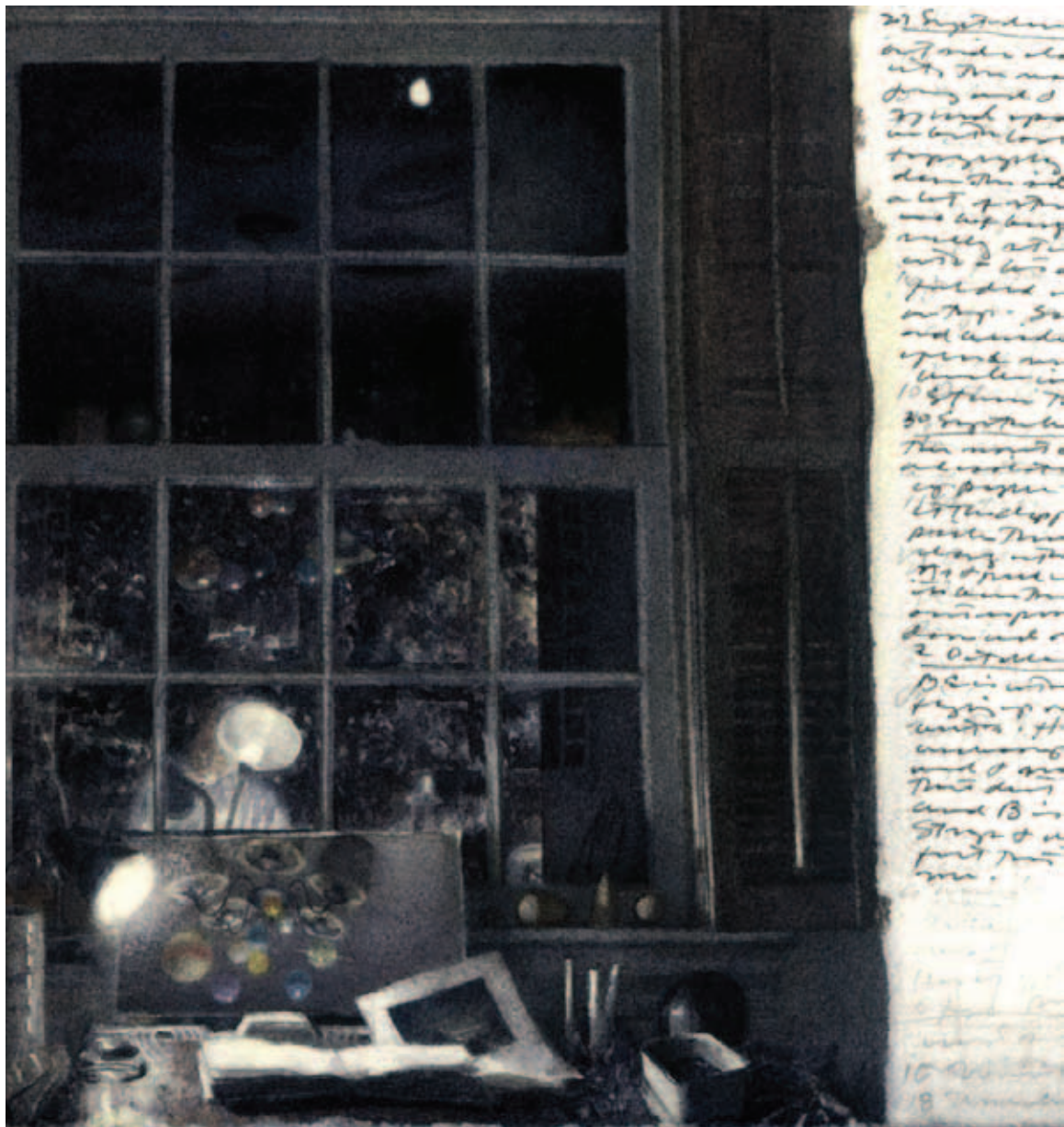




with a very full moon on the stem and
moon beam. The slope of a really pretty eye, and we
tray for me.







27 September
out under the
with the mo
long and I
27 and up
in the low
topography
down the side
a lot of
was left being
really a
with a lot
of
on top. So
and would
up and in
the
10 October 7
30 September
The night
a
of paper
14
part. The
along with
of
with the
own
don and
2 October
P is with
facing
units. H
and I
The
and B is
Stays
just
me

9 April 2007 Home II
Maine, location near ...



... ..





07 Am: dry good, a cent. a piece in stat. - a style of ally. The
- The - put through friends and neighbors. Most discuss
The - a doll - design and sculpture all through. 5. Gray
- through - I am at a large with a post. like
- The - the - who - some - me - with - friends - I - in - the -











leave but
lay down the
water... On it
and I sleep:
in slow motion
leave books...
to not produce
that double
people and
in a way
explains - at
my flying
justice's heart
tragedy.
heart
... and
I desired
to feel, a little
in my action
wells & feel
better do so
it and throw
in a hand
I would feel
- body to slow
lighter and more



and appears to cover all things and is dark and the land
is very low. But I believe the land is not so low as
the sea level and a few inches higher at low tide. The
ground is very soft and changes shape again. This is quite
different from the ground in the other part of the island.



Handwritten notes on the left edge of the page, partially obscured by the dark background of the painting. The text is written in cursive and appears to be a list or a series of observations, possibly related to the objects depicted in the painting.



Handwritten notes at the bottom of the page, including the date "2007 - 2008 - 2009" and other illegible text.

many says that the window is a good one. And I hope that it
is not too late and that, all the while, and I feel so deeply and
troubled by the promise. The window is a good one. I have
in my mind of many years or longer, it must be the best to
see.





with the moon to climb up and the boys down - I believe the moon
has not had her own light in the sky for some time. The boys
were about the same as if it were the boys and the boys - when
I went out to play in the moon it did not know where and all
got in the moon - Boys for the moon -

















Charles Ritchie: Books and Pages, 2004-2009
BravinLee programs, New York, New York
23 October to 28 November 2009
List of Works

1. Blossoming Star Magnolia, 2009
watercolor, gouache, and graphite on Fabriano paper
image/sheet: 4 1/8 x 6 1/4", frame size: 11 x 14"
2. Bright Afternoon, 2007-2009
watercolor, gouache, graphite, and pen and ink on Fabriano paper
image/sheet: 4 x 6", frame size: 11 x 14"
3. Folded Self-Portrait with Night II, 2003-2009
graphite, watercolor, and pen and ink on Arches paper
image/sheet: 4 x 12 1/8", frame size: 10 x 18"
4. Folded Self-Portrait with Night III, 2008-2009
watercolor, gouache, and graphite on Fabriano paper
image/sheet: 4 x 11 7/8", frame size: 10 x 18"
5. Interior with Shadows, 2007-2009
watercolor, graphite, and pen and ink on Fabriano paper
image/sheet: 6 5/16 x 4 1/16", frame size: 14 x 11"
6. Night with Orion, 2004-2009
graphite, watercolor, and pen and ink on Fabriano paper
image/sheet: 11 1/4 x 14 3/4", frame size: 16 x 20"
7. Self-Portrait with Planets, 2008
watercolor, graphite, and pen and ink on Fabriano paper
image/sheet: 4 x 6", frame size: 11 x 14"

8. Self-Portrait with Planets and Moon, 2008

watercolor, graphite, and pen and ink on Fabriano paper

image/sheet: 4 x 6 1/8", frame size: 11 x 14"

9. Spring Night: Three Panels, 2008-2009

watercolor, gouache, and graphite on Fabriano paper

image/sheet: 4 x 18 1/4" on three irregular panels, frame size: 9 x 24"

10. Three Inch Suite VII: Lamplight and House, 2009

watercolor, graphite, and pen and ink on Fabriano paper

image/sheet: 3 x 3 1/8", frame size: 11 x 9"

11. Kitchen Doorway: 14 June 2007, 2007

watercolor, graphite, and pen and ink on Fabriano paper

image/sheet: 5 3/4 x 7 1/4", frame size: 12 3/4 x 14 3/4"

12. Self-Portrait with Night X, 2006

watercolor, conté crayon, and graphite on Fabriano paper

image/sheet: 5 1/2 x 12", frame size: 11 x 17 1/2"

13. Summer Night with Interior, 2007

watercolor, graphite, and pen and ink on Fabriano paper

image/sheet: 4 1/2 x 4 1/4", frame size: 14 x 11"

14. Fragment: Spring I, 2008-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper

image/sheet: 1 5/8 x 4", frame size: 9 x 11"

15. Dark Globe, 2007

watercolor, graphite, and pen and ink on Fabriano paper

image/sheet: 4 1/8 x 6", frame size: 11 x 14"

16. Kitchen with Reflections, 2008-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper
image/sheet: 6 1/4 x 4 1/4", frame size: 14 x 11"

17. Astronomical Chart, Bowl, and Candles, 2007-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper
image/sheet: 4 1/4 x 6 1/4", frame size: 11 x 14"

18. Self-Portrait with Journals, 2008-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper
image/sheet: 6 13/16 x 4 1/16", frame size: 14 x 11"

19. Shadows, 2008-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper
image/sheet: 4 x 6", frame size: 11 x 14"

20. Self-Portrait with Twilight, 2008-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper
image/sheet: 6 1/4 x 4 1/8", frame size: 14 x 11"

21. Folded Self-Portrait with Night I: Watercolor and Gouache, 2007-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper
image/sheet: 4 1/4 x 12 3/8", frame size: 10 x 18"

22. Spring Twilight, 2004-2009

graphite and pen and ink on Fabriano paper
image/sheet: 11 x 15 1/4", frame size: 16 x 20"

23. Night II, 2006-2009

soapground aquatint and mezzotint with hand additions in watercolor and gouache on Somerset paper, image: 15 x 18 3/8", sheet: 15 x 18 3/8", frame size: 17 x 20 3/8"
Published by Center Street Studio, Milton, Massachusetts

24. Self-Portrait with Night: Pieced Panels I, 2006-2009

watercolor, gouache, graphite, and pen and ink on Fabriano paper

image/sheet: 5 5/8 x 14 1/4" on three irregular panels, frame size: 11 1/2 x 21"

25. April 2008, 2008

etching, mezzotint, aquatint, and drypoint on Hahnemühle paper

image/sheet: 4 1/4 x 6 1/8" each panel, unfolded: 4 x 95"

Published by Center Street Studio, Milton, Massachusetts

