

Richard C. Whitten

Art Mora 2018 Spring

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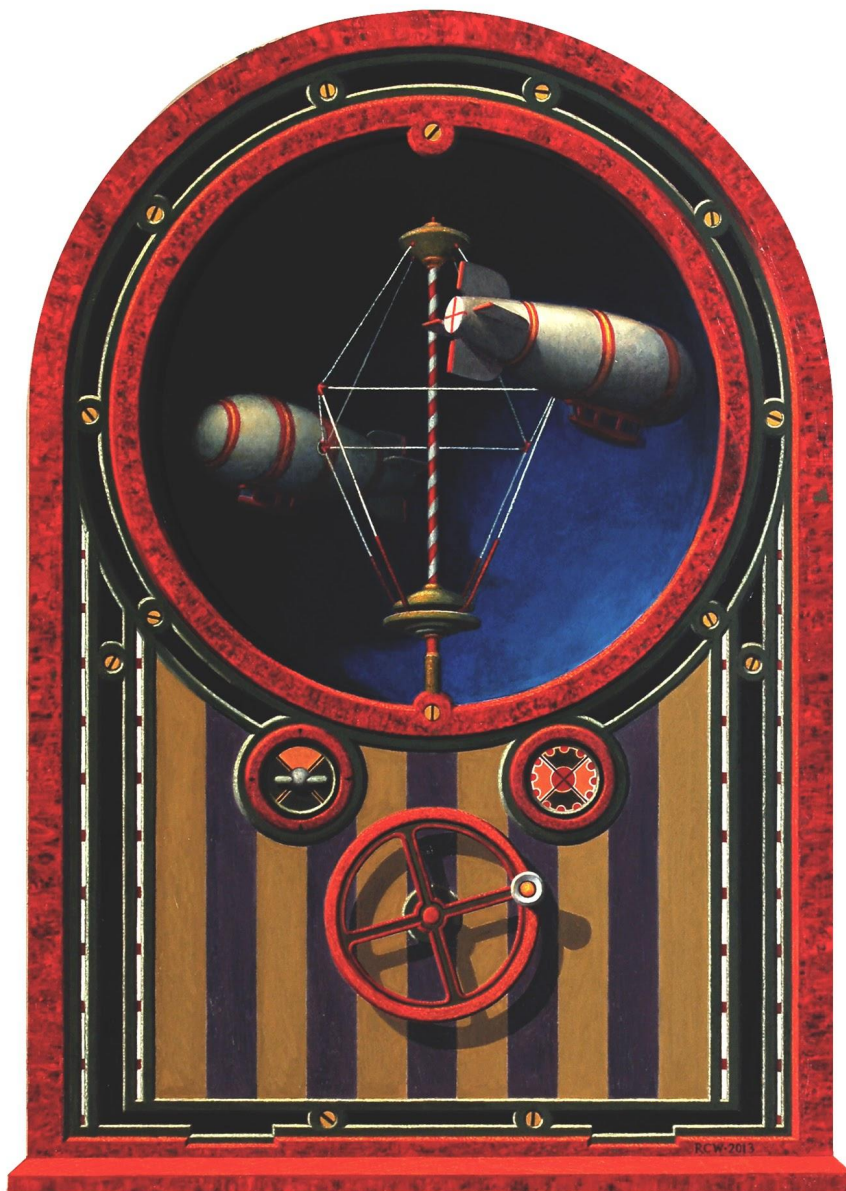


Richard C. Whitten

Born of mixed Asian and American parentage, Richard Whitten grew up in Manhattan. Richard Whitten earned a B.A. in Economics from Yale University and an M.F.A. in Painting from the University of California at Davis where he studied with both Wayne Thiebaud and Robert Arneson. He has had numerous exhibitions on both coasts. Notable are major solo exhibitions at the Frye Art Museum in Seattle, Washington, the Newport Art Museum in Newport, Rhode Island, and the University of Maine Museum of Art. He is represented by ArtMora Gallery, NY and Seoul, Korea; Clark Gallery, Lincoln, MA; and Dedee Shattuck Gallery in Westport, MA, and the William Scott Gallery in Provincetown, MA. He is presently a Professor of Painting and Art Department Chairperson at Rhode Island College.



Richard C. Whitten
Jongleur (The Juggler)
2004
Oil and gold leaf on wood panel
18.5 x 15.75 inch
\$3,000



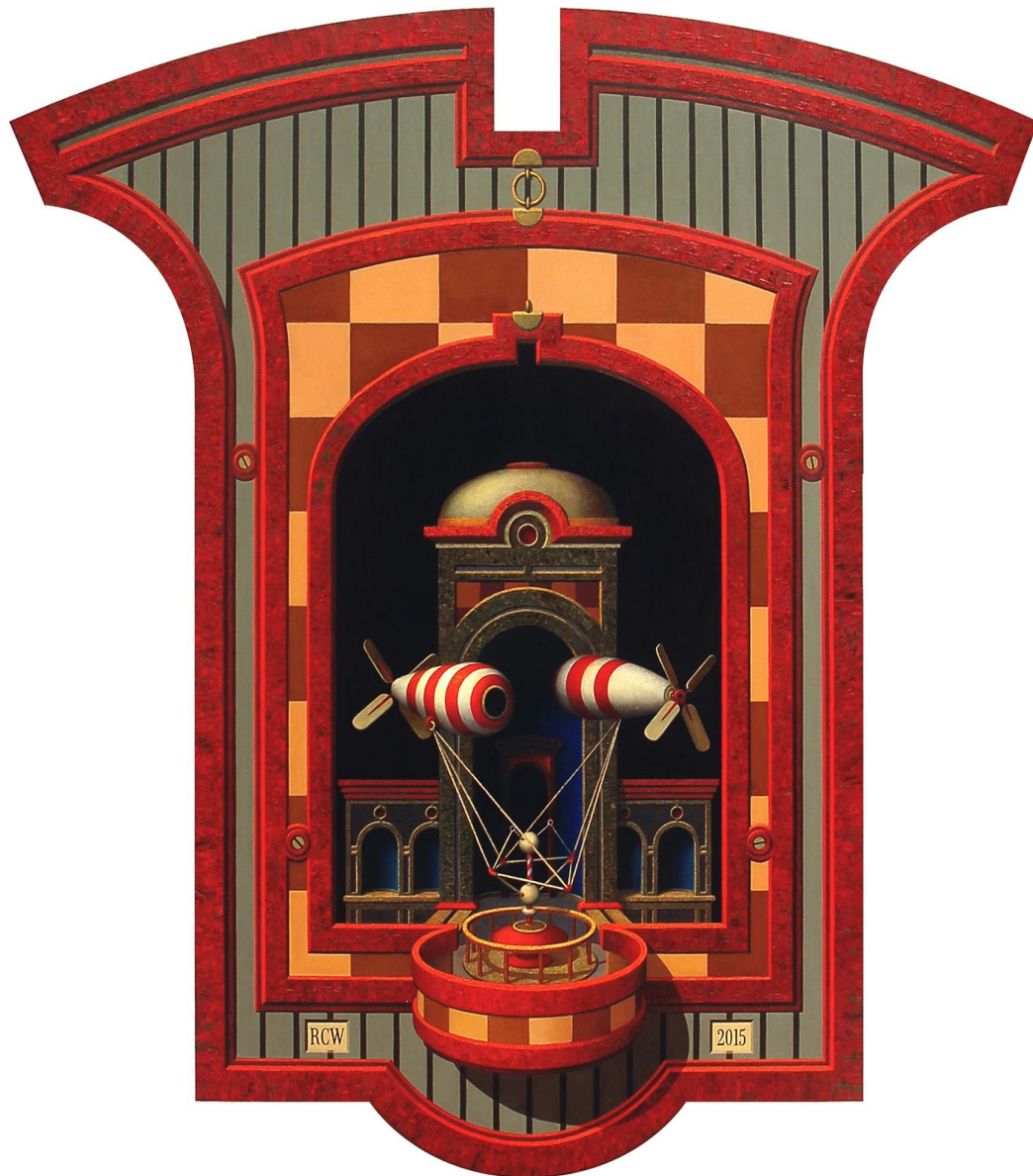
Richard C. Whitten
Zeppelin
2013
Oil and gold leaf on wood panel
20.5 x 14.5 inch
\$3,000



Richard C. Whitten
Leyden
2014
Oil and gold leaf on wood panel
20.5 x 15.5 inch
\$3,000



Richard C. Whitten
Anima
2015
Oil on wood panel
16 x 14 inch
\$3,000



Richard C. Whitten
Augenblick (Blink of an Eye)
2015
Oil on wood panel
49 x 46 inch
\$9,500



Richard C. Whitten
Bocce
2003
Oil on wood panel
20 x 15.5 inch
\$3,000



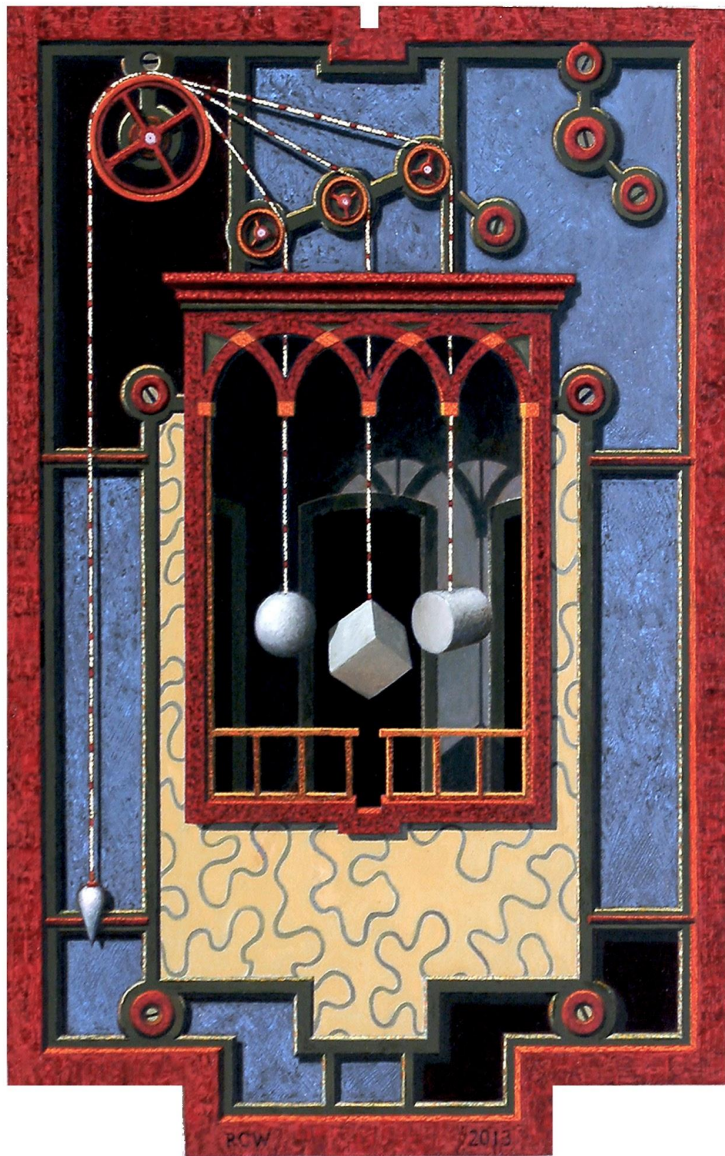
Richard C. Whitten
Campanile (Bell Tower)
1996 - 2016
Oil and copper leaf on wood panel
48 x 40.5 inch
\$9,500



Richard C. Whitten
Cannuccia (Drinking Straw)
2007
Oil and gold leaf on wood panel
59.5 x 36 inch
\$4,500



Richard C. Whitten
Le Cigare Volant (The Flying Cigar)
2013
Oil and copper leaf on wood panel
36 x 26 inch
\$4,750



Richard C. Whitten
Homage (Homage)
2013
Oil on wood panel
13.75 x 9 inch
\$2,200



Richard C. Whitten
Perugino
2013
Oil and gold leaf on wood panel
9.5 x 16 inch
\$2,200



Richard C. Whitten
Segredos (Secrets)
2011
Oil on wood panel
59.25 x 21.5 inch
\$4,500



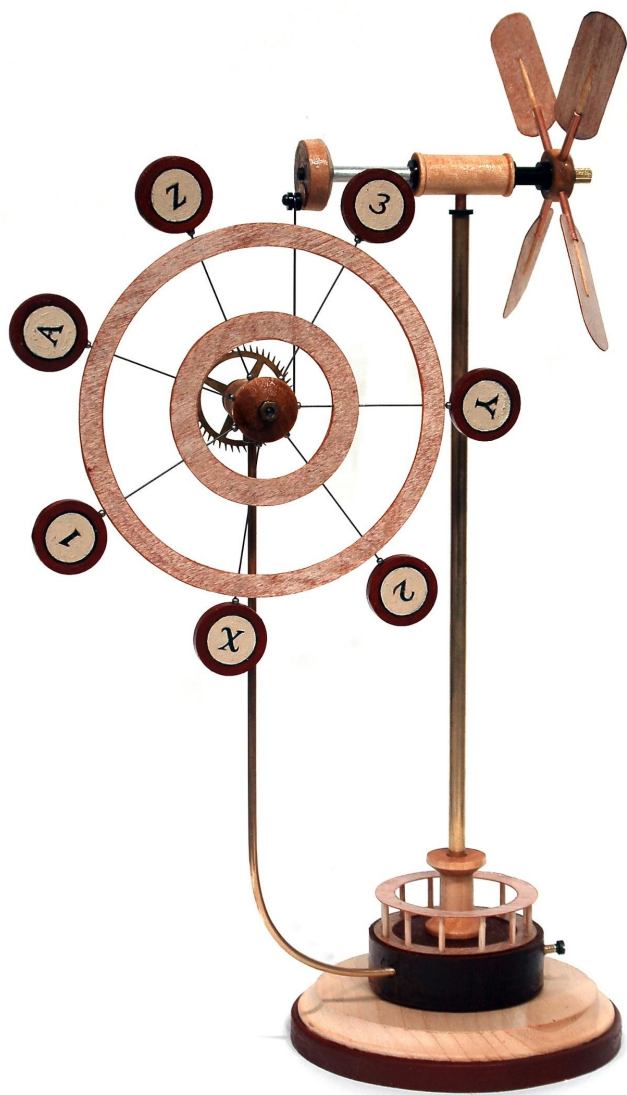
Richard C. Whitten
Mechanism for Measuring the Velocity of wind in
Paintings I, 2013
Mixed Media
11.75 x 7 x 7 inch
\$1,500



Richard C. Whitten
Mechanism for Measuring the Velocity of wind in
Paintings II, 2014
Mixed Media
8.5 x 7 x 3.75 inch
\$1,500



Richard C. Whitten
Mechanism for Measuring the Velocity of wind in
Paintings III, 2014
Mixed Media
15 x 9 x 5 inch
\$1,500



Richard C. Whitten
Mechanism for Measuring the Velocity of wind in
Paintings IV, 2014
Mixed Media
15 x 8.75 x 4.5 inch
\$1,500

Artist Statement

My paintings investigate intellectual play. Some depict invented architectural spaces that contain invented machines and others are meant to be games in themselves – games to be played in the imagination. In person, what one notices first about my paintings is that they are objects – shaped but entirely flat wood panels. They are mounted to “hover” just off the wall – to exist, like sculpture, in the world of the viewer. Then, the viewer is meant to have an almost physical sense of the transition through the painted surface – to feel as if a hand could pass through the painting into a world on the other side.

For many years, I competed in an obscure field: building and flying ultra-light indoor model airplanes. These planes had 65cm (25.6 inch) wingspans – even though they weighed little more than a gram. They flew at the speed of a slow walk in countless counterclockwise circles, rising to the 200 foot high ceilings of the dirigible hangars in which I competed. They were powered by a single wound rubber loop – a unique “rubber band” – that was wound over 2000 times. The loop turned a propeller – almost as long as the wingspan – at approximately one revolution per second. The goal was to have the longest flight. My personal best was 36 minutes and 19 seconds.

The technical skill needed to make these flying machines, the unique slow motion of the flight, and the amazing buildings in which I competed; all left their mark on my visual obsessions. A recurring theme in my dreams is the discovery of beautiful hidden architectural spaces. I find unknown buildings or hidden passages. I make efforts to reach them and explore them. Sometimes, I can indeed explore them in the same dream. Sometimes, I have to find them again in another dream – often years later.

Similarly, I am drawn to antique toys, mechanical devices and scientific instruments – particularly those that involve repetitive circular motion. Dreams and interests are fused in a primary series of paintings. I build working models of machines that I invent. I use these models as references for paintings, “placing” these “machines” into architecture about which I have perhaps dreamed – the world of my paintings. There, they wait for the viewer’s glance or “touch” to propel them into motion.

A second more recently developed series finds its source in antique “Dexterity Puzzles”. A player tips these small glass-covered boxes to roll tiny ball bearings into holes or through mazes. One never touches the bearings, nor does one touch these paintings, which similarly challenge and entertain the viewer.

My need to fuse the world of the viewer with the world of the paintings can be attributed to the fact that I am of mixed Asian and American parentage and have bridged two worlds throughout my life. Nevertheless, it is my opinion that my paintings are simply about intellectual play, fascination, and delight.

Education

- 1987 University of California, Davis, CA, M.F.A., Painting
- 1982 Yale University, New Haven, CT, Non-Degree Studies in Painting
- 1980 Yale University, New Haven, CT, B.A. in Economics, Cum Laude

Recent Selected Solo & Two Person Exhibitions

- 2019 Jamestown Art Center, Jamestown, RI
- 2018 Clark Gallery Lincoln, MA
Chazan Gallery at Wheeler School, Providence, RI
- 2017 URI Main Gallery, Kingston, RI
Cotuit Center for the Arts, Cotuit, MA
Art Mora Gallery, New York, NY
Art Mora Gallery, Ridgefield, NJ
- 2016 *Studiolo*, University of Maine Museum of Art, Bangor, ME
Passageways, Clark Gallery, Lincoln, MA
- 2015 *Experiments*, Helen Day Art Center, Stowe, VT
- 2014 Dedee Shattuck Gallery, Westport, MA
Wunderkabinett, Sabbatical Exhibition, Bannister Gallery,
Rhode Island College, Providence, RI
Cabinet of Curiosities, Clark Gallery, Lincoln, MA
Sacre Rouge, Trustman Gallery, Simmons College, Boston, MA
Wunderkammer, Anderson Gallery,
- 2013 Bridgewater University, Bridgewater, MA
- 2011 *Allegory, Metaphor, and Paradox*, Bristol Art Museum, Bristol, RI
Details of Thought, Towne Gallery, Wheelock College, Boston, MA
- 2010 *Ingenium Mentis*, Clark Gallery, Lincoln, MA

Selected Group Exhibitions

- 2018 *Summer Salon 2018*, William Scott Gallery Provincetown, MA
- 2017 *Dreams*, Art Mora Gallery, Seoul, Korea
Art of painting in the 21st Century, curated by Edward Lucie Smith, John Natsoulas Center for the Arts, Davis, CA
RISCA Fellowships 2017, Image Gallery, Warren, RI
Presence of China: International Contemporary Art Forum, Sanya, Hainan Province, China
Art Mora Gallery, Ridgefield, NJ
Networks 2015/16, Newport Art Museum, Newport RI
- 2016 *The Great California Art Movement 1960–1990*, John Natsoulas Gallery, Davis, CA
What's the Big Idea?, Small Paintings from the Museum Collection, University of Maine Museum of Art, Bangor, ME
- 2015 *The Thing Itself*, (Curated by John Yau), Center for Contemporary Art, Bedminster, NJ
- 2013 *8 Visions*, Attleboro Arts Museum, Attleboro Arts Museum
- 2012 *Newport Art Museum: Reconnection/Recollection II*, Newport Art Museum, Newport, RI,

Selected Awards & Fellowships

- Rhode Island State Council on the Arts, Fellowship in Painting Merit Award, 2017
- Speaker, *Presence of China: International Forum of Contemporary Artists*, Sanya, Hainan Province, China, 2017
- Vermont Studio Center Fellowships, 2018, 2017, 2013
- Speaker, *Leonard Lecture Series*, University of Maine Museum of Art, 2016
- Keynote Speaker: *Art of the 21st Century: 2016 Conference*, Natsoulas Center for the Arts, Davis, CA, 2016