

My current decade of art work is about identity. Our signatures are self portraits. Grafitti and tags are stylized signatures. This personal calligraphy is to me a sign of consciousness. It's the ego fit to the limit of the body—the character of our handwriting. I say “Sig-Nature”, because in this body of work, I've put a human “touch” to the landscape–nature transformation that I had been involved with previously, for more than 10 years—“nature” to “human nature”. Among the public places that my “Nature” Landscape and “Nature” Abstraction paintings were exhibited included the Mansfield Art Center in Ohio and the Conde Naste Building Lobby on Times Square and the Rodale Building Lobby in Mid-town Manhattan.

Musings about quantum mechanics, string theory, and current scientific speculation about “multiverses”, brought me to wonder about consciousness. How could I represent human consciousness in thinking about nature? It seemed like I was looking for...human-nature! All my life, in my artwork, I've in some way included “line”. I had tried to use my own signature as the beginning of an artwork. I've come to think of how we write our names, signatures, handwriting—as an emblem of consciousness. In November, 2010, I did a series of drawings from signatures—using the first and last initials. I've developed these drawings into watercolors, acrylic panels, large paintings on canvas, digital prints and currently 100 new watercolors. An amalgam of some of the initials drawings became a 13 foot square billboard wall work mounted on the facade of Sideshow gallery in Brooklyn in 2012. It was part of my first solo show of “Sig-Natures.” To date I've done “SigNature” exhibitions at Tregoning Gallery in Cleveland, Ohio, Brian Morris Gallery, Pratt Manhattan, and VanDerPlas Gallery in New York. A number of these works have been in numerous juried group shows in New York and around the country including the Butler Biennial in Youngstown, Ohio.

“Unfolding” is my guiding idea as I create a body of work. This spirit of evolution includes ideas and images from my past work, but my hope is to build on the “unexpected”. This has translated into the “found object” for me, objects in the past as motifs for painting such as: discarded timeclock, workgloves, link fences, sidewalk section, sitting dogs, landscape sites, Calabi-Yau manifolds, and currently, “SigNatures.”

**Fred Gutzeit—CV\_10–1–20\_select and Artist Statement**

**Solo Exhibitions Select—**

- 2021—Catherine Art Center Gallery, SigNature History, New London, CT
- 2018—Strasburg Town Hall, SigNature Art, Curated by Rupert Ravens (SHEN MoCA), Strasburg, VA
- 2017—VanDerPlas Gallery, New SigNatures, New York City
- 2016—Mulberry Street Library, Librarians' Choice: SideWalks, New York City
- 2015—Pratt Manhattan, SigNatures at Pratt, New York City
- 2014—Brian Morris Gallery, SigNatures, New York City
- 2013—Tregoning & Company, SigNatures, Cleveland, Ohio
- 2012—SideShow Gallery, SigNatures, Brooklyn, NY
- 2011—Conde Nast Building Lobby (Times Square), Dancing with Benoit, New York City
- 2010—Public Sculpture, TimePrism, Malesov/Prague, Czech Republic
- 2009—Rupert Ravens Contemporary, NextPost, Newark, NJ
- 2008—Pocket Utopia, Love to Fred from Lee Lozano, Brooklyn, NY
- 2007—Mansfield Art Center, Paintings, Mansfield, Oh

**Awards, and Residencies Select—**

- 2017 Helliker-Lahotan Foundation, Cranberry Isle Maine, Sponsored Residency, (one month) August
- 2013 Pollock-Krasner Foundation Grant
- 2006 Pollock-Krasner Foundation Grant
- 1999 Pollock-Krasner Foundation Grant

**Reviews Select—**

- James Panero, The New Criterion, Gallery chronicle, June 2017
- James Wagner, ArtCat, December 7, 2008, Fred Gutzeit at Pocket Utopia", jameswagner.com/ Helen A. Harrison, The New York Times, Sunday, August 21, 1983, "Outside the Gallery System", p. 24 L. I. edition
- John Perrault, Soho Weekly News, April 13, 1978, "Personal Visions", p. 20 with reproduction
- Peter Frank, Art News, October 1977, p. 138 with reproduction

**Articles Select—**

- Lynn Maliszewski, Brooklyn Rail, "The Perks of Being an Outsider", November 2014
- Roberta Smith, The New York Times, Sunday, September 13, 2009, "Artists Without MortarBoards", Art & Design Section, p.76
- James Kalm, Brooklyn Rail, ArtSeen, November, 2008, "Brooklyn Dispatches: Resurrection of Bad-Ass Girl, Part I", www.brooklynrail.org/2008/11/artseen/brooklyn-reproduction
- Pete Hamill, Tools as Art: the Hechinger Collection, published by Harry Abrams Inc, 1995

**Visiting Artist and Lecturer Select—**

- 2012 Fairfield University, Fairfield, CT. Slide lecture of own work and critique with students.
- 2008 Philadelphia University of the Arts. Slide lecture of own work and critiques with MFA students.
- 1987 Brooklyn Botanic Gardens. "Green", a five hour lecture and demonstration 1986 Brooklyn Museum: Workshop about exhibition: "Contemplating the American Watercolor".
- 1977 Cleveland Institute of Art, "Distinguished Alumnus" Exhibition and talk with painting students

**Teaching Experience Select—**

- 1993–20 City College (City University of New York), *Painting, Drawing, and Design*.
- 1984, 85 Lacoste School of the Arts in France, *Painting, and Painting Techniques*.
- 1965–66 Oberlin College (Oberlin, Ohio), *Design, Life Drawing, and Printmaking*.

**Education Select—**

- 1977–79 Hunter College (CUNY), *M.A. Degree in studio art*.
- 1961 Yale Norfolk Summer School of Art and Music, Norfolk, CT. Painting and Printmaking