

100 Artists of Washington, D.C.



Schiffer

F. Lennox Campello

Marie Ringwald

Represented by Zenith Gallery, Washington, DC

Website: www.zenithgallery.com

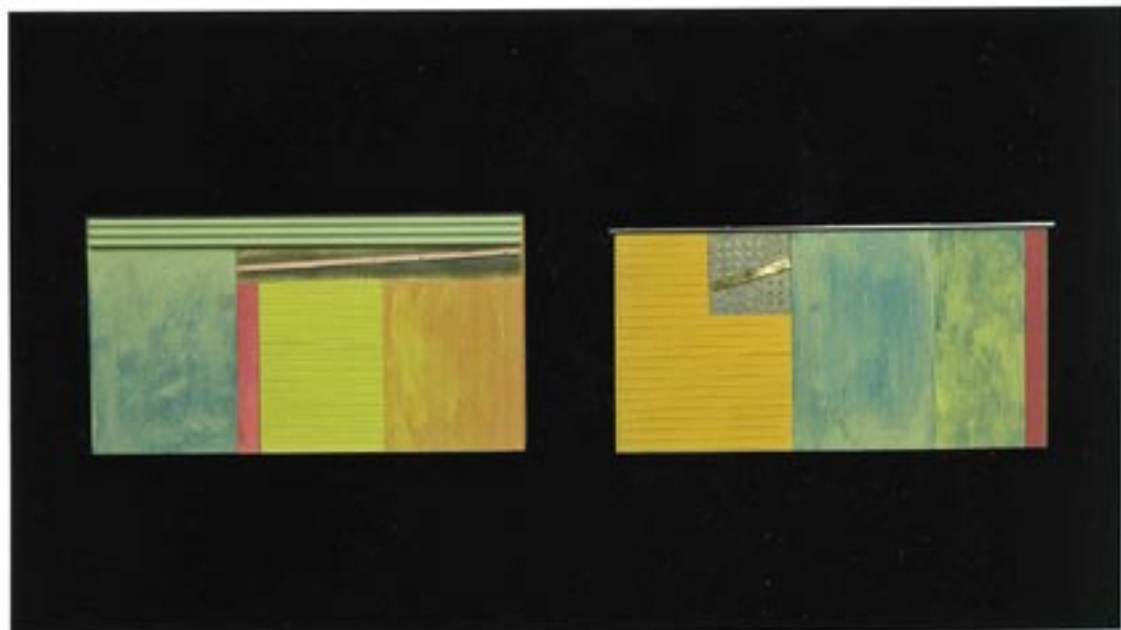


Image courtesy of the artist.



Yellow Wood Shed and Blue Wood Shed, c. 2008. Painted and stained wood. Yellow – 9.5" x 4.75" x 3.75"; Blue – 8.25" x 4.75" x 3.75". Image courtesy of Greg Staley.

Patchwork Storefront #5: pink, green, orange + blue with a black roof and Patchwork Storefront #6: ochre, blue-green + pink with an aluminum roof, c. 2009. #5 - paint, wood, aluminum, brass, rubber, nails; #6 paint, wood, aluminum, brass, steel. #5 – 6" x 10.75" x 1.25"; #6 – 5.5" x 11" x 1.25". Image courtesy of Greg Staley.



In the late 1960s, Marie Ringwald swore to her college professors that she'd never make art with recognizable imagery. She wanted to concentrate on pattern, placement, subtle color shifts and proportion. Several years later, however, she started making art about the things she loves to look at and think about. Her inspiration comes from simple, everyday functional buildings: warehouses, storefronts, barns, farm sheds. These buildings hold things and are workspaces. She appreciates their poetic and emotional associations. She loves their shapes, the patchwork combinations of components, and the simple materials made elegant by pattern, the patina of time and weathering. Using old and new wood, metals and other construction materials is inspiration and an integral part of her process. Her supplies come from lumberyards, hardware stores, metal shops and salvage yards as well as miniature model supply stores. Her work is constructed, so the gathering, selection and piecing of materials are all critical.

Born, raised and educated in the Bronx, New York, she frequented museums from early childhood. Her college professors were well known practicing artists and role models. Moving to DC after graduate studies, she became part of a loosely organized group of women artists who provided collaboration and support to each other. Early encouragement by artist-run galleries, as well as later support from commercial galleries, has been crucial to her development. Team teaching at the Corcoran College, DC, for twenty-eight years exposed her to ideas and practical hands-on learning. Fellow artists have always been huge inspiration and support, as have collectors, patrons, reviewers and interviewers.

Since 1978 her studio is a post Civil War row house in Shaw, DC, where the exposed building materials and repair work done on the building have influenced her art as well as provided space to work and store materials.



Chunky Patchwork Shed # 1; with a copper + steel roof and Chunky Patchwork Shed # 2: with a steel roof + copper + aluminum doors, c. 2010. #1 - paint, wax, wood, copper, steel, nails; #2 - paint, wood, steel, aluminum, copper, nails. #1 - 6.5" x 5" x 5"; #2 - 6.5" x 5" x 5.75". Image courtesy of Greg Staley.

Patchwork Storefront # 19: oranges + gold with a copper door and Patchwork Storefront # 20: with a peaked aluminum roof and two copper doors, c. 2010. #19 - paint, oil, wood, aluminum, copper, nails; #20 - paint, oil, wood, aluminum, copper, nails. #19 - 5.5" x 8.25" x 1.75"; #20 - 6" x 9.5" x 1.75". Image courtesy of Greg Staley.



Patchwork Warehouse with Copper + Steel Doors, c. 2010. Paint, wax, wood, metal (galvanized steel), aluminum, copper, lead, bronze), plastic, nails. 15" x 38" x 2". Image courtesy of Greg Staley.