



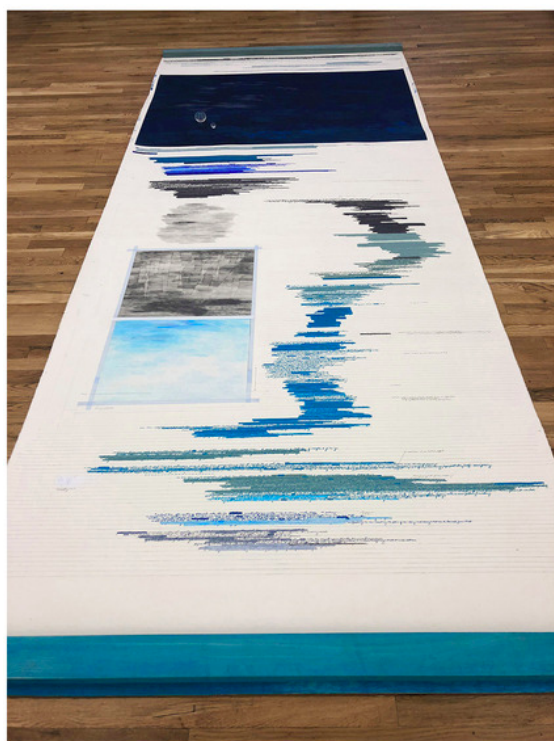
PRINCETON DAY SCHOOL

August 9, 2021

FOR IMMEDIATE RELEASE:

Princeton Day School's Anne Reid '72 Gallery Resumes Exhibits with Works by Anne Gilman

Princeton, NJ –



Anne Reid '72 Gallery at Princeton Day School is proud to resume exhibits after an 18-month hiatus due to COVID protocols that precluded Gallery visitors. The Gallery has typically been open to the public during school hours throughout the academic year on days when school is in session.

Currently the gallery is scheduled to begin public hours as of October 4, 2021. Because COVID protocols at PDS may continue to change, exhibition reception/events will be updated at www.pds.org/the-arts/anne-reid-gallery. To schedule a private viewing, please email annereid72gallery@pds.org.

*At the still point of the turning world, an exhibition of drawings and works on paper by **Anne Gilman**, is on view from September 8-December 17. Gilman is a Brooklyn-based artist who works in varying formats*

that include large-scale drawings and multi-panel projects. The political, social and personal concerns that fuel all forms of moods, worries, and psychological states of being are the materials that feed her work. She begins by using her own thoughts and experiences as a starting point, writing extemporaneously across 1/2-inch lines she rules across the page. The resulting drawings are a mapping of information, thought and emotion. The exhibition takes its title from T.S. Eliot's epic *Four Quartets*; a stunning meditation on the nature of time. T.S. Eliot leads the reader through undulations of the past and the future, re-centering us consistently back within the present moment. Gilman does much the same in her artwork; echoing the practice of meditation through observation and acceptance of thoughts and emotions as they come.

Works like *Flashpoint* (2021), made at the height of the pandemic and during the nationwide Black Lives Matter protests, mourn a year stricken with anger, grief and confusion. Restless scratching and mark-making break through the surface of the drawing and Gilman's minimal yet specific use of color suggests urgency and heat. Fragments of text within the drawing such as, "I thought the fires had stopped but I was mistaken," allude to the devastating fires that raged through California this past year and reveal parts of Gilman's process; writing freely and then self-editing as thoughts and feelings shift with time. The inclusion of a Yahrzeit candle at the base of the drawing (used in the Jewish religion to honor loved ones who have died) memorializes those lost at the hands of the police and to the pandemic. Another drawing, *A particular kind of quiet* (2018), rests on the floor like a reflecting pool with two small clear, glass spheres placed like teardrops over a deep expanse of blue and black pigment. We enter the work with a downturned and reverent gaze. Fragments of writing such as, "Is this filling space like what people do to pass time? Like the day has to be filled with something – or else what?" center us around the labor of art-making and ask us to consider our relationship with productivity and its impact on our self-worth as artists and as human beings. In other works, literal and suggestive references to land, sea and space have a somber atmosphere, as she presents them with both reverence and concern, alluding to nature's fragile balance and pressing concerns for the health of the planet. In the wake of a year colored by extreme isolation, fear of illness and economic shut-down, it seems especially vital to consider the personal, social and political systems we have come to know and live by. Gilman demonstrates through her practice a way to grant ourselves the space and the time to be present and still, as lessons from the past and fears for the future collide.

Gilman's work has been included in numerous solo and group exhibitions throughout the United States, Latin America and Europe including Mexico, Havana, Berlin, Paris, Chicago, Philadelphia and New York. Recent solo exhibitions include *Up close / in the distance / now*, at the Birmingham Bloomfield Art Center outside of Detroit; *In any one day, how all the things get mixed together*, at Five Points Gallery in Torrington CT; *Descifrar/ to decipher, decode, figure out* at Instituto Cervantes in NY; and *The Jolly Balance*, a featured artist project at The Center for Book Arts in NY.

Gilman was a recipient of a Fellowship from the Edward Albee Foundation in 2010, a MacDowell Fellowship in 2012, a Chenven Foundation award in 2015, and a Two Trees Cultural Space Subsidy Program in 2017 for her commitment to community outreach. Her work has been featured in *Hyperallergic*, *Art Spiel*, *Bomb Magazine*, and is in the collections of The National Museum of Women in the Arts, The Brooklyn Museum, New York Public Library, Azerbaijan Museum, and The Library of Congress. A bilingual version of her artist book *Frayed Edges* was published by Ediciones Vigía in Matanzas/Cuba and her artist book "*this place / this hour*" was included in an exhibition commemorating the 200th anniversary of Walt Whitman. She is an Adjunct Professor, CCE, in the Graduate MFA Program at Pratt Institute where she has taught for over 20 years.

“...At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement. And do not call it fixity,
Where past and future are gathered. Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance...” T.S. Eliot, *Four Quartets*, 1941

Anne Gilman: *At the still point of the turning world*

Artist Exhibit at Princeton Day School Anne Reid '72 Gallery

September 8–December 17, 2021