

DANIEL LUDWIG  
Waking Dreams

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## Waking Dreams

19th October - 6th November

Private View  
Tuesday, 20th October

GALLERY HOURS  
MONDAY - FRIDAY 10AM - 6PM  
SATURDAY 11AM - 6PM

CADOGAN  
CONTEMPORARY

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For much of my life I have tried to create a world, distilled and graceful, to serve as a respite from the prosaic nature of everyday distractions. Over time, the accumulation of life experiences has made the creation of such a simple Eden feel overly simplistic. In the paintings comprising “Waking Dreams,” a yearning for classical beauty coexists with struggle and chaos. Filaments of trepidation and confusion entangle themselves with the daydreams of my youth. Fragments of grasping figures, arcadian landscapes and the textured echoes of the past vibrate in a rhythm extracted from the white noise of our twenty-first century agita. These paintings, though comprehensible as visually intriguing objects, reveal their narratives primarily through metaphors that, I hope, resonate with emotional truth.

These paintings have taken form gradually over the past few years. They have existed in many different stages in my studio. The painting “Filament”, for example, started as a fairly neoclassical figure study and stalled at that stage for over a year before I radically reworked the color and composition. Sometimes the imagery begins as a kind of collage of body parts and landscape, as in paintings like “Harpy” and “Flora.” The paintings contain shapes and shadows that are derived from previous figurative elements of past works, or that actually existed in an earlier stage of the painting. I live with the paintings and continue to work on them, editing and layering, until there is a liveliness and urgency that is at once ambiguous, compelling and complete.

*What do these paintings mean?*

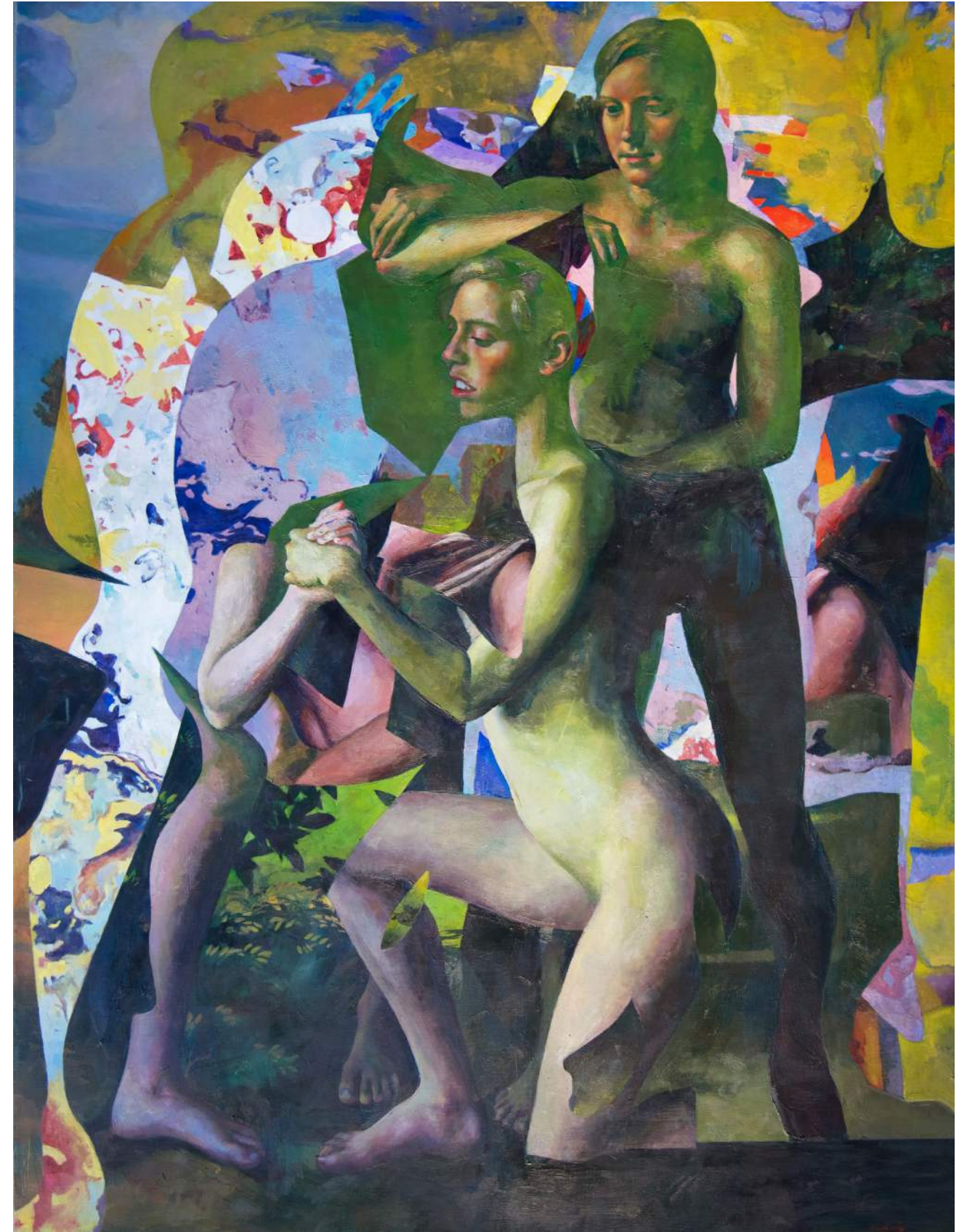
Ascribing traditional and literal narratives can become a self-limiting enterprise. I prefer to think about the meaning of the work in the way one might interpret a dream. My father, a psychiatrist, once told me that the specific details of a dream (which are usually absurd and non sensical) are much less important to the psychological meaning of the dream than the feeling one has while dreaming. I may start a painting attempting to deal with a particular and didactic idea (i.e. beauty vs. decay or the Apollonian/Dionysian dichotomy), but over time the meaning is altered as elements are added and whittled out until the essence of the work feels ambiguous but true. I have come to trust that this sense of “truth” arrives from a resonance with personal as well as world events as processed through my sub-conscious. To the extent that many of my concerns are essentially human, my imagery, though superficially nonsensical, can be recognized as a kind of truth in the mind and eye of the viewer. In this way these paintings attempt to become metaphors that transcend the specifics of my own observations, and touch upon universal desires and experience.

*My obsessions are simultaneously formal, sensual and temporal:*

Formally, I am intrigued with the notion of motion frozen at a point of both perfect balance and kinetic potential. I have always been inspired by the way shapes in De Kooning's paintings move endlessly around the canvas and in and out of the picture plane while never allowing the viewer's eye to stray beyond the edges. I am concerned with uniting bold and saturated color relationships with a correspondingly robust armature of chiaroscuro. Additionally I use wax mediums and diverse modes of application to bring life to the many different textures, patterns and surfaces that weave through the composition. I tend to choose nude or lightly clothed youthful figures in an effort to accentuate the archetypal, and sensual nature of their bodies. There is an incomplete and shattered perfection of their forms meant to mimic the evocative power of historic sculptural fragments such as the Elgin Marbles or Pergamon frieze.

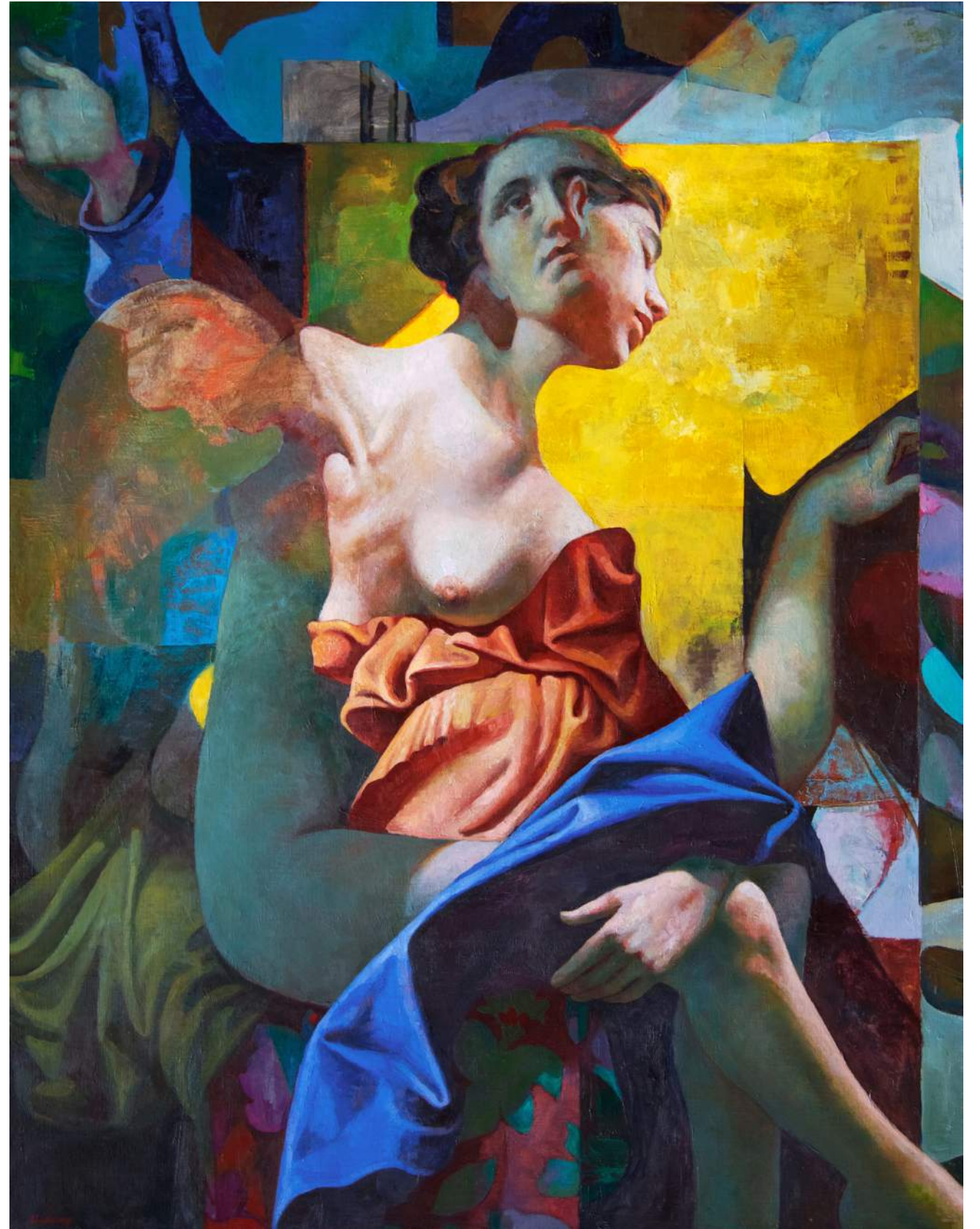
Lack of coherent and linear time is itself a theme in my work. There is an affirmation of the present in the often life-sized physicality of the figures and the immediacy of the color and surface, yet so much of the painting seems from some other time. Landscapes inspired by Romantic paintings weave through textures from ageless walls. There is cubist simultaneity of movement and there are echoes in the shapes of the landscapes of movements past. In "Residue of Yesterday" a couple seems to be trying to physically connect through veils of memory sheared by their own body's movements. In "Angeli" two figures exist simultaneously in the same space: one, distracted, in light, and the other, in rapture, in shade.

Good Samaritans II  
oil on canvas, 60" x 46" (152cm x 116cm)



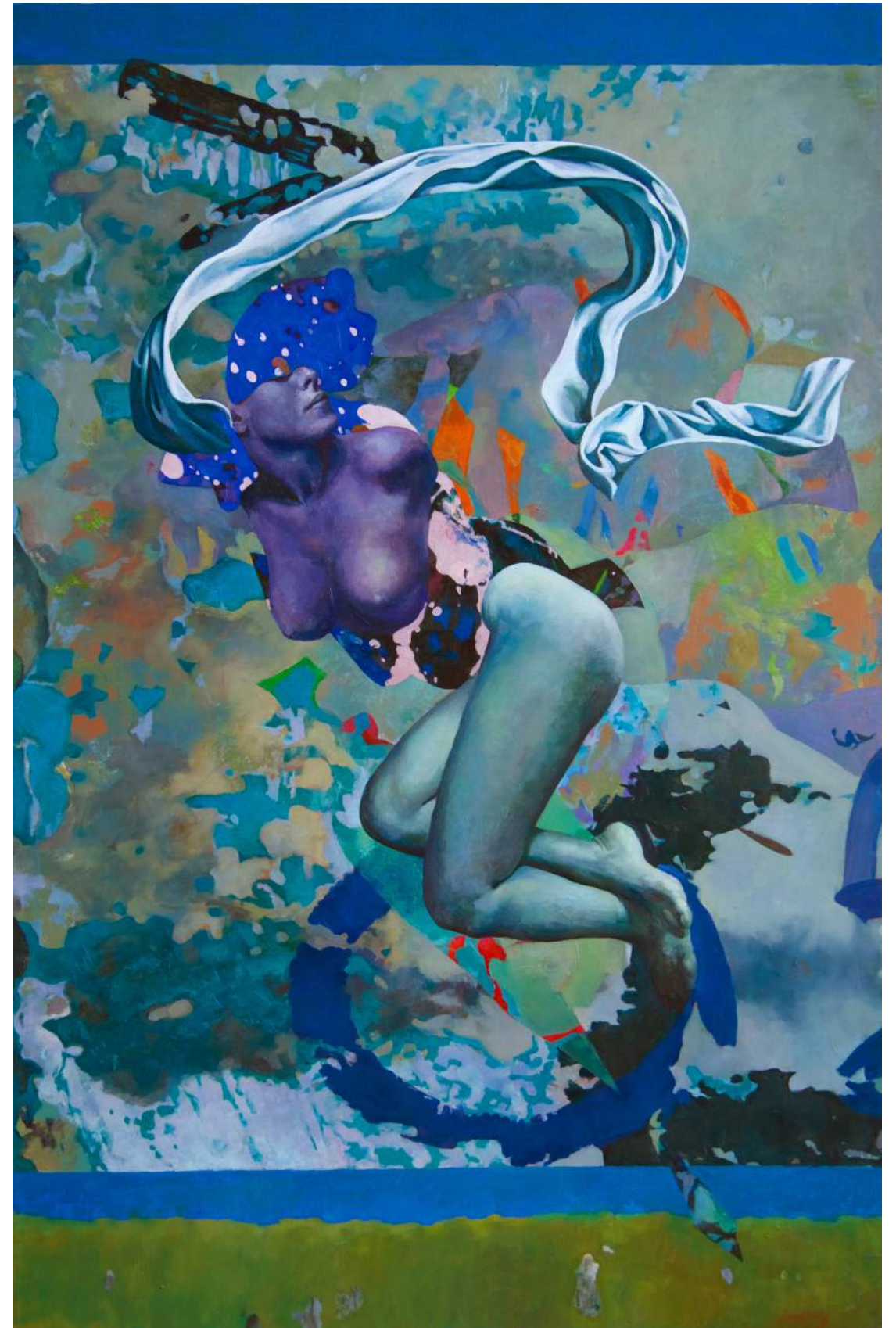


Angeli  
oil on canvas, 50" x 40" (127cm x 102cm)



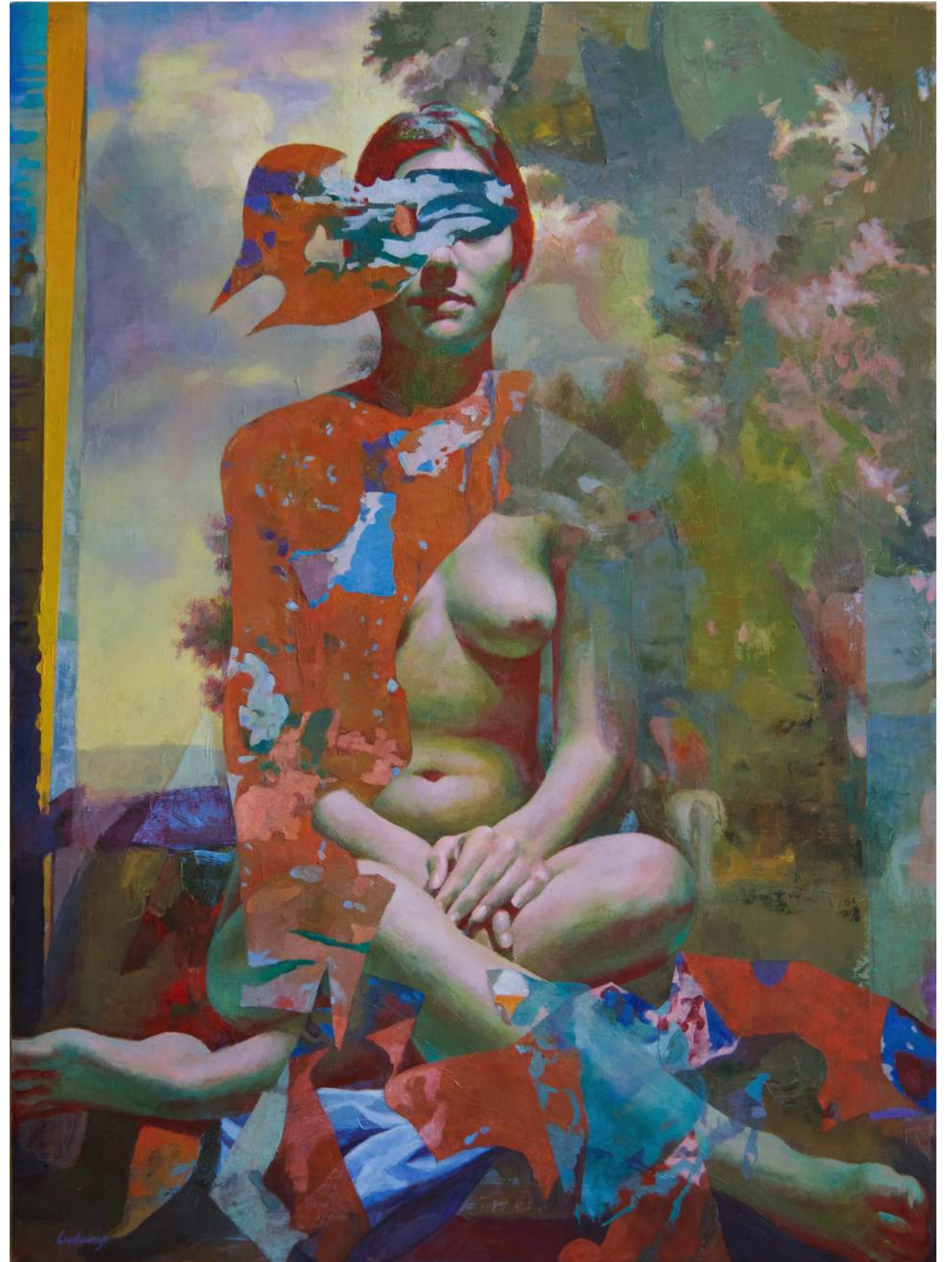


Harpy  
oil on canvas, 60" x 40" (152cm x 102cm)





Daydream  
oil on canvas, 40" x 30" (102cm x 76cm)





Study for Knot  
oil on canvas, 24" x 30" (61cm x 76cm)



Knot  
oil on canvas, 60" x 40" (152cm x 102cm)





Breeze  
oil on canvas, 30" x 24" (76cm x 61cm)





Residue of Yesterday  
oil on canvas, 30" x 24" (76cm x 61cm)

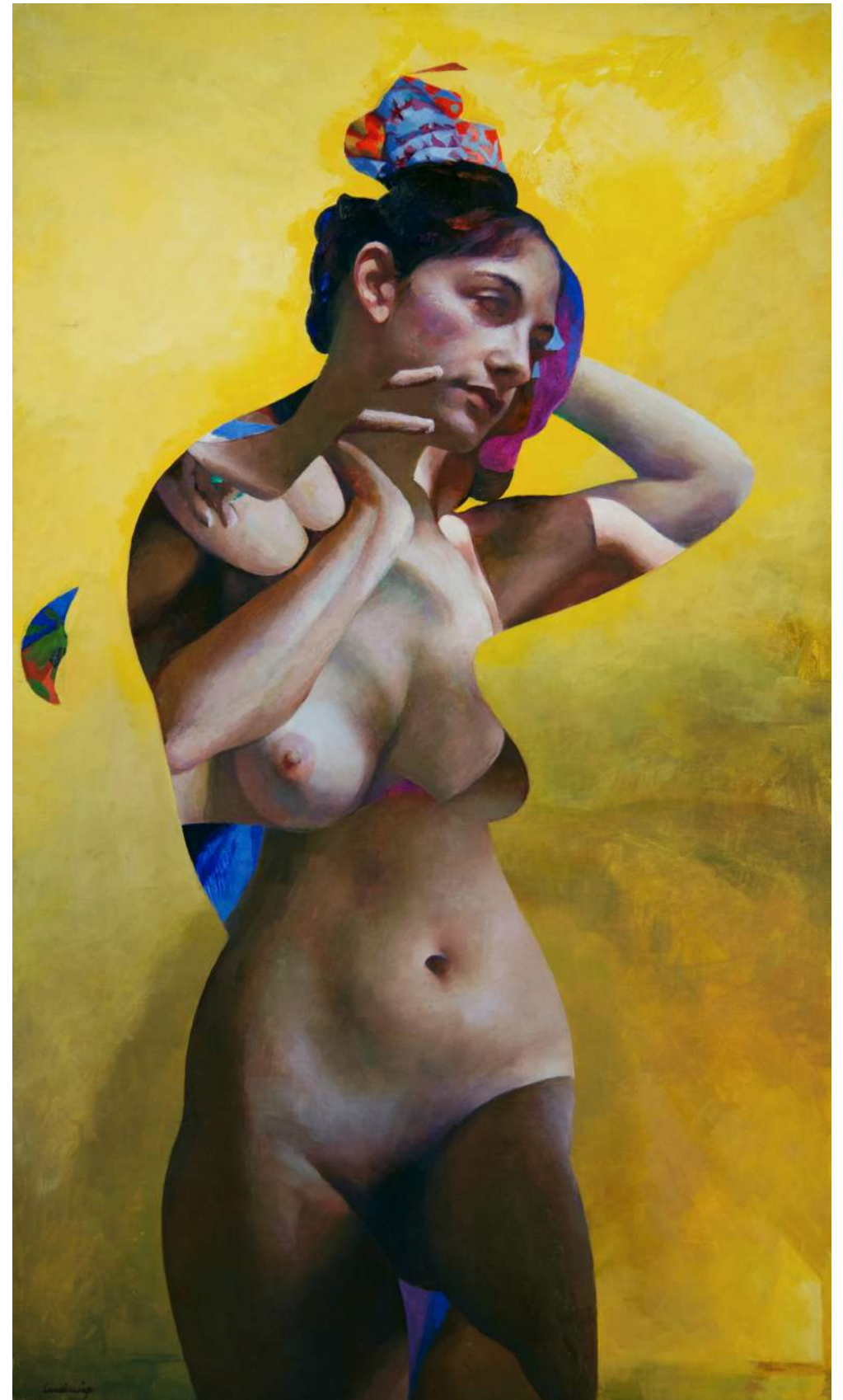




The start of the game  
oil on canvas, 30" x 22" (76cm x 56cm)



Vesuvius  
oil on canvas, 36" x 24" (91cm x 61cm)



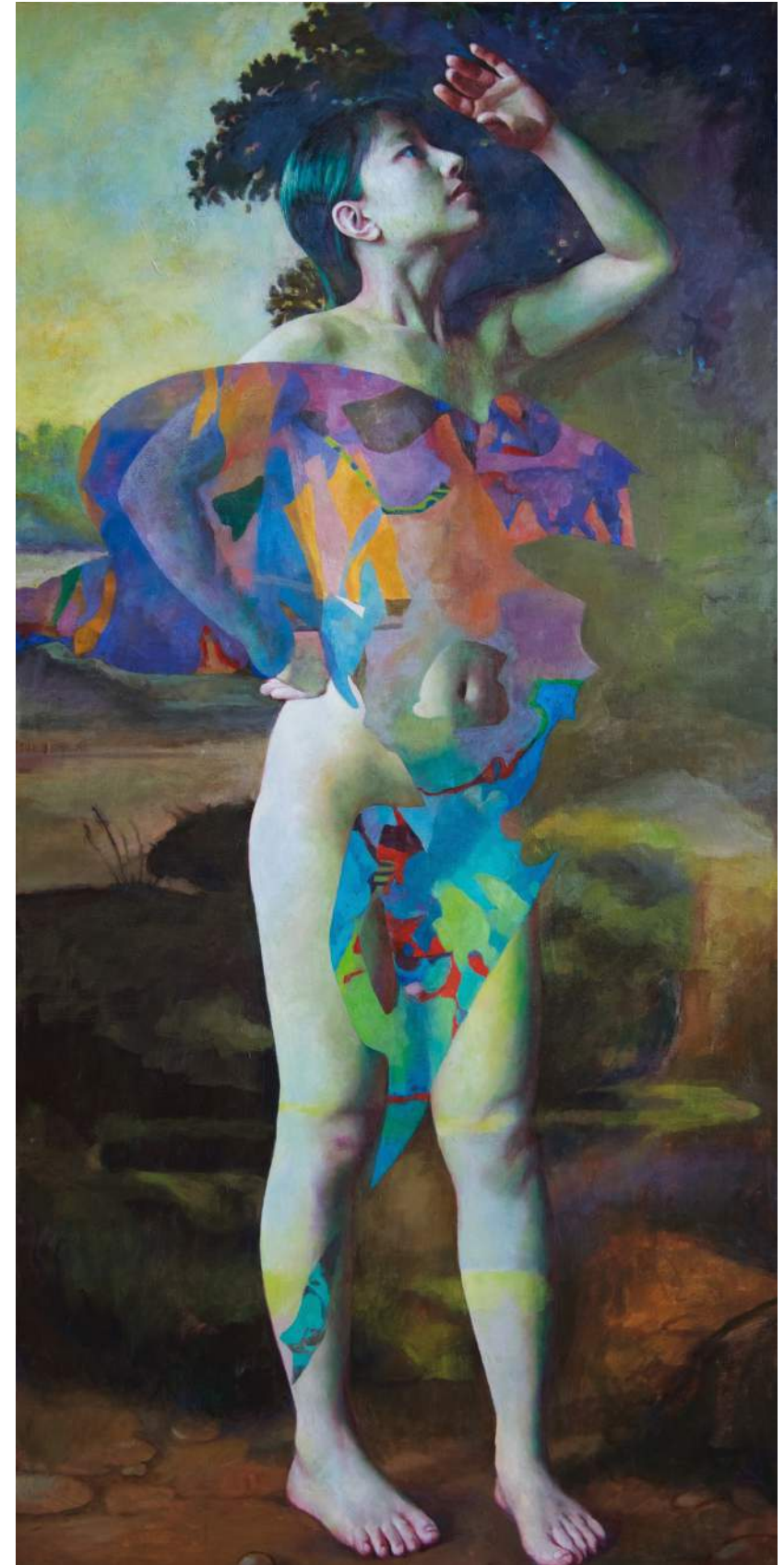


Good Samaritans I  
oil on canvas, 50" x 42" (127cm x 107cm)

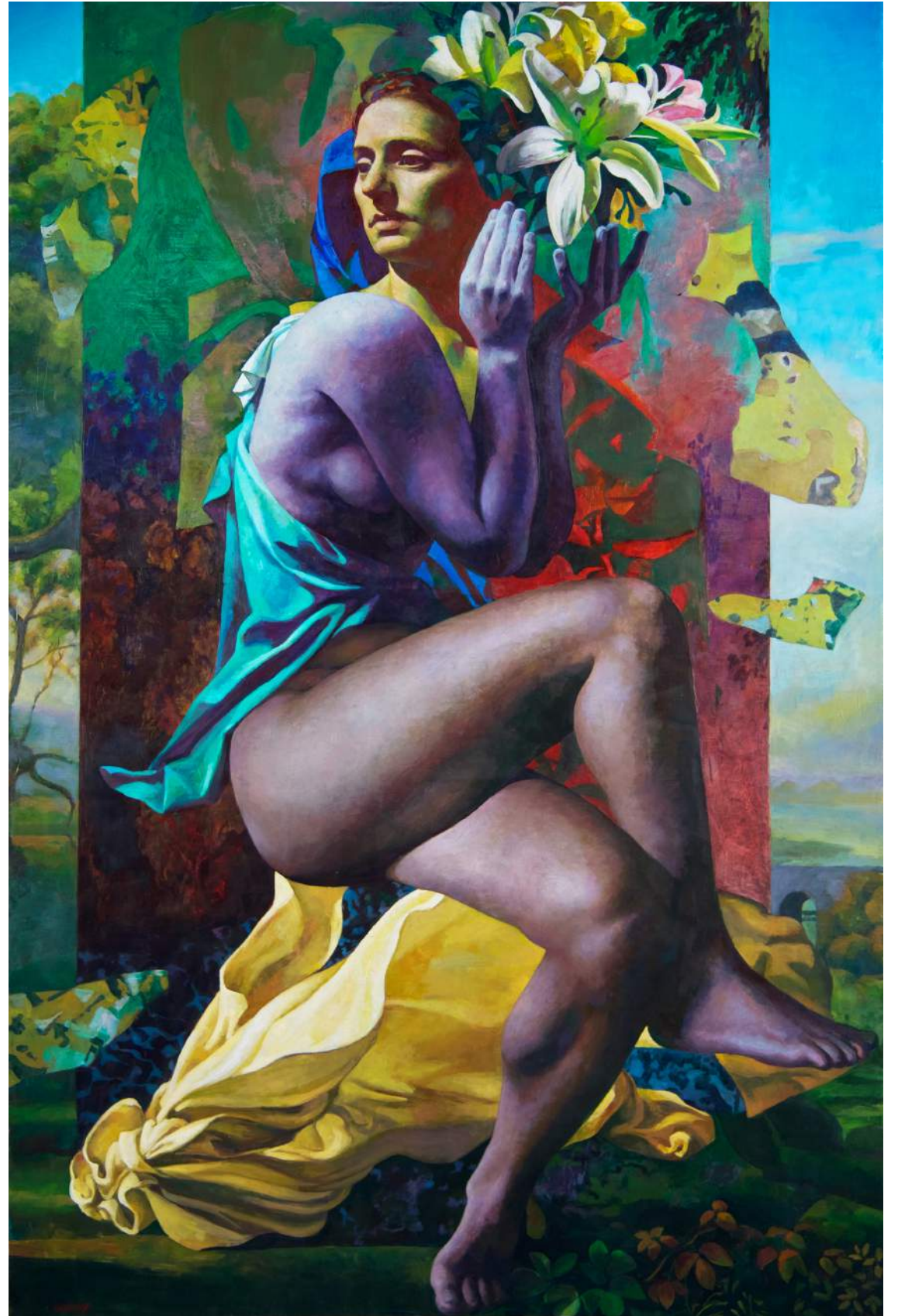




Filament  
oil on canvas, 60" x 36" (152cm x 91cm)



Flora  
oil on canvas, 60" x 40" (152cm x 102cm)







Rythmic Figure 6  
watercolour on paper, 9" x 7"



Rythmic Figure 3  
watercolour on paper, 9" x 7"



Meeting 2  
gouache on paper, 10" x 10"



Rythmic Figure 1  
watercolour on paper, 9" x 7"



Rythmic Figure 4  
watercolour on paper, 9" x 7"



Meeting  
gouache on paper, 9" x 7"

SOLO EXHIBITIONS

2012 “Daniel Ludwig; Recent Works” Heike Pickett Gallery, Versailles, KY  
2010 “Paradigms Lost” Allan Stone Gallery, New York, NY  
2008 Cadogan Contemporary Gallery, London, England  
2007 Daniel Ludwig and Anne Leone: Figuring the Figure, Bannister Gallery, Rhode Island College  
2006 Cadogan Contemporary Gallery, London, England  
2004 Heike Picket Gallery, Versailles, KY  
Cadogan Contemporary Gallery, London, England  
2003 Paintings, Drawings & Sculpture, Allan Stone Gallery, New York, NY  
2002 Heike Pickett Gallery, Versailles, KY  
Cadogan Contemporary Gallery, London, England  
2000 Daniel Ludwig: Drawings and Paintings, Heike Pickett Gallery, Versailles, KY  
1999 Cadogan Contemporary Gallery, London, England  
1998 Allan Stone Gallery, New York, NY  
1997 Cadogan Contemporary Gallery, London, England  
1996 Daniel Ludwig: Drawings and Paintings, Heike Pickett Gallery, Lexington, KY  
1995 Folly and Grace: Mythic Paintings by Daniel Ludwig, The Newport Art Museum, Newport, RI  
Daniel Ludwig: Graphic Works, Mabey Gallery, Richmond, VA  
1994 Folly and Grace: Mythic Paintings, The University of Kentucky Art Museum, Lexington, KY  
1993 Cadogan Contemporary Gallery, London, England  
1991 Cadogan Contemporary Gallery, London, England  
Heike Pickett Gallery, Lexington, KY  
1989 Allan Stone Gallery, New York, NY  
Cadogan Contemporary Gallery, London, England  
Virginia Lynch Gallery, Tiverton, RI  
1988 Triangle Gallery, Lexington, KY  
1987 Cadogan Contemporary Gallery, London, England  
1985 Rogers Art Gallery, Lexington, KY  
Works Derived from the Human Form, The 840 Gallery, University of Cincinnati, Cincinnati, OH

SELECTED GROUP EXHIBITIONS

2014 “I Love New York”, Gallerie Friedmann-Hahn, Berlin, Germany  
2012 “Contemporary Drawing with South Coast Connections” New Bedford Art Museum, MA  
2011 “Fall Invitational Exhibition” Heike Pickett Gallery, Versailles, KY  
2009 “A Figural Presence” Alva deMars Megan Chapel Art Center, St. Anselm College, Manchester, NH  
“New Works Invitational”, Heike Pickett Gallery, Versailles, KY  
2008 Gallery Exhibition, Allan Stone Gallery, New York, NY  
2007 “New Works Invitational”, Heike Pickett Gallery, Versailles, KY  
2006 “New Works Invitational”, Heike Pickett Gallery, Versailles, KY  
2003 “Twenty Years”, Heike Pickett Gallery, Versailles, KY  
South Coast New England Printmaking  
2002 Group Show, Allan Stone Gallery, New York, NY  
The Perception of Appearance: A Decade of Contemporary American Drawing, Frye Art Museum, WA  
The Body Revealed: Two Hundred Years of the American Nude,  
New Britain Museum of American Art, New Britain, CT  
2001 The Figure, Allan Stone Gallery, New York, NY  
Artists Collect, New Bedford Art Museum, New Bedford, MA  
Fortieth Anniversary, Allan Stone Gallery, New York, NY  
R.I.S.D Presents; Virginia Lynch: A Curatorial Retrospective, The Rhode Island  
Foundation, Providence, RI

Figuration Show, Virginia Lynch Gallery, Tiverton, RI  
Water, Heike Pickett Gallery, Lexington, KY  
1999 Fruits & Flowers, Skies & Pies, Allan Stone Gallery, New York, NY  
Virginia Lynch Gallery, Tiverton, RI  
Garden Landscapes Exhibition, Newick Park Gallery, Newick, England  
Inaugural Exhibition, Heike Pickett Gallery, Versailles, KY  
Creative Connections, Fuller Art Museum, Brockton, MA  
1998 Figurative Works, Heike Pickett Gallery, Lexington, KY  
1996 Four Artists, Allan Stone Gallery, New York, NY  
Contemporary Landscapes, Virginia Lynch Gallery, Tiverton, RI  
Landscapes, Heike Pickett Gallery, Lexington, KY  
1995 Talent, Allan Stone Gallery, New York, NY  
Ninfa Revisited, Grosvenor House, London, England  
Portrait Self Portrait, Heike Pickett Gallery, Lexington, KY  
1994 Invitational Group Show, Heike Pickett Gallery, Lexington, KY  
1993 Tenth Anniversary Show, Virginia Lynch Gallery, Tiverton, RI  
Thirty at Ten, Heike Pickett Gallery, Lexington, KY  
1992 Gallery Show, Allan Stone Gallery, New York, NY  
Ten Figurative Artists, Heike Pickett Gallery, Lexington, KY  
New Paintings, Four Person Show, Virginia Lynch Gallery, Tiverton, RI  
New Works, Heike Pickett Gallery, Lexington, KY  
1991 How Art Imitates Baseball, Mid-Hudson Arts & Science Center, Poughkeepsie, NY  
Boston Printmakers 43rd Annual North American Print Exhibition, DeCordova Museum, Lincoln, MA  
Kentucky on Paper, traveling group organized by the American Embassy in  
Equador and the Kentucky Department for the Arts. A tour of six municipal museums in Equador  
1990 Hot Off the Press; New Prints in Progress, Zimmerli Museum of Printmaking, New Brunswick, NJ  
Five Artists, Allan Stone Gallery, New York, NY  
37 Painters and Sculptors: On View, Capital Cities/ABC Building, New York, NY  
1989 Selections from the Collection of Allan Stone, Allan Stone Gallery, New York, NY  
New Works, Heike Pickett Gallery, Lexington, KY  
Gallery Invitational, Headly-Whitney Museum, Lexington, KY  
RISD Small Works, Woods Gerry Gallery, Providence, RI  
1988 New Talent, Allan Stone Gallery, New York, NY  
New American Art, Mall Galleries, London, England  
Kentucky Graphics 88, Headley-Whitney Museum, Lexington, KY  
Ten Who Teach, Arnold Art Gallery, Newport, RI  
1986 Kentucky Art, J.B. Speed Museum, Louisville, KY  
1985 Tristate Small Drawing Show, Art Academy of Cincinnati, Cincinnati, OH  
1983 Premier Gallery Artist’s Show, The Speed Art Museum, Louisville, KY  
Emerging Artists, Kentucky State Capital Art Gallery, Frankfort, KY  
Premier Exhibition, Triangle Gallery, Lexington, KY  
1982 Martha White Gallery Invitational, Louisville, KY  
Eight State Biennial Exhibition, The Speed Art Museum, Louisville, KY

AWARDS AND RESIDENCES

2000 MacDowell Colony Residency, Peterborough, NH  
1999 Artist and Participant, International Multimedia Symposium, Watershed Center for Ceramic Arts,  
Newcastle, Maine  
1994 Thornton Wilder Fellowship, MacDowell Colony Residency, Peterborough, NH





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