

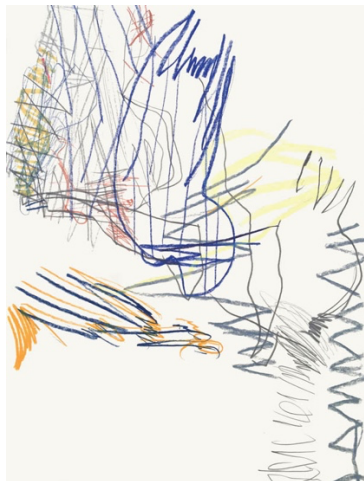
For Immediate Release

CHRISTINE HIEBERT | *RESTLESS* | drawings

October 14 – November 20, 2021

VICTORIA MUNROE
fine art

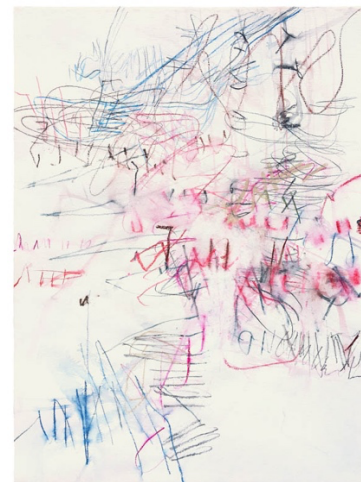
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Untitled (cg.18.1), 2018, crayon, colored pencil, graphite on paper, 23 ½ x 18"



Untitled (cg.21.17), 2021, pastel, crayon, on paper, 11 5/8 x 9"



Untitled (cm.21.12), 2021, crayon, pastel, colored pencil on paper, 30 x 22"

Opening October 14 through November 20, 2021, Victoria Munroe Fine Art is pleased to present *Restless*, an exhibition of drawings in color by Christine Hiebert. Spanning the years 2016 through the pandemic, this selection of intimate and large scale works on paper offers an overview of her distinct exploration of gesture in traditional and non-traditional media on paper. Devoted to the art of drawing for over thirty years, Hiebert's focus on the vitality of line and mark on the site of a blank sheet of paper, or curved walls of museums, deepens our experience of the realm of drawing.

Christine Hiebert's first gallery exhibition to focus on color drawings, many were influenced by recent travels to the basin and range terrain of Wyoming, Montana, and New Mexico. The expanses of prairie and high desert often provide a psychic base layer—an "open field" as it were—from which she starts a drawing. She sees the exposed geological formations of canyons and rockfaces in these regions as evidence of the slow gestures of earth itself; and this has impacted her approach to creating space in a drawing. She says, "the contrast between slow and fast lines is a 'distance' in itself." In some of the drawings on view, one can see her use of tape and earth as drawing materials, at play with charcoal and crayon lines— further exaggerating the change in speed that she cultivates within a drawing in order to "widen" the experience for the viewer. In most of the drawings on view an expansive use of dry and water-based color enlivens the soft or hard grids, and the improvisational performance of her drawing.

In a commanding unframed triptych of large charcoal drawings Hiebert focuses our attention on the materiality of her media while integrating her language of mark making. The tooth of the paper, the friability of the charcoal, and the elastic scale of her gesture across the white field of paper create a visual dance between vulnerability and exuberance. In the smaller, grid drawings Hiebert takes the mark making and the grid into the realm of color. Isolated marks now interact with each other, connect, and are illuminated by the color itself. Mark making with graphite and color, with the occasional use of tape and earth, she combines different material approaches to gesture, with a dynamic approach to composition. In these intimate meditations on movement, mark, and color, Hiebert's attention to structure points to her early studies in letterforms and typography; it equips her to engineer the dynamics of movement with crayon, pencil, pastel, charcoal, water, erasure, and sometimes masking tape. There is a resonance here with written language, and lines of text.

Hiebert writes:

Between March 2020 and March 2021, I felt, like many of us, as if I were running in place. The marks in my drawings were often loose and didn't seem to hold on to anything. They danced awkwardly, fell over, ran into each other, slid off the sheet.

In the city where I live, I am aware of the small lives and intentions of individuals who coexist—lives that overlap, or are at cross-purpose, or just adjacent—and any symbiosis among them can seem miraculous. When I am drawing, the act of organizing disconnected marks into an unexpected cohabitation, or even exuberance, is an act of hope.

Still, for me, the reason to draw is to let free the moving line. The body is always in motion, if even at the slow, cellular level. And the mind is mostly restless. To be human is to be in flux. Because drawing is about movement, it is about being alive.

Recent museum exhibitions include “Force Field,” a solo show of monumental drawings on paper in 2018 at The Hudson River Museum in Yonkers NY; and the 2019 show “By Any Means: Contemporary Drawings from the Morgan” at The Morgan Library and Museum, NYC. Earlier this year, her work was on view in “Line Into Space,” an inaugural installation in the new wing of the Museum of Fine Art Houston.

Hiebert created site-specific wall drawings in blue tape for the Pinakothek der Moderne, Munich; for The Drawing Center, NYC; and for the Davis Museum at Wellesley College, Wellesley MA, among others. Her work has been shown internationally, and is in the collections at MOMA, The Whitney Museum of American Art, The Metropolitan Museum of Art, The Morgan Library and Museum, The Harvard Art Museums, Yale Art Gallery, the Kolumba Art Museum of the Archdiocese of Cologne, Germany, and other museums.

For further information and reproduction-quality images, please contact Margo Hudson
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