

TREACY ZIEGLER

POINTS OF A COMPASS



IN A SMALL BLUE BOAT
monoprint 30 x 38 in.

Monoprint as a Medium

A monoprint begins with an etched plate, a serigraph, lithograph or collograph. More than one single print can be created of a particular image if the monoprint is editioned. The underlying image remains the same and is common to each print in the edition. However, each print is a unique creation by means of adding pigment or design differently.

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EXHIBITION OF MONOPRINTS

ODON
WAGNER
GALLERY

TREACY ZIEGLER

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Stages set for action and lit for drama crackle with the energy of what's next. We anticipate the about-to-happen even as we have no inkling of its form. Is the handsome hero readying to step in, or is there tragedy on the horizon? In the magician's trick box of our anticipation, we revel in wondering. Potential pulses in these unpeopled landscapes, and the possibilities bewilder.

Or is it otherwise – did the unknown crisis just unwind itself? Is the empty chair on a bare stage evidence of denouement? Is this a document of post-finale resolution? Is this the post-tempest calm? Echoes of yesterday's ovations loiter here, and here, too we are invited into private contemplation of the unseen.

Hardly *before* or *after* pictures, Treacy Ziegler's new works are of the contemplative present. It is the now of these works that intrigues. The connoisseur's taste for light and shadow, the virtuosic play of color in near-impossible realities, the richly ragged texture of marks on paper, and the luxurious absence of population come together to provide a space for

audience, and to encourage that rare extravagance: meditative, interpretive reaction.

These compositionally spare interiors offer that space, and present just that precise moment – daring us to colonize these rooms with our own nostalgia or our secret future plans. In *Crossing The Border* and *The Leaving Light*, Ziegler's signature solitary chairs – always lit with an engineer's eye for drama, always forced into a geometry that is hers alone – challenge us to conjure their last occupant, and to art-direct their next. The slub of her fabrics and the whimsy of her interior designer's paint choices bring an accessible opulence, and we find comfort. We live in those spaces.

The fantasy landscapes of hoary towers and russet roofs, inky shadows groaning across spongy moon-touched lawns, and ghost cottages hugging their waterscape thresholds present another imminence. We feel the nearness of an advancing energy in the deep vegetal colors of the *Following the Road to the Sea* and *Pass The Towers*, in the spectral forests of *Garden Wall* and *Night Pond*, and in the otherwise tranquil Italian geography of *Tuscan Villa* and *Along The Appian Way*. Shakespeare's witch felt it in the pricking of her thumbs:

“something wicked this way comes.” Wicked isn’t always evil; it is mischief, it is cheek, it is risk. It is many things, and it is coming.

The enigmatic and beckoning gondolas are Ziegler’s metaphysical conveyances. It is not the Venetian lagoon they ply, rowed by stripe-shirted tenors at Carnival time; no, these might be the boats that move the departed into the land of the dead – the ultimate transition between two spaces. The hollow of the felze in *The Waiting Boat* holds an unanswered question; it is there in all the boat pictures. Ziegler doesn’t answer; she doesn’t approach the resolution at all. She holds us in that moment, allowing us to bask in it and discover it with her. She is fascinated by the dualities inherent in her subjects: the density of the blacks against the loose diaphony of her dream skies and mystery waters; the structure of the vessels versus the non-form of the sea; *“the balancing act of waiting... between there and not there.”*

The fantastic and startling inclusion of one living animal figure in this collection of space-places – the totemic, iconic *Traveling Bird* – provides us another consolation. It is a sentry, an oracle, a guide, frankly gazing at us and sanctioning our musings atop a holy

red altar against a melancholy horizon sanctuary. We need our prophets, heavenly and otherwise; they authorize our reflections.

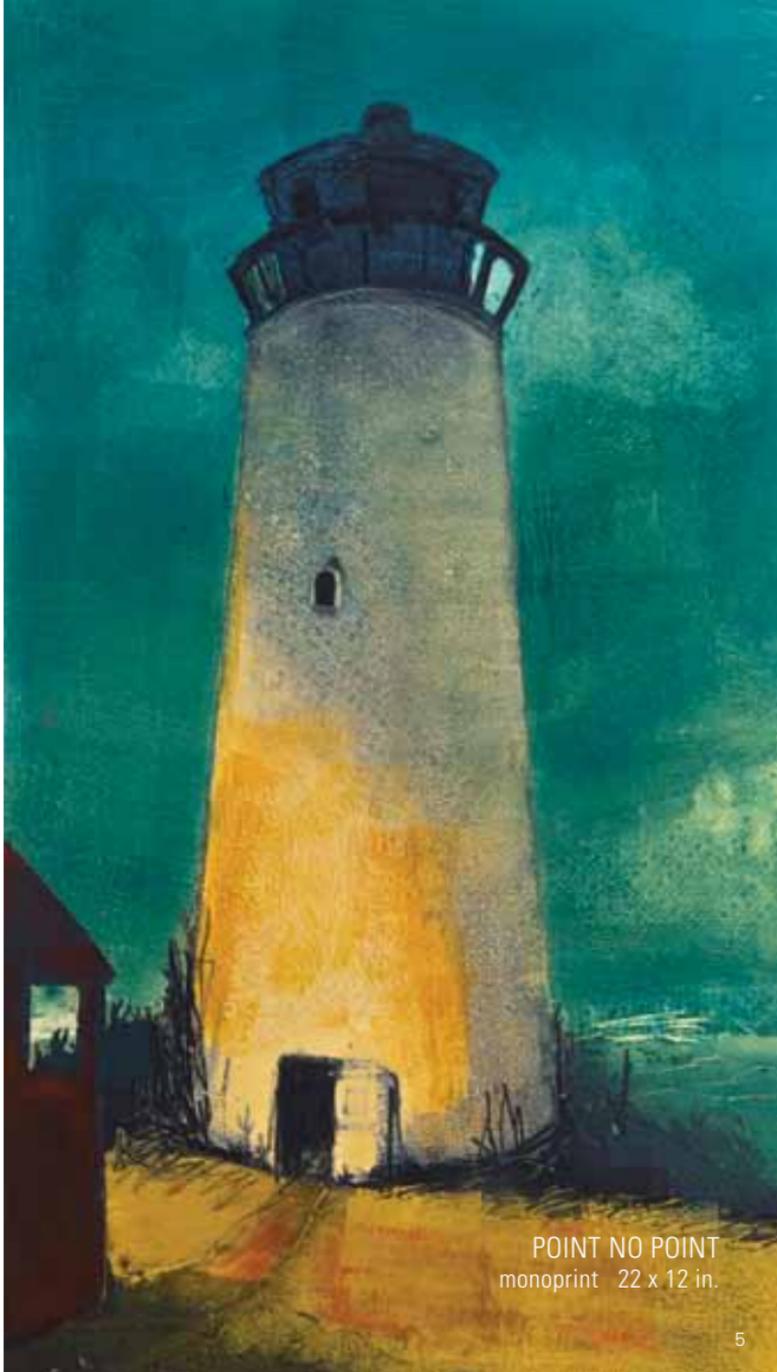
The stage director Peter Brook subtitles his masterwork *The Empty Space: A Book About Theatre* with four words: “Deadly, Holy, Rough, Immediate.” The art of Treacy Ziegler is radical and revolutionary and questioning and moving as Brooks’ stage works. It is deadly in that magical way, in its unflinching approach of the present moment and in its contact with the gods of in-between. Its holiness looms in images of power and stately formality, always guarded by a knowing light or a calming, sheltering shadow. Never unrefined or approximate, it is nonetheless rough in its forthright and hard-wrought presentation, bringing the richness of her experience and the depth of her philosophy in every push of her extravagant toolbox. And immediate. Ever immediate. Treacy Ziegler commands our attention with her messages, and we don’t look away.

Rick Pirozzolo
March 2013

Executive Director, Arnot Art Museum
Elmira, New York, USA.



COTTAGE ON THE LAKE
monoprint 24 x 31 in.



POINT NO POINT
monoprint 22 x 12 in.



BEFORE AN OCEAN
monoprint 16 x 27 in.





THE CIRCLING SEA
monoprint 25 x 50 in.





BORN ON AN ISLAND
monoprint 39 x 27 in.



INCOMING SEA
monoprint 18 x 24 in.



EVENING BOAT
monoprint 17 x 22 in.





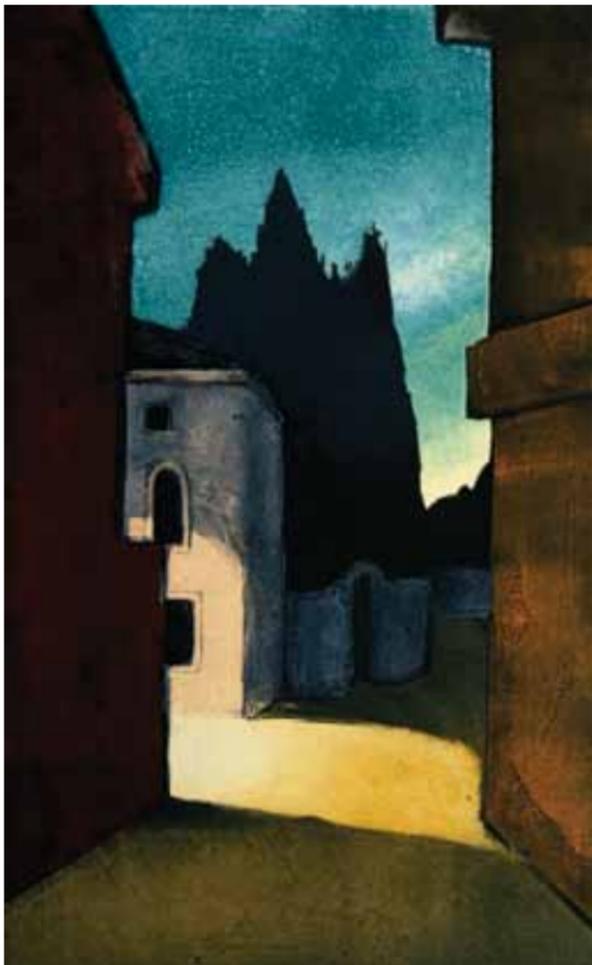
CROSSING THE BORDER
monoprint 26 x 20 in.



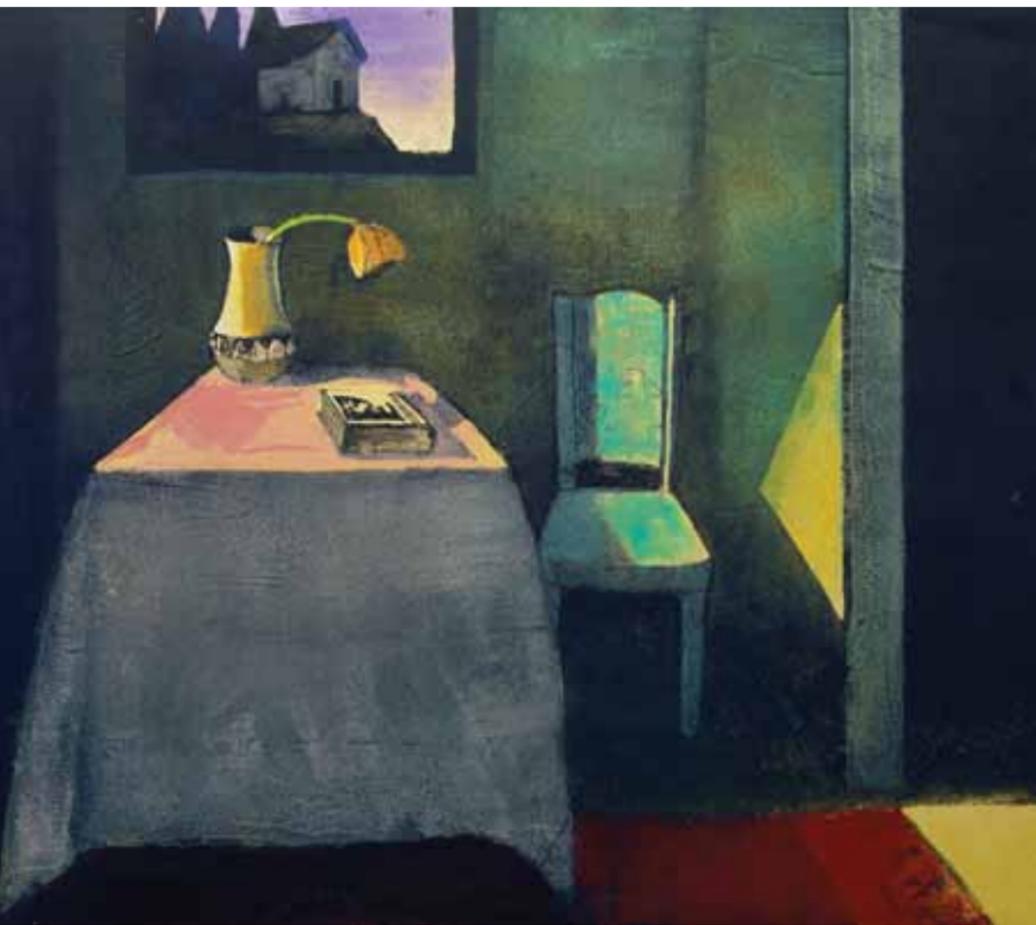
LEAVING THE TABLE
monoprint 12 x 13 in.



FOLLOWING THE ROAD TO THE SEA
monoprint 27 x 49 in.



LABYRINTH
monoprint 24 x 15 in.



A LEAVING LIGHT
monoprint 31 x 36 in.



ALONG THE APPIAN WAY
monoprint 13 x 17 in.



THE VENETIAN SISTERS
monoprint 39 x 27 in.



ITALIAN STREET
monoprint 12 x 8 in.

TREACY ZIEGLER

EDUCATION

- 1985-89 Painting & Printmaking, Pennsylvania Academy of Fine Art, Philadelphia, PA
1978-80 MSW, University of Pennsylvania, Philadelphia, PA
1976-78 BS (Mental Health), Hahnemann University, Philadelphia, PA

SELECTED SOLO EXHIBITIONS

- 2013 Odon Wagner Gallery, Toronto, ON
2013 Chase Young Gallery, Boston, MA
2013 Rosenfeld Gallery, Philadelphia, PA
2012 Arnot Art Museum, Elmira, NY (installation)
2010 Chase Gallery, Boston, MA
2010 Turtle Gallery, Deer Isle, ME
2010 Gallery 71, New York, NY
2009 F.A.N. Gallery, Philadelphia, PA
2008 Principle Gallery, Alexandria, VA
2008 Chase Gallery, Boston, MA
2007 Odon Wagner Gallery, Toronto, ON
2006 Principle Gallery, Alexandria, VA
2006 F.A.N. Gallery, Philadelphia, PA
2005 Herbert F. Johnson Museum of Art, Ithaca, NY
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2002 Chase Gallery, Boston, MA
2002 Principle Gallery, Alexandria, VA
2001 F.A.N. Gallery, Philadelphia, PA
2000 Chase Gallery, Boston, MA

MUSEUMS AND NOTABLE COLLECTIONS

- Arnot Art Museum, Elmira, NY
College Board, New York, NY
Herbert F. Johnson Museum of Art, Ithaca, NY
Rider College, Trenton, NJ

CREDITS

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Back Cover

TRAVELING BIRD, monoprint 26 x 17 in.

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