

DANIELLE GOTTESMAN



WORKS . I

DANIELLE GOTTESMAN

SELECTED WORKS

– 2013 –

www.danielle-gottesman.com

CONTENTS

'Vistemboir' Exhibition	1
'Icons' Series	15
Photography	23
Video Work	41
Artist Residency – NDSM	47
Artist Information	56

PENINSULA ART SPACE / 352 VAN BRUNT ST
BROOKLYN, NY / UNITED STATES



Danielle Gottesman, 'Struth' Triptych,
Digital prints on fine art paper, Peninsula Art Space, New York, 2013.

VISTEMBOIR

/vis.tã.bwaʁ/

*Vistemboir**, Danielle Gottesman's first solo exhibition in the United States, was presented by Peninsula Art Space in the fall of 2013. A selection of work in sculpture, etching, photography and video, from her series 'Re:collect' and 'Vistemboir', highlighted the range of the artist's practice. Gottesman's interpretations of mundane scenes, objects and symbols all seek to endow the familiar with a sense of ambiguity—they encourage the viewer to readdress the way we choose to perceive our surroundings.

Re:collect is a series of works that challenge our hermetic perception of art. Via photography and video, Gottesman captures, and to some extent, appropriates the works of artists in order to reflect her experiences within domestic and gallery settings. Through the camera lens, the works are abstracted yet personalized, revealing fleeting memories that highlight the layered experience of an art work.

Vistemboir is a series of fictional objects that are initially misperceived as historical artifacts. They are inspired by a range of signs and symbols (from digital icons to ancient hieroglyphs) representing universally known objects that are becoming obsolete. The works insinuate a forgotten purpose, yet defy definition for they are works of fiction—they never served a purpose. The sculptures balance between the realms of anthropology, technology and fiction, as we attempt to reconcile our understanding of the real in an age that is increasingly virtual.

*Vistemboir /vis.tã.bwaʁ/

noun. a term coined by Jacques Perret (*Le Machin*, 1955), referring to a banal yet mysterious object—one that seems to possess neither name nor function, but remains oddly familiar.

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BROOKLYN, NY / UNITED STATES



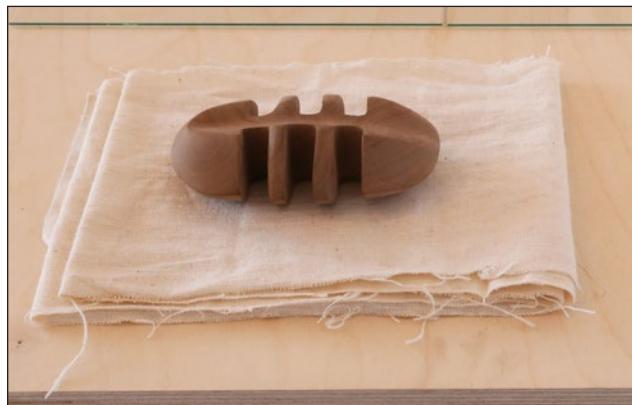
Danielle Gottesman, 'Aba', New York, 2013
Video (06:11), Peninsula Art Space, New York.

VISTEMBOIR

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BROOKLYN, NY / UNITED STATES



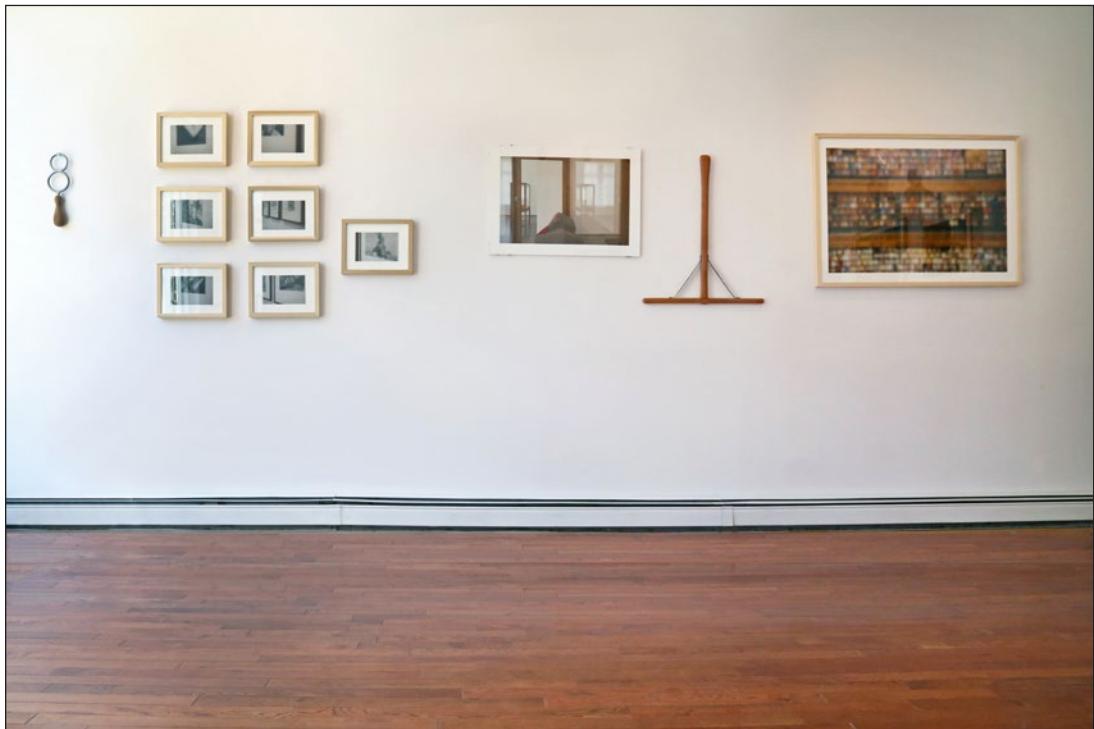
Danielle Gottesman
'Icons' Series, 2013
Table display:
Sculpture (Black Walnut), Etchings
Peninsula Art Space, New York.

VISTEMBOIR

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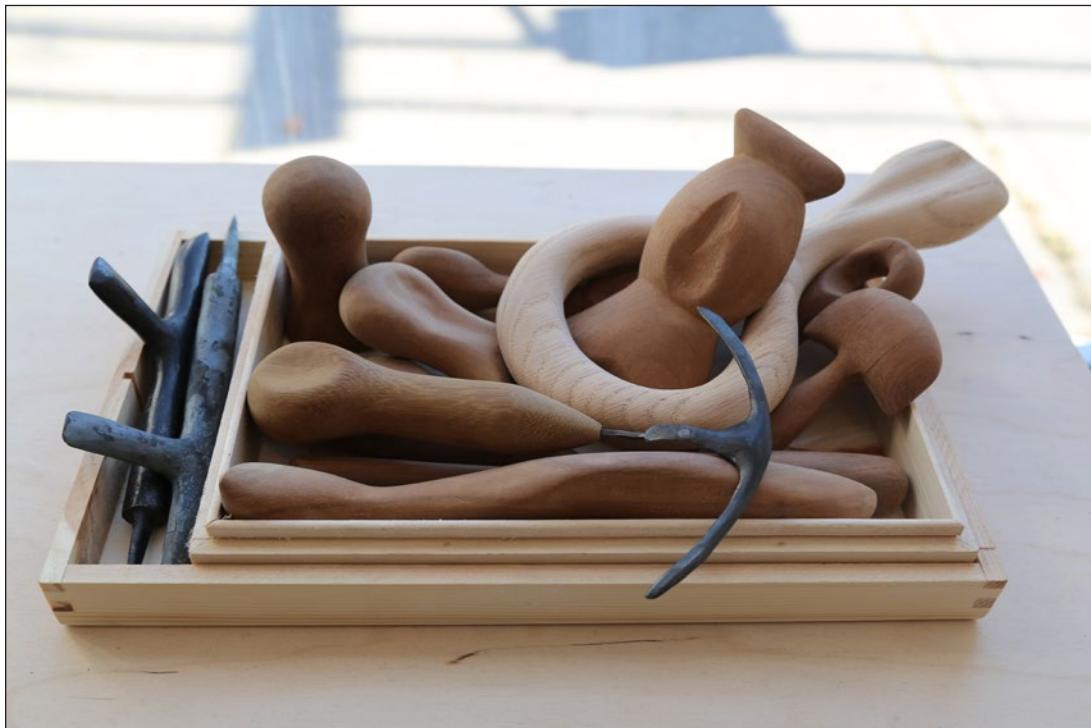


VISTEMBOIR

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Danielle Gottesman, 'Toolbox' (Glyphs), 2012
Mixed media (hardwoods, steel), Peninsula Art Space, New York.

VISTEMBOIR

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Danielle Gottesman
'Icons' Series, 2013
Ceramic pieces (2.5 x 5 inch).

VISTEMBOIR /vis.tã.bwaʁ/



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VISTEMBOIR

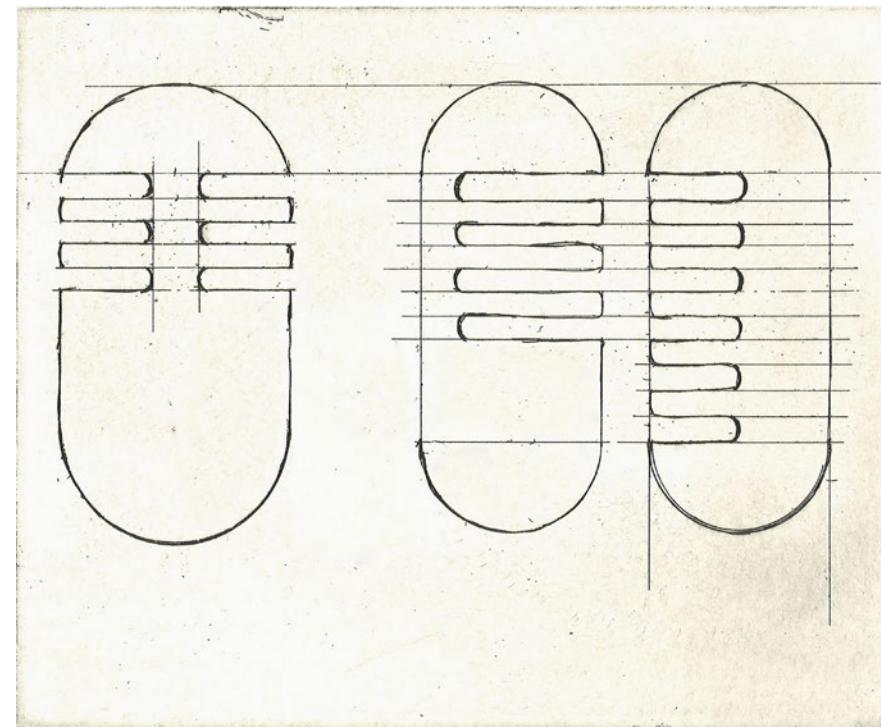
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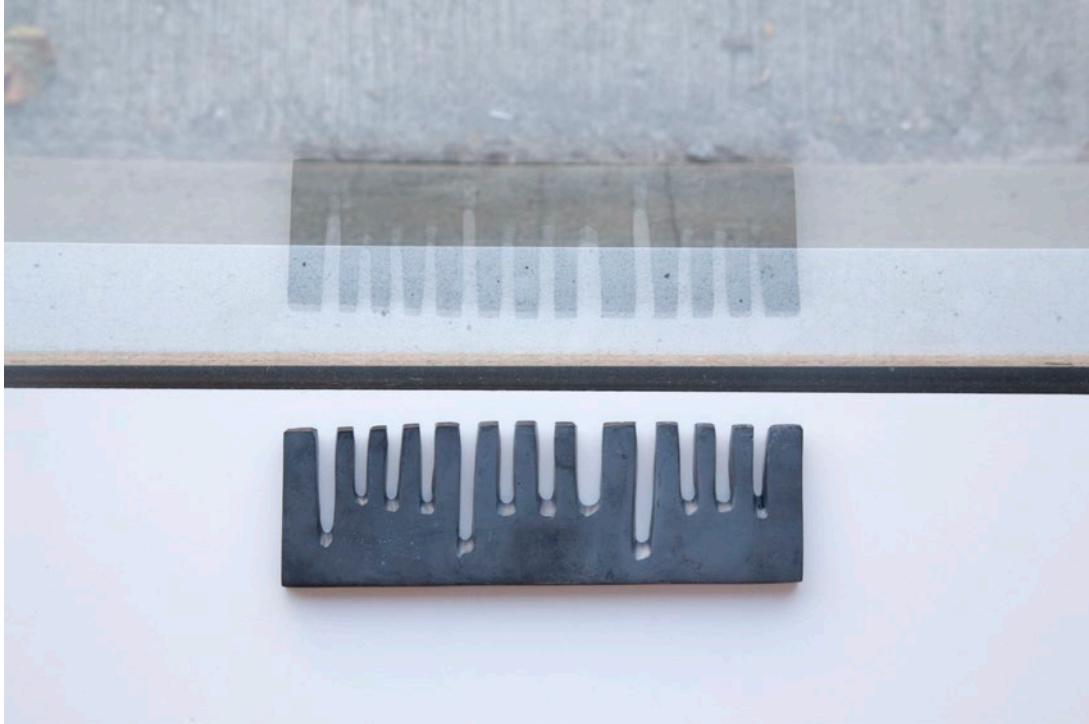
Danielle Gottesman
'Icons' Series, 2013
Mixed media:
Hardwoods, Steel, Ceramic,
Peninsula Art Space, New York.

'ICONS' / PHOTOGRAPHS ETCHINGS

Icons, a new series of work in sculpture, photography and etching, is the artist's most recent addition to **Vistemboir**. It is a reflection on the age-old yet ever-present skeuomorph—an object or design feature imitating attributes of another similar, yet often outdated object. Skeuomorphism has been re-introduced as a way to render computer software more 'user-friendly', by creating digital symbols that emulate items in the physical world. Interestingly, these symbols often emulate objects that are becoming obsolete—tools with which today's younger generations may be unfamiliar. Such objects (like the traditional microphone, or the hourglass) have come to adopt symbolic meaning and are, as a result, increasingly hard to define.



Danielle Gottesman, *'Icons' Series*, Israel, 2013
Etching (12 × 10.5 inch).



Danielle Gottesman

'Icons' Series

Digital print on fine art paper

(9 x 12 inch)

New York, 2013.



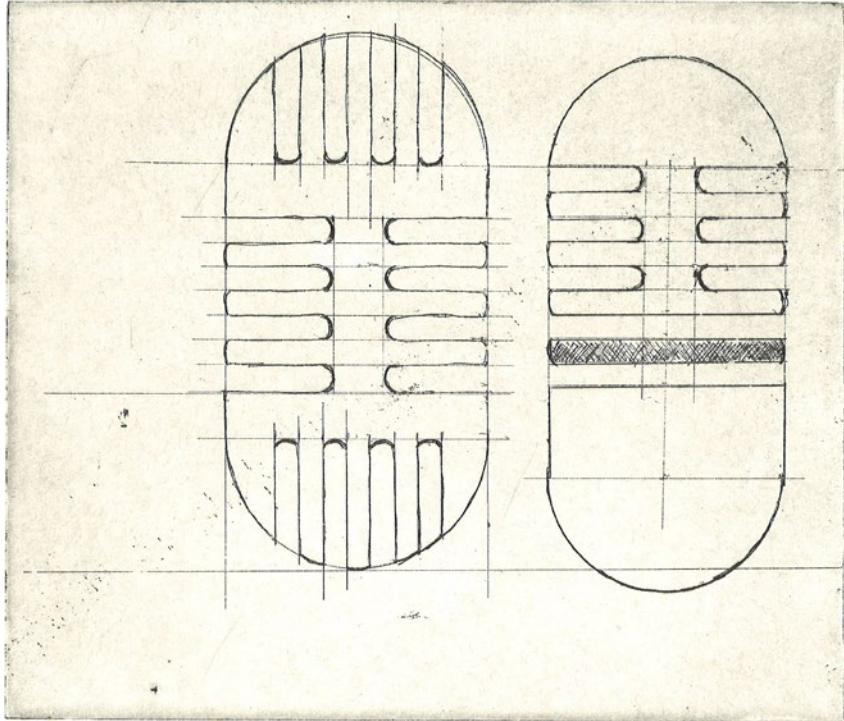
Danielle Gottesman

'Icons' Series

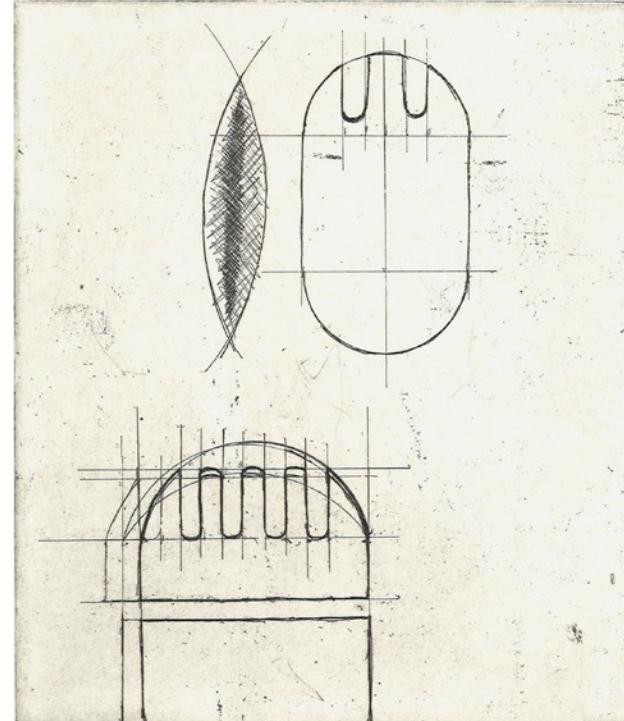
Digital print on fine art paper

(9 x 12 inch)

New York, 2013.



Danielle Gottesman (right)
'Icons' Series
Etching
(9 × 10.5 inch)
Israel, 2013.

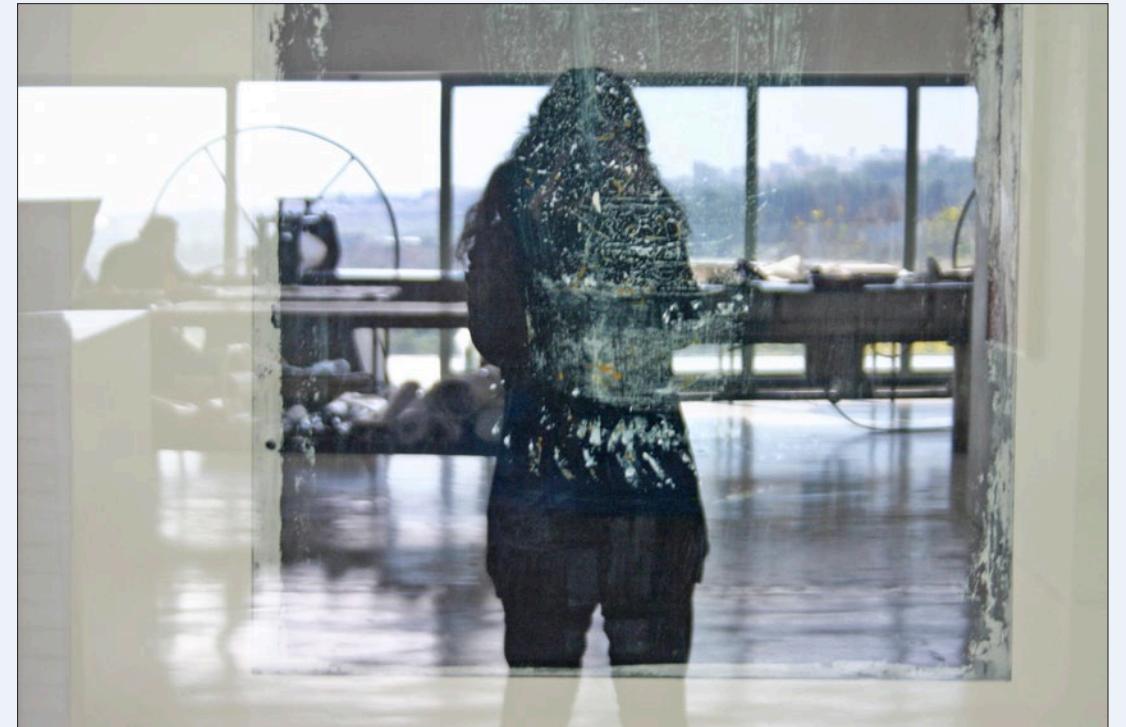


Danielle Gottesman (left)
'Icons' Series
Etching
(12 × 10.5 inch)
Israel, 2013.

PHOTOGRAPHY / '-SCAPES'

'RE:COLLECT'

It is through photography that Gottesman began to experiment with her personal surroundings. The constructed '**-Scapes**' are about creating compositions that appear structured yet chaotic-- their aim is to offer an alternative and personal view of reality. At a certain point, other works of art were introduced into the compositions. '**Re:collect**' is a series of images that perceives art as everyday objects. The artworks are abstracted yet personalized, revealing fleeting memories that highlight the layered experience of an art work.



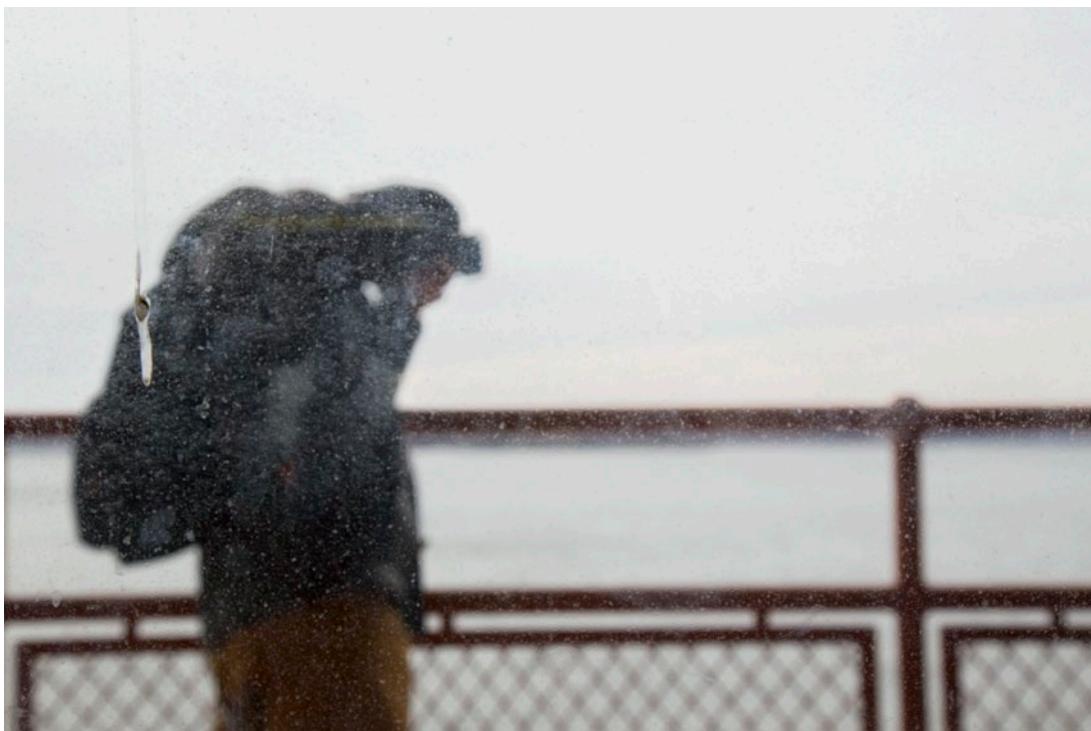
| Danielle Gottesman, '*Aba, Saba and Ozeri*', Kibbutz Cabri Etching Center, Israel, 2012.
| Digital print on fine art paper (16 x 11 inch).



| Danielle Gottesman, *'Matana'*, New York, 2013
Digital print on fine art paper (16 x 11.5 inch).



| Danielle Gottesman, *'Liv'*, New York, 2013
Digital print on fine art paper (16 x 11.5 inch).



Danielle Gottesman, *'SI Ferry' Series*, New York, 2013
Digital print on fine art paper (28 x 20 inch).



Danielle Gottesman, 'Struth I',
Digital print on fine art paper
(40 x 28 inch)
Berlin, 2013.

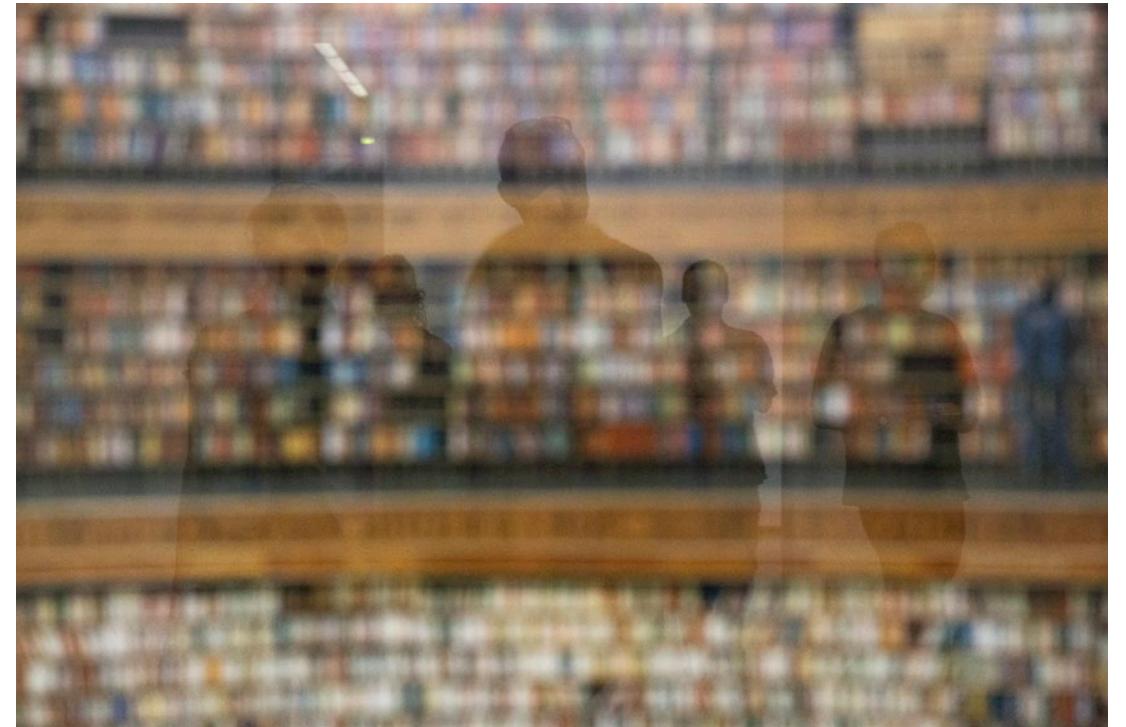
Danielle Gottesman, 'Struth II',
Digital print on fine art paper
(28 x 20 inch)
Berlin, 2013.

Danielle Gottesman, 'Struth III',
Digital print on fine art paper
(28 x 20 inch)
Berlin, 2013.



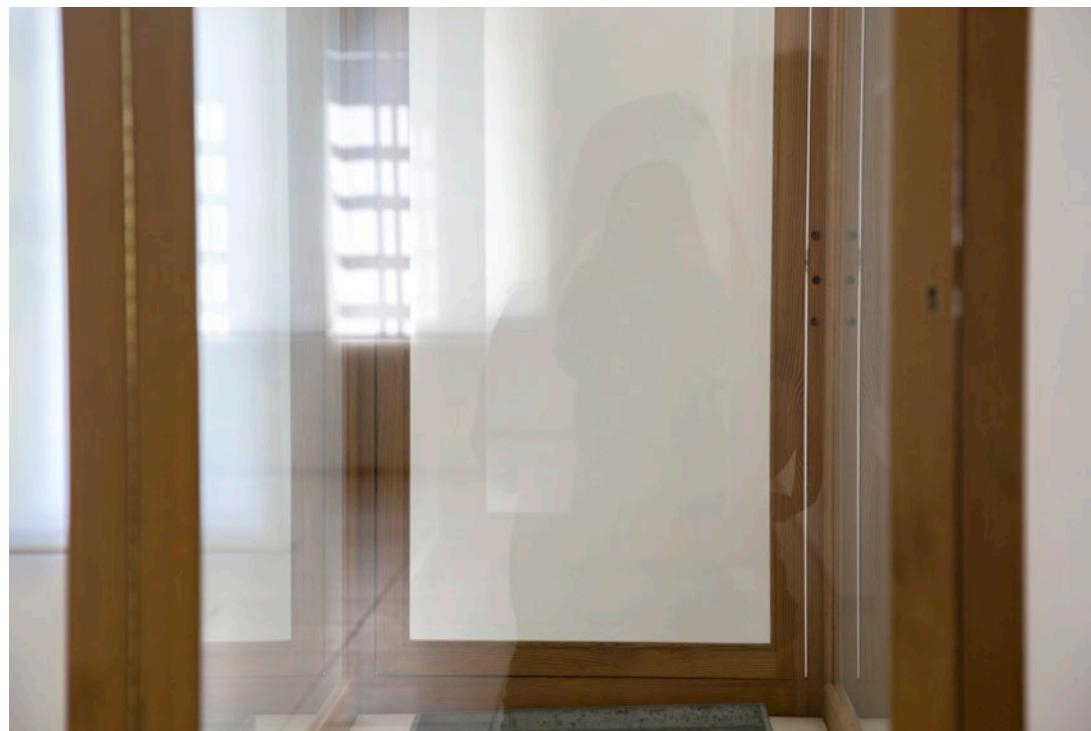


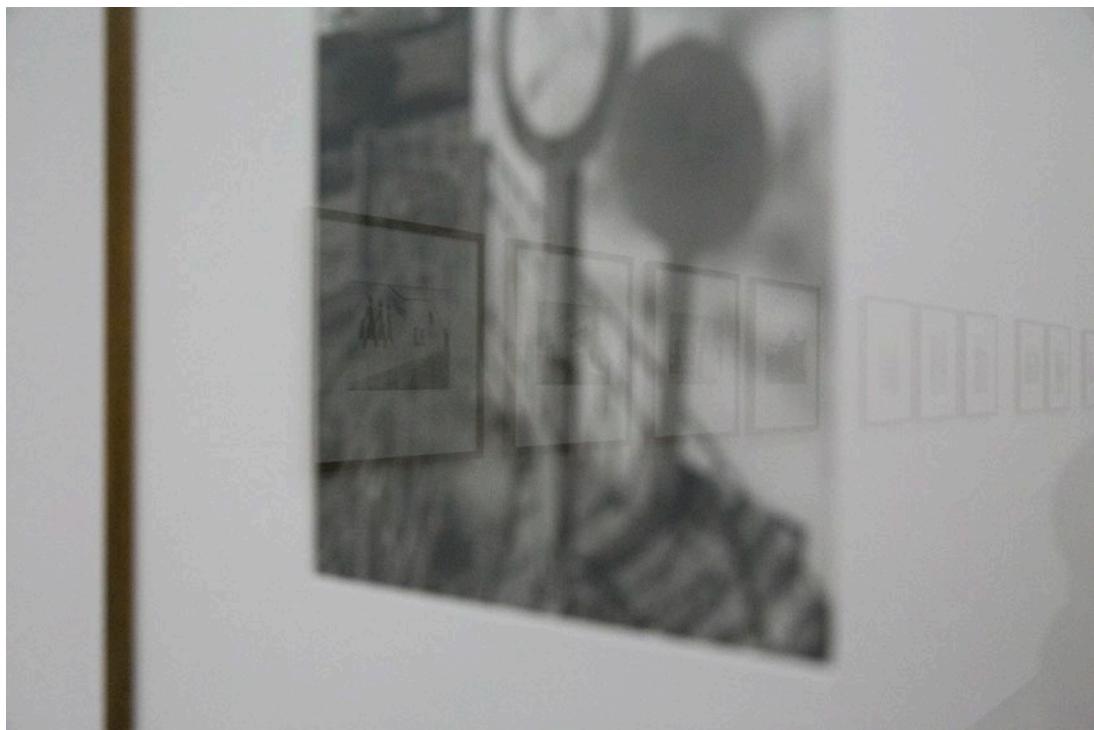
Danielle Gottesman, 'Gursky'
Digital print on fine art paper
(40 x 28 inch)
Berlin, 2013.





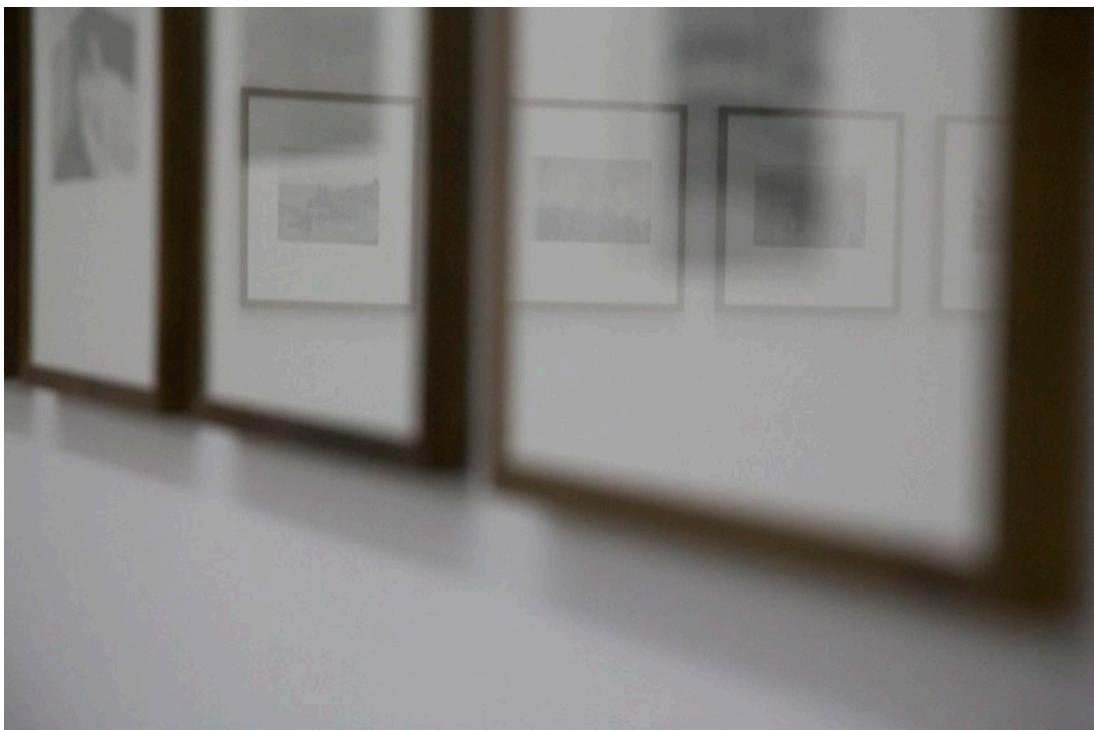
Danielle Gottesman, *'Beuys' Series*, Berlin, 2013
Digital print on fine art paper (28 x 20 inch).





| **Danielle Gottesman**, *'Ausstellung'* Series, Berlin, 2013
| Digital print on fine art paper (12 x 9 inch).



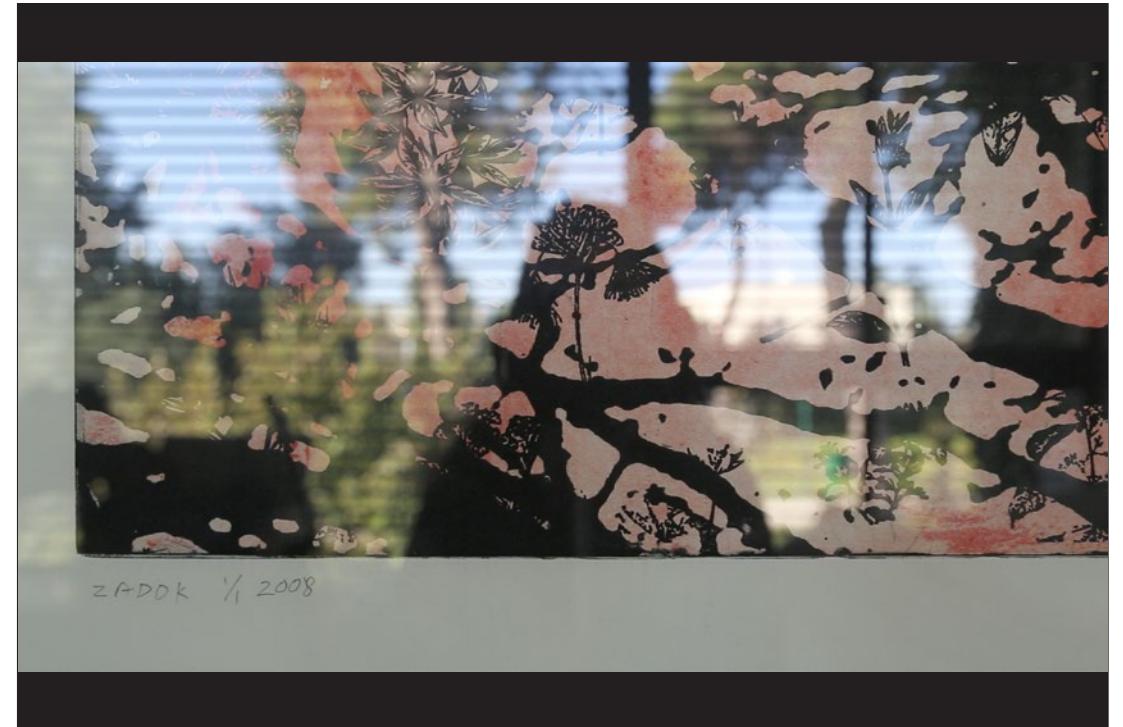


Danielle Gottesman, *'Ausstellung' Series*, Berlin, 2013
Digital print on fine art paper (12 x 9 inch).



VIDEO WORK

There is a subtle difference between the stillness of a photograph and the inherent tension in the recording of time. By introducing motion within the **-Scapes**, the images become more immersive, suspenseful and to some extent, voyeuristic. These videos require the viewer to participate in the subtle variations within the composition.



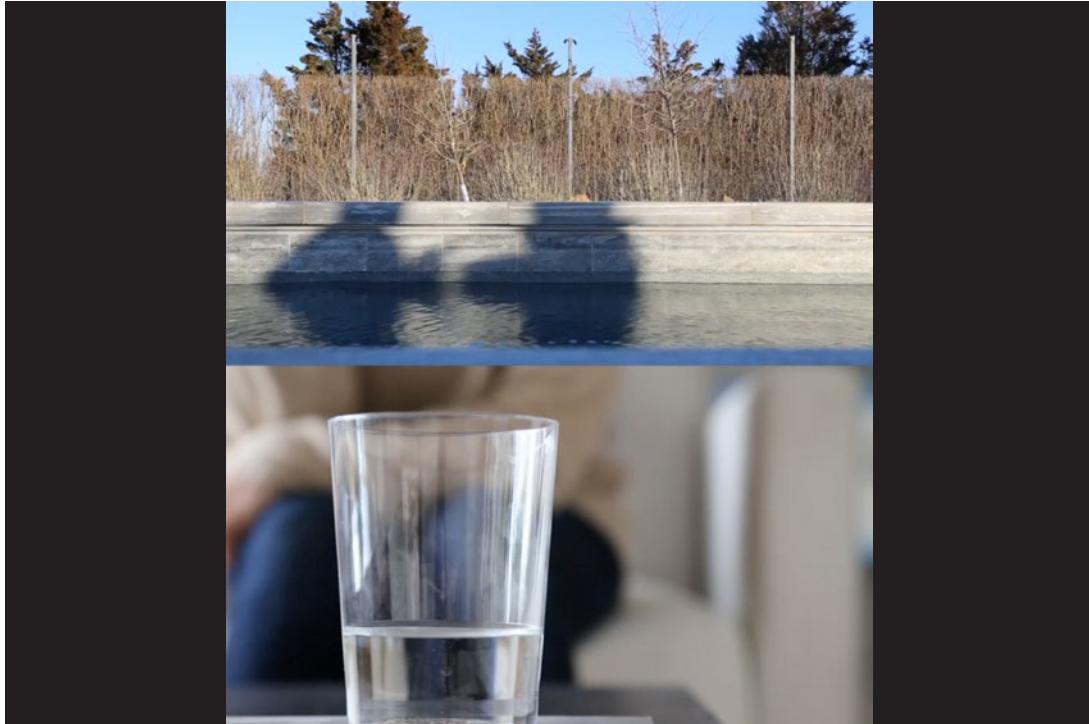
| **Danielle Gottesman**, 'Zadok', Israel, 2013
| Video (1 min 15) — http://danielle-gottesman.com/works_recollect_video.html



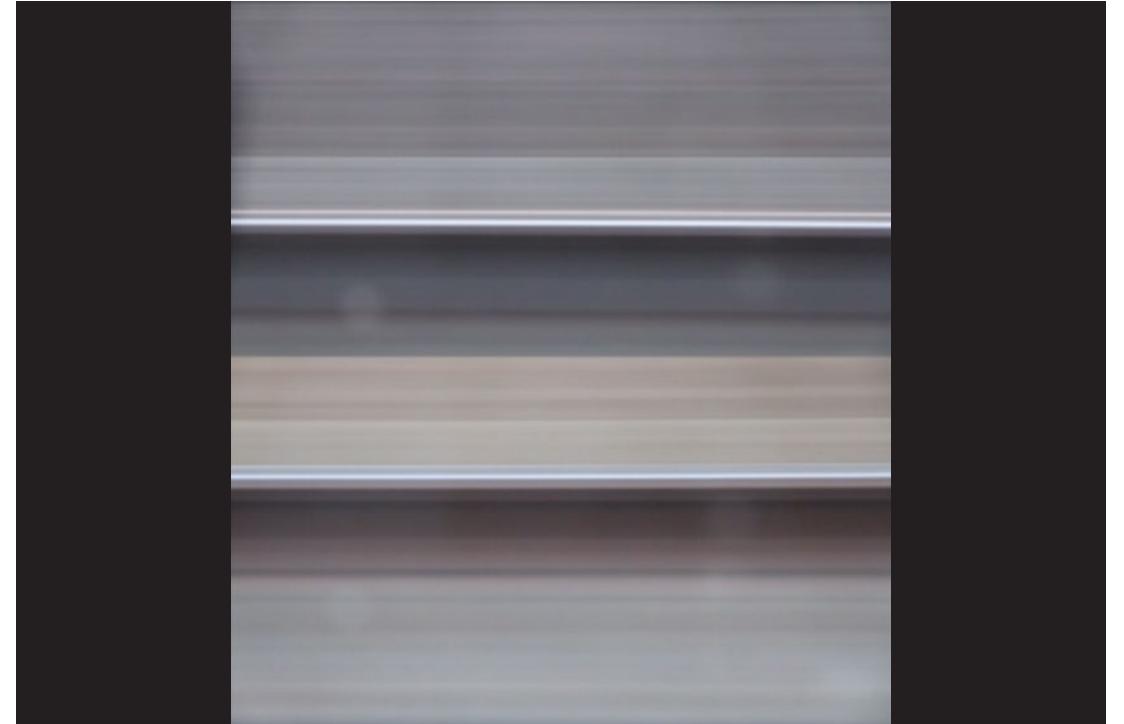
| Danielle Gottesman, 'Aba', New York, 2012
Video (6min11) — http://danielle-gottesman.com/works_scape_c.html



| Danielle Gottesman, 'Ima', Israel, 2013
Video (2min32) — http://danielle-gottesman.com/works_scape_c.html



| **Danielle Gottesman**, *Untitled*, Israel and United States, 2013
| Video (2min25) — http://danielle-gottesman.com/works_scape_d.html



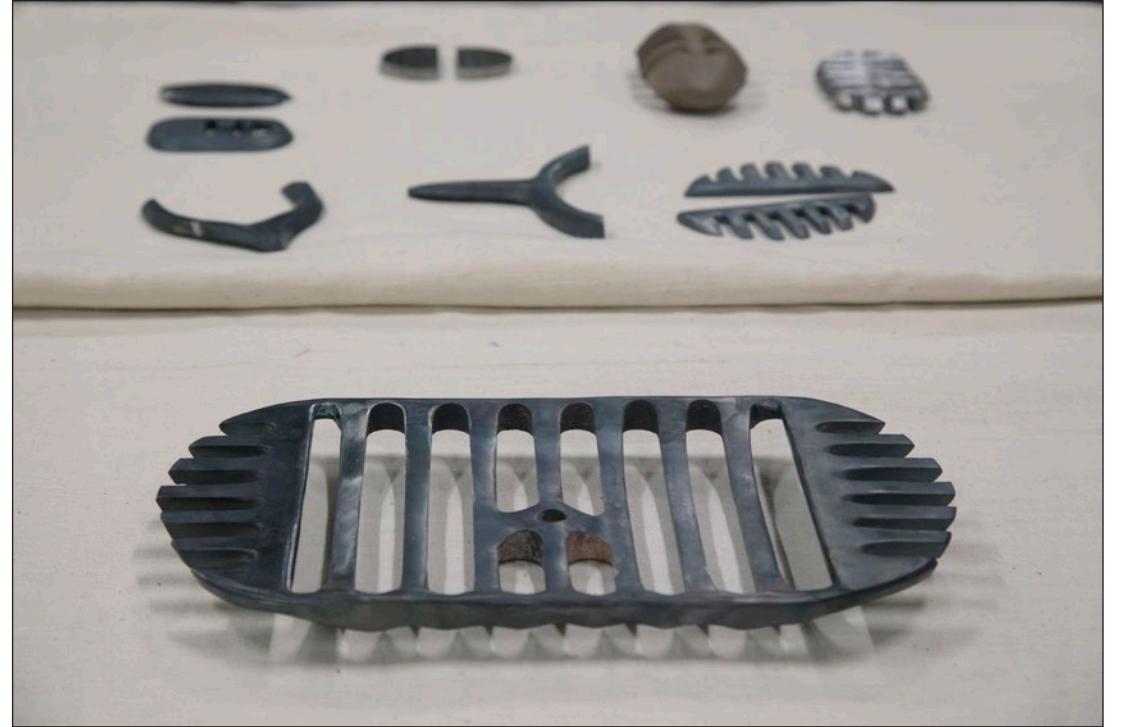
| **Danielle Gottesman**, *Tracks*, London-Paris Eurostar, 2011
| Video (2min19) — http://danielle-gottesman.com/works_scape_d.html

NDSM TREEHOUSE / A.I.R

NDSM is the historical remainder of the largest shipyard in Amsterdam. Full of discarded objects and structures, NDSM began to see its transformation into a creative district in the 90s. To this day, the district seems to constantly reinvent itself without losing its sense of history. Change is embraced here, yet there is growing concern over future plans for renovating iconic NDSM structures. In the summer of 2013, Gottesman's exhibition featured a series of sculptures produced during her residency, as part of an installation at the iconic 'Bunker' (also known as Helling3)— a building considered for renovation. The curation highlighted NDSM's transient nature and history in shipping.









ARTIST BIO:

Born in the UK in 1990, Danielle Gottesman was raised between Israel and France. In 2012, she graduated from Central St Martins College of Art and Design (London) with a BA in Fine Art. The artist is currently based in New York.

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