

MATTHEW ALEX BITTERMAN:
Some artwork; other media and applications

PAINTINGS: Explorations in oil on canvas.



PAINTING



1 Untitled; Oil and Inks on Canvas.
6' x 3' August 2004



2

2 Untitled; Oil and Inks on Canvas.
6' x 3' Novemeber 2004



1

1 Untitled; Oil and Inks on Canvas.
6' x 3' December 2004



2

2 Untitled; Oil and Inks on Canvas.
6' x 3' March 2005

PAINTINGS: The Breakfast Series



Morning Times Gallery
April 6 - 30th, 2007



1

1 Carrie; Oil and Inks on Canvas.
6' x 4' March 2007



2

2 Carrie (Detail); Oil and Inks on Canvas.
6' x 4' March 2007



3

3 David; Oil and Inks on Canvas.
4' x 6' March 2007



4

4 Kyle; Oil and Inks on Canvas.
4' x 6' March 2007



5

5 Robin; Oil and Inks on Canvas.
4' x 6' March 2007



6

6 Robin (Detail); Oil and Inks on Canvas.
4' x 6' March 2007



7

7 Jenny; Oil and Inks on Canvas.
4' x 6' April 2007

8 Jenny study (Detail); Oil and Inks on Canvas.
4' x 6' April 2007



8



9

9 Robin + Louisa; Oil and Inks on Canvas.
6' x 9' March 2007



10



11

10 Untitled; Oil and Inks on Canvas.
3' x 6' September 2006

10 figure study; no. 2 pencil on paper.
18" x 24" August 2006

TRADITIONAL PHOTOGRAPHY



The relationship as it exists between traditional and digital media has been one focus of my work both in terms of the taking and documenting of spaces (as a means of representation,) but also as the site or experiential medium through which the images are perceived. I think of both the digital and film cameras as tools - each inherently better at some tasks than others. While each I believe is a completely valid aperture to contemporary art, I still find myself dipping negatives and burning images in the darkroom - creating the image with chemical media, time, and light, in your hands. It is an intimate process that produces a unique product every time, and is continually challenging.



Light and fire "The light is the best, the water is the worst, ..."



These photographs are vignettes from my travels, all processed using traditional techniques (film, darkroom printed.) I have been exploring the book as a medium, analogous to oil paint for application on canvas, and have made a series of artist's books addressing/discussing the book as a site for the photograph.



book line corner street, for most, London, part of "London in color" series



January road and green, for most, London, part of "London in color" series



ground the bridge for most, London, part of "London in color" series



rock in wetland bay, for most, London, part of "London in color" series

SCULPTURE



6



8

Works; clockwise from top.

6 Support for an Object: Lightbulbs; steel, aluminum, copper, welding helmet glass, polyester resin and speaker wire. August 2006.

7 Compression Plates; Installation at the Fishmarket Gallery, Hargett Street, Raleigh N.C. 114 Railroad Compression Plates.

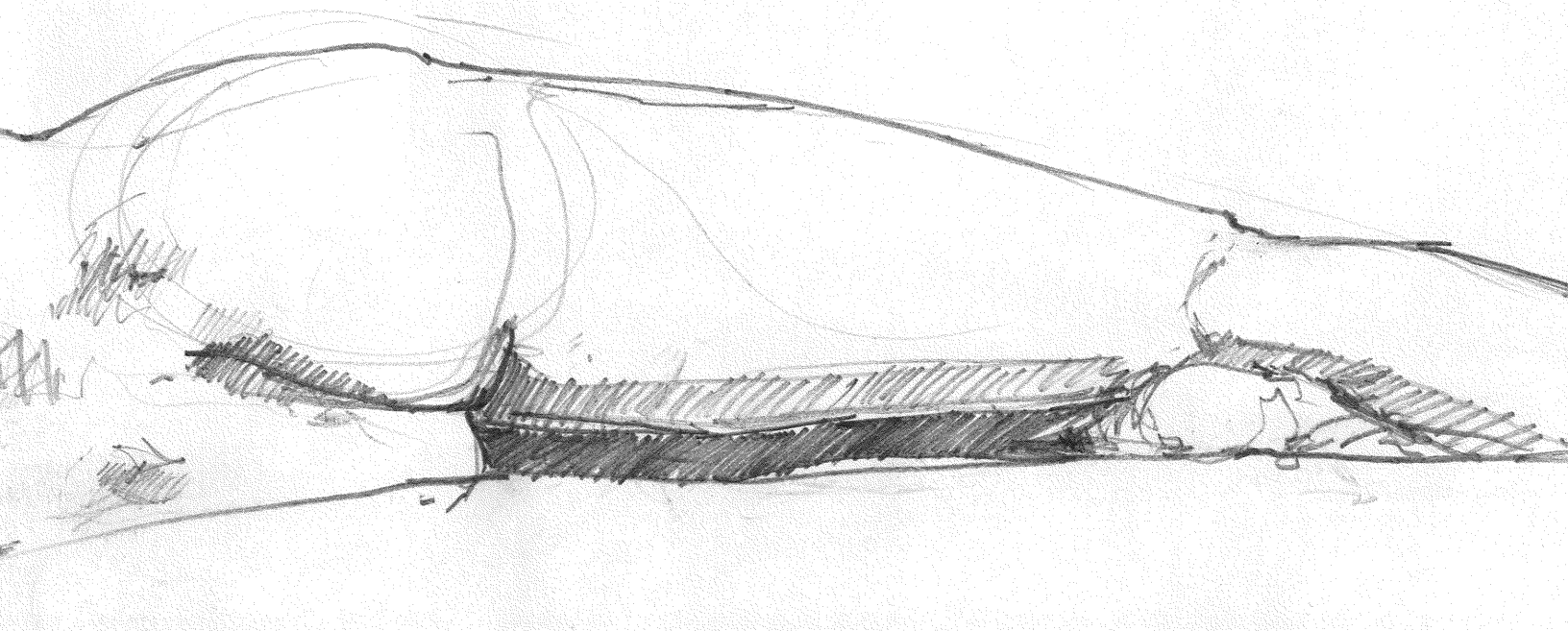
8 Figure Studies from Life; Bust from a 12 hour pose (two six hour sessions.) Clay, a hair larger than life-size. 2000



7

1 Untitled, no. 2 pencil on paper.
18"x24" september 2006





DRAWINGS: From life.



2 Untitled; no. 2 pencil on paper.
18"x24" December 2000

DRAWINGS: more soon.

Disclosure:

All of the images in this portfolio were taken by the author. There has been absolutely no digital manipulation of the images, excepting the digitization in itself when applicable. Levels of some of the drawings were adjusted to increase legibility but only where necessary.

All of the work contained was done by the author alone.

Thank you for looking.

MATTHEW ALEX BITTERMAN:

Some artwork; other media and applications