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Maria Fiorenza Ruggiero

Ausbildung:

- 1997 Masters of Fine Arts in painting, School of Fine and Professional Arts, Kent State University, Kent, OH
- 1995 Bachelors of Fine Arts, mit hohen Auszeichnungen, Department of Art, Michigan State University, East Lansing, MI, mit einem Doppelstudium in Kunst und Englisch.

Lehrtätigkeit

- 1995 - heute Graduierte Lehrassistentin der Malerei, School of Art, Kent State University.
- 1992-1995 Unterweisung von Klassen in Malerei und Aquarellmalerei während der Ausbildung in Okemos, MI.
- 1990 - heute Unterrichtung von privaten Kunststudenten im Fach Malerei.
- Seit 2001 Professorin (professor of Fine Arts) an der Eastern Michigan University)
- Seit 1993 zahlreiche Reisen durch England, Frankreich, Deutschland, Griechenland, Holland und Italien

Zahlreiche Ausstellungen in Amerika und in Europa

Artist's Statement

In my current work I am interested in creating movement and abstraction through depicting realistically rendered still-life objects in complex ways. To achieve this I often use decorative cloth patterns, sections or images borrowed from previous paintings and reflective/refractory surfaces in my compositions. For instance, my subject matter often includes metal trays and glassware; these are objects I value for the way they distort colors, shapes and light within the arrangement. I try, however, to lesson the viewer's focus on the nameable objects in my painting by establishing tension between positive and negative shapes. Although I work from real set-ups, I sometimes adjust or exaggerate the color, reflectivity and proportions of the objects in my arrangements in order to emphasize formal elements in my work. All pieces are transparent watercolor on Arches cold press paper.

In another related series of paintings, all acrylic and oil on canvas, I use landscapes as the basis for my imagery. These pieces are much more gestural and abstract in terms of execution when compared with the series of watercolor still-lives. In these works, I take the lines, shapes, colors and sense of light that I see in my subject and selectively distort these elements, through exaggeration or simplification, in order to create a strong sense of movement. In some ways, although the subject matter and techniques are quite different, both series of paintings deal with elements of abstraction from different standpoints. Because I am very interested in both the visual and content-related similarities between these two series, I regularly switch back and forth between the landscapes and still-lives in order to establish clear parallels between individual paintings.