

FAT CANARY JOURNAL

SUMMER 2020



Anne Richter



Still Inside

This summer the Fat Canary Journal celebrates the work of Anne Richter and the portraits she created during the COVID-19 quarantine of 2020. Compelling creations that capture both the psychological and physical experience of forced seclusion during the pandemic. These pieces, made with scraps, bits, and pieces collected while Anne and New York City was in lockdown reflect not only on her day-to-day experience, but ours as well. Poignant and whimsical, they celebrate the tenacity of the artist, and the will to not only survive but create, and comment the world around her. We hope you enjoy the work from this master artist.

ANNE RICHTER

Making Art During Covid19

Artist's Statement for the Fat Canary Journal

Living a creative life was my core motivator for over 70 years. Recently I encountered two significant game changers: Donald Trump and Covid19 .

I was so upset when Trump was elected I decided to go rogue with my art. I was angry and wanted to be messy with no rules. I adopted the term "raw" to describe this unconventional work in my "Raw Books" and "Raw Quilts". I focused on the marginalization of women artists. This was the theme of my public installation called "The Artist in HER Studio," a two-month window display at the NYC bus terminal.

Then came Covid19. I needed to start anew. I made "portraits" actually "self-portraits" loaded with materials. The portraits helped me clarify my life in the time of the pandemic. It was my survival diary. Most of the portrait heads are made on recycled paper bags. This was my tribute to Margaret E. Knight, who in 1868

invented the flat bottom bag. A man saw her model and he stole it. This young, single gal went court to retrieve her invention and get a patent

My relationship with Maine showed up in some of the portraits in old clothespins from the defunct clothespin factory in West Paris, Maine. I also added plastic flat ware, because I was focused on food – ordering and cooking it. The c-clamp referred to my being locked down. I added lace and nice fabrics. I had a need to feel feminine. I would spray and walk daily through a mist of French perfume, an idea from the film “The Danish Girl”, one of my many Covid-time films. Because I missed being outside, I installed a windsock on the fire escape to watch the wind. I concocted my own bubble juice to blow bubbles as my daily meditation. This worked. The bubbles enchanted me but I envied their freedom. The bubbles were short lived; all the work I am producing is temporary.

I kept hearing the advice that this is a good time to learn a new skill. Really? I’ll be 80 years old this year. I’m honing whatever skills I have! I’m surviving and creating art.

@Richter_Anne

<https://annerichter.weebly.com/>



Painted Paper and Ribbon



Home Cookin



Self Talk



Touch



Clamped



Blowing Bubbles



Lockdown



Elevator Art



Dancing

BIO

I grew up in suburbia and got a BFA at Carnegie-Mellon and an MFA at Tyler School of Art. I didn't develop fully as an artist until I studied with some master teachers at the Art Students League.

Back in 1979 I answered a Village Voice ad to join a group buying an old factory building. That unlikely beginning gave me living and working loft space in NYC which I still occupy.

I believe in the power of play. I am passionate about art and creative endeavors that enhance our lives. I've been an art teacher all my life. For 30 years I taught hand built ceramics at Greenwich House Pottery. My dream job was to create a "kindergarten for adults". That dream turned into my private school called Creative Pathways. For ten years I taught seminars in creativity and facilitated groups in "The Artists Way."

I never made a living as an artist. When I decided to get a divorce I needed a full time job. Armed with seven years of art education and three months of paralegal training I was hired at the Brooklyn DA Office. I got a kick out of answering the phone with "Economic Crime and Arson." I learned a lot about the outside world and felt good at how successful I was in applying my artist's skills of focus and curiosity to this and other jobs.

It's nice to look back at the times I lived in Africa, Italy and Japan. I love to travel. I have enthusiastically, with varying degrees of success, studied six foreign languages. Wherever I am, I'm excited to continue this journey

Anne Richter, June 2020