

An abstract drawing featuring a complex network of dark, thin, intersecting lines and several thick, dark, rectangular blocks of varying sizes. The background is a light, textured surface, possibly paper or fabric, with some faint, lighter-colored rectangular shapes that appear to be layered or translucent. The overall composition is dynamic and non-representational.

Space for the Mark

NEW DRAWINGS BY CHRISTINE HIEBERT

Gallery Joe, Philadelphia

March 16 through April 27, 2013

Untitled (rdl.12.13), detail

Gallery Joe

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Wednesday through Saturday

12:00 – 5:30 pm

and by appointment



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MARKING SPACE

Christine Hiebert's antennae are preternaturally acute, surveying her environs as an artist would, as an architect, even, profoundly engaged by the world's diversity, wondering about the "compatibility of disparate scales and disparate beings and how they co-exist." Hiebert can become absorbed, for instance, by an insect, by the leaf it clings to, climbs up, by degrees transferring her attention to the branch, the tree, the great woods and beyond that, each a mark in space, surprising the emptiness. This has helped her, at times, to understand the "nature of things" that in turn furthers her understanding of "the nature of the mark," she said, but she never begins with an external experience, a mimetic impulse. She begins with the mark, the page, surveying it as its own world.

Hiebert's typical materials are ink, charcoal and graphite, although she can also dazzle with tape and other media. The present drawings display a wide range of blacks and grays from matte to translucent, textured and smooth, thick and thin, against different kinds of paper in various shades of whites, with a "great yearning," Hiebert remarked, between "mark and paper," pushing, pulling against each other, with and against gravity. At its core, her work is about the coupling between mark and space, as collaborators and accomplices.

The process is fluid. Each gesture, each shape, is determined by the one that precedes it. She said she tried to suspend control, to permit revelation, "so that the drawing is an active participant in a conversation between me and it." It is only the outcome that is fixed, when Hiebert, as is her prerogative, decides it is. She said that she would have liked to be an architect, to be able to make her marks substantive and physically move them about. In lieu of that, the installation of her projects is critical to the realization of her vision.

Architecture—a wall, a ceiling, a floor, a window—as a tangible structure, helps Hiebert to see her marks more clearly and therefore helps her to place them. Sometimes she draws directly onto the paper, the act immediate, straightforward. But always searching for new ways to invent marks, she will just as often flip the paper onto inked glass, inscribe blindly on the side facing her with her thumbnail, her knuckles, what's at hand, using whatever will further the image she is building. She has worked on the worn floor of a barn, incorporating the patterns and textures of the wooden boards into the drawing; she has been known to drive a car over them, to imprint them with tire marks and dirt. And she has rubbed handfuls of grass into the paper, to make a "real"

landscape. She shifts her marks, she sands them, erases them, all in the search for a more absolute presence. Above all, Hiebert wants her work to be real—to have definition, vitality and movement—relying on varying techniques to “keep the drawing alive, so it doesn’t settle down, doesn’t become inert.”

Although her work might be considered spare at times, Hiebert’s most recent ventures are lavishly imaged. These taut, graceful constructions, weighted and gossamer, full of audacities and delicacies, are playful, almost matter-of-fact yet they address the ephemerality of being and the conundrums of transformation. Mark upon mark, they are miracles of consciousness temporarily caught, held, suspended in air, in space—solid, not.

— Lilly Wei



Untitled (rdl.12.9)
2012, block printing ink,
charcoal on paper
50 x 42 inches

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Untitled (rdl.12.6),
2012, block printing ink,
charcoal on paper
50 x 42 inches

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Untitled (rdl.12.21)
2012, block printing ink,
graphite, charcoal on paper
50 x 38 inches

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Untitled (rdl.12.13)
2012, block printing ink,
graphite on paper
50 x 42 inches

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Untitled (rdl.12.16)
2012, block printing
ink on paper
99 3/4 x 42 inches

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Untitled (rdl.12.18)
2012, block printing ink,
charcoal on paper
130 1/4 x 42 inches

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Untitled (sc.12.2)
2012, charcoal on paper
30 3/4 x 22 1/2 inches

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Untitled (sc.12.20)
2012, charcoal, dirt
on paper
30 x 22 1/4 inches

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Untitled (rd.13.7)
2013, block printing ink,
charcoal on paper
28 13/16 x 22 1/4 inches

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Space for the Mark
Christine Hiebert
Gallery Joe 2013 / 16



Space for the Mark
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Selected One- and Two-Person Exhibitions

- 2013 Gallery Joe, Philadelphia, PA, *Space for the Mark*
- 2011 Margarete Roeder Gallery, New York, NY, *UP: Christine Hiebert*
- 2010 Victoria Munroe Fine Art, Boston, MA, *Christine Hiebert: Interventions*
- 2009 Davis Museum, Wellesley College, MA, *Christine Hiebert / Reconnaissance: Three Wall Drawings*
ArtON, Bonn, Germany, *Christine Hiebert: The Way Through*
- 2008 Margarete Roeder Gallery, *Christine Hiebert: Current Lines*
Gallery Joe, *Christine Hiebert: Search*
- 2007 Kemper Gallery, Kansas State University, Manhattan, KS, *Christine Hiebert: Wall Drawing*
- 2006 Victoria Munroe Fine Art, *Christine Hiebert: Charcoal*
- 2005 Pinakothek der Moderne, Munich, Germany, *RoundTrip: A Wall Drawing for the Rotunda*
- 2004 Margarete Roeder Gallery, *Christine Hiebert / Tom Marioni – Two Installations*
Gallery Joe, *Drawing as Structure: Works in Blue Tape, Charcoal, and Graphite*
Victoria Munroe Fine Art, *Christine Hiebert: Drawings*
Herter Art Gallery, University of Massachusetts, Amherst, MA, *Christine Hiebert: Drawings, 1991–2002*
- 2002 Gallery Joe, *Christine Hiebert: Drawings*
- 2000 Wynn Kramarsky Gallery, New York, NY, *Christine Hiebert: Large and Small Drawings*
- 1999 Damasquine Art Gallery, Brussels, Belgium, *Christine Hiebert: Drawings*

Selected Group Exhibitions

- 2013 Hafnarborg, The Hafnarfjörður Centre of Culture and Fine Art
Hafnarfjörður, Iceland, *Art=Text=Art: Works by Contemporary Artists*
- 2012 Zimmerli Art Museum at Rutgers University, New Brunswick, NJ,
Art=Text=Art: Works by Contemporary Artists
Bowdoin College Museum of Art, Bowdoin, ME, *Motion and Emotion: Contemporary Art from Gerhard Richter to Chakaia Booker*
Kemper Art Museum at Washington University, St. Louis, MO, *Notations: Contemporary Drawing as Idea and Process*
Addison Gallery of American Art, Andover, MA, summer installation
Kolumba, Museum of the Archdiocese of Cologne, *Artist Books from the Missmabl Collection*

- The Drawing Room, East Hampton, NY, *Shimmer*
- 2011 University of Richmond Museums, Richmond, VA, *Art=Text=Art: Works by Contemporary Artists*
Katonah Museum, Katonah, NY, *Drawn / Taped / Burned: Abstraction on Paper*
- 2010 Gallery Joe, *Prints by Gallery Artists*
Julie Saul Gallery, New York, NY, *The Pencil of Nature*
- 2009 Victoria Munroe Fine Art, *New Work, New Walls*
Gallery Joe, *50 Very Small Works*
Margarete Roeder Gallery, *Selected Drawings*
Museo de Arte Contemporáneo Esteban Vicente, Segovia, Spain, *New York, New Drawings: 1946 – 2007*
The Drawing Room, *Robert Harms, Christine Hiebert, Jane Wilson*
- 2008 Victoria Munroe Fine Art, *Ten Artists Ten Walls*
- 2007 Museum of Modern Art, New York, NY, *Live / Work: Performance into Drawing*
Yale University Art Gallery, New Haven, CT, *What is a Line? Drawings from the Collection*
Addison Gallery of American Art, *Models as Muse: Roderick Buchanan, Christine Hiebert, Jennifer and Kevin McCoy, and David Opdyke*
Neues Museum Weserburg, Bremen, Germany, *Paint it Blue: Works from the ACT Art Collection / Siegfried Loch*
Margarete Roeder Gallery, *Selected Works: Merce Cunningham, Stefan Gritsch, Christine Hiebert, Eva Schlegel, Leif Trenkler*
Von Lintel Gallery, New York, NY, *Drawing / Thinking*
- 2006 The Drawing Room, *Stephen Antonakos, Jameson Ellis, Christine Hiebert, Sharon Horvath, Gloria Ortiz-Hernandez, Joan Waltemath*
- 2005 Victoria Munroe Fine Art, *Presence*
Margarete Roeder Gallery, *Drawings, Watercolors, Collages*
The Drawing Room, *Suzanne Bocanegra, Alastair Gordon, Christine Hiebert, Pat Pickett, Katherine Porter*
- 2004 The Drawing Room, *Wall Projects and Drawings: Roger Ackling, Christine Hiebert, Kate Shepherd*
- 2003 Gallery Joe, *Graphite and Paper*
The Drawing Center, New York, NY, *Selections Fall 2003: Internal Excess*
The Metropolitan Museum of Art, New York, NY, *Recent Acquisitions: Works on Paper*
Cincinnati Art Museum, Cincinnati, OH, *Drawings of Choice: From a New York Collection*

- Santa Barbara Contemporary Arts Forum, Santa Barbara, CA, *Fine Lines: From the Collection of Wynn Kramarsky: Minimal and Conceptual Works*
 Margaret Thatcher Projects, New York, NY, *Drawn*
 Georgia Museum of Art, Athens, GA, *Drawings of Choice: From a New York Collection*
- 2002 Gallery Joe, *Summer Drawing Show*
 Art Sites, Greenport, NY, *Earth / Water / Fire*
 Krannert Art Museum, Champaign, IL, *Drawings of Choice: From a New York Collection*
 Galerie Eva Mack, Stuttgart, Germany, *Contemporary Drawing*
- 2001 Gallery Joe, *Taking Stock*
 Victoria Munroe Fine Art, *Drawings*
 Exit Art, New York, NY, *Collector's Choice II*
 Weatherspoon Art Gallery, Greensboro, NC, *Finely Drawn: A Recent Gift of Contemporary Drawings*
 Bowdoin College Museum of Art, *Recent Acquisitions*
 Arkansas Arts Center, Little Rock, AR
- 2000 Gallery Joe, *Introducing*
- 1999 Landesgalerie Oberösterreich am OÖ. Landesmuseum, Linz, Austria, *Die Kunst der Linie: Möglichkeiten des Graphischen*
 Aeroplastics Contemporary, Brussels, Belgium, *Sheroes*
 Todd Hosfelt Gallery, San Francisco, CA
- 1998 Aldrich Museum of Contemporary Art, Ridgefield, CT, *Large-Scale Drawings from the Collection of Wynn Kramarsky*
- 1994 Larry Becker Gallery, Philadelphia, PA
- 1993 Jessica Berwind Gallery, Philadelphia, PA

Reference

- John Yau, *Vitamin D2: New Perspectives in Drawing*, Phaidon Press, London, England, 5 /2013
- William Corbett, *Drawn /Taped /Burned*, online exhibition catalog, Katonah Museum, 2011 / (www.aboutdrawing.org/drawntapedburned)
- Andrea Nitsche, *Art=Text=Art: Works by Contemporary Artists*, online exhibition catalog, University of Richmond Art Museums, 2011 (<http://www.artequalstext.com>)
- Michael Semff, *Die Gegenwart der Linie*, Pinakothek der Moderne, Munich, Germany, 2009

- New York, New Drawings 1946–1947*, exhibition catalog, Museo Contemporaneo Esteban Vicente, 2009
- Jock Reynolds, editor, *560 Broadway: A New York Drawing Collection at Work, 1991–2006*, Yale University Press, 2006
- Townsend Wolfe, *Visions: Drawings from the Dyke Collection*, 2008
- Joseph Hilfenstein, Amy Kuhl, *Drawings of Choice: From a New York Collection*, exhibition catalog, Krannert Art Museum, 2002
- Donald Antrim, *Christine Hiebert: Large and Small Drawings*, exhibition catalogue, Wynn Kramarsky Gallery, 2000
- Die Kunst der Linie: Möglichkeiten des Graphischen*, exhibition catalog, Landesgalerie Oberösterreich am OÖ. Landesmuseum, Linz, Austria, 1999
- Alexander Anreus, Donald Antrim, Keith Seward, *Christine Hiebert: Drawings*, exhibition catalog, 1994

Selected Collections

- Addison Gallery of American Art, Andover, MA
 Arkansas Art Center, Little Rock, AR
 The Hammer Museum, Los Angeles, CA
 Bowdoin College Museum of Art, Brunswick, ME
 Colby College Museum of Art, Waterville, ME
 Contemporary Art Museum, Honolulu, HI
 Fogg Art Museum, Harvard University Art Museums, MA
 Kolumba Art Museum of the Archdiocese of Cologne, Germany
 Krannert Art Museum, Champaign/Urbana, IL
 The Menil Collection, Houston, TX
 The Metropolitan Museum of Art, New York, NY
 The Morgan Library and Museum, New York, NY
 The Museum of Modern Art, New York, NY
 New Mexico Museum of Art, Santa Fe, NM
 The Philadelphia Museum of Art, Philadelphia, PA
 University of Alaska Museum of the North, Fairbanks, AK
 Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC
 Whitney Museum of American Art, New York, NY
 Yale University Art Gallery, New Haven, CT
 Sarah-Ann and Werner H. Kramarsky, New York, NY
 New York University, New York, NY

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