

**GALERIE NÄCHST ST. STEPHAN  
ROSEMARIE SCHWARZWÄLDER**

**ALICE ATTIE**  
**Repetitions**

**7 FEB – 29 MAR 2025**

Opening: Friday, February 7, 2025, 6 p.m.  
Vienna 1, Domgasse 6

"I have had, over many years, a fascination with the 'minuscule', with small marks that grow into expansive fields of possibilities." Alice Attie's description of her colored pencil and ink drawings guides us into the fascinating pictorial worlds she has created out of "minuscule" forms, symbols, letters, and numbers. The gallery is showing the extraordinary drawings of Alice Attie in the New York artist's second solo exhibition under the title *Repetitions*.

That repetition is a leitmotif for Attie is noticeable only on closer inspection of her work. At first, when we look at these sheets of paper, we notice they are completely covered in linear structures, like a fine mesh laid on the paper's surface, letting irregular areas of density create a sense of movement, a sense of vivacity. Seen from up close, these works reveal many interconnected, tiny symbols and forms that make up a whole. Attie's repetitive gestures line up next to each other, interweaving and overlapping. In this formation, they unfold narratives with varying degrees of legibility, depending on our perspective.

An example of this is the series *Vibrations* in which Attie precisely draws delicate lines in upward and downward movements to create waves that travel horizontally across the paper. The result is a structure of irregular lines that, from a distance, appear to create a unity charged with tension, dynamic, and rhythm. Attie creates the experience of an absolute presence that captivates us. The artist regards these drawings as the product of working with and through music (often Beethoven's string quartets), which accompanies her art's creation. "I think of these drawing compositions as extensions of the sounds I hear, the extraordinary vibrations, lyric and wavelike."

*Densities*, on the other hand, is characterized by strongly gestural lines that have been applied without leaving a noticeable trace. By twisting and turning the pen, she creates thick, black fields of ink in places with varying degrees of opacity and depth. Attie, who has published several volumes of poetry, embraces calligraphic features in these abstractions and is lured by the thin boundary that distinguishes writing from drawing. She combines both in the work *Waves of Thought* by using words. Fragmented, these thoughts or notions are brought together to form dense paths. The words can be read up close, while from afar, they blend together into one abstract composition.

Gestures of repetition and traces of time become condensed in Attie's works: "These marks accumulate over long periods of time and are often about time itself, time and repetition, both impossible to define, both moving indiscernibly before our eyes."

**ALICE ATTIE** was born in 1950 in New York City, where she lives and works. She holds a PhD in Comparative Literature and an MFA in Poetry and has taught literature throughout the New York area before turning to her own writing, photography and drawing. In 2015 and in 2023 she received the Pollock-Krasner Foundation Artist Grant. The gallery presented her work for the first time in 2012 on the occasion of the group exhibition *Papierwelten* and staged her first solo exhibition *Infinites* in 2021.

Attie's photographs and works on paper are among other in the collections of the Whitney Museum of American Art, Museum of Modern Art, Studio Museum in Harlem, Jewish Museum, all in New York; the Getty Museum, Los Angeles, and the Museum of Fine Arts, Houston. Her work is also in many major collections including the Margulies Collection, the JoAnn Hickey Collection, the Jorge M. and Darlene Pérez Collection, Miami, the Maxine & Stuart Frankel Foundation, Bloomfield Hills, Michigan, the Werner Kramasky Collection, the Doon Arbus Collection, and the Neil Selkirk Collection.

Alice Attie has published the following books of poems: *These Figures Lining the Hills*, 2015 (Seagull Books/University of Chicago); *Under the Aleppo Sun*, 2018 (Seagull Books/University of Chicago); *Bending into the Light*, 2022 (Seagull Books/University of Chicago). *Maybe* will be published in 2025 by Seagull Books/University of Chicago. Her book of photographs documenting the changing face of Harlem, *Harlem on The Verge*, was published in 2001 by Quantluck Lane/W.W.Norton Press.