

## ACKNOWLEDGEMENTS

My principal mentors include Philip Morsberger, Robert Wolfe, Judith Paetow, Crossan Curry, and Bruce Grimes.

I am grateful to the Eau Claire Regional Art Center for allowing me to assemble and exhibit,  
a survey of my drawing activity from 1968 to 2013.

I also wish to give my heartfelt thanks to John DuFresne, my longtime friend, for undertaking the design and production  
of this catalogue meant to compliment this special retrospective.

And special appreciation to Bill Wikrent for his help with documenting my work.

Rob Price, Menomonie, Wisconsin

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[www.robpriceartist.com](http://www.robpriceartist.com)



# Price

**ROB PRICE**  
DRAWINGS 1968–2013

## ARTIST'S STATEMENT

Like many painters and printmakers, I have used drawing means for sketching or for preparational steps toward the execution of paintings and prints. Sometime in 1968, my last year of graduate study, I recognized that using, together, the usual traditional drawing tools, unconventional media, and collage on paper gave me the opportunity to come up with mixed-media works which were complex, finished pieces in themselves. There was always something appealing to me about the freedom and directness of working on paper and the improvisational opportunities offered by not recognizing any limits to various media and how they could be brought together.

My earlier drawing work (1968–late 1970s) usually had strong figurative implications. The subjects were almost never taken from any direct observation but, rather, out of my imagination. The imagery became more and more abstract into the 1980s evoking phantasmagorical or surrealistic scenes. I deliberately introduced working methods which were cartoonish and primitive. The works essentially became abstractly implied narratives which alternated between the direct and the ambiguous.

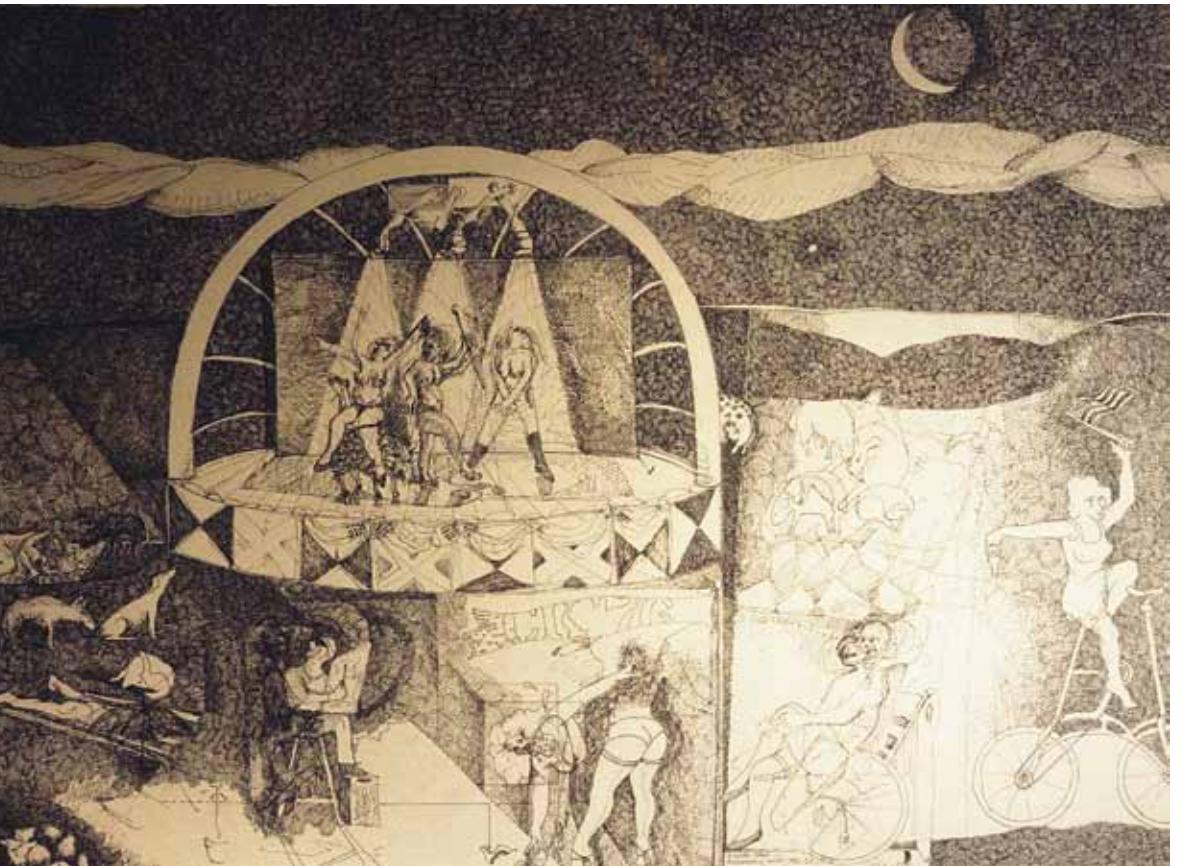
Through the late 1980s and into the 1990s I began exploring representations of everyday objects but I was manipulating their forms to create pairings, divided fields and gridded compositional arrangements. By the mid to late 1990s collage applications were diminishing and I was limiting my drawing tools to charcoal, pastels, and inks.

By the year 2000, I took greater interest in more traditional approaches to representing still-life and landscape. The limiting of subject and means (even to the extreme of just black and white) challenged me to work toward an economy of expression and simplification of form. Eventually animal forms were becoming part of the “landscape” settings and a sort of circle was closed back to my very earlier work.



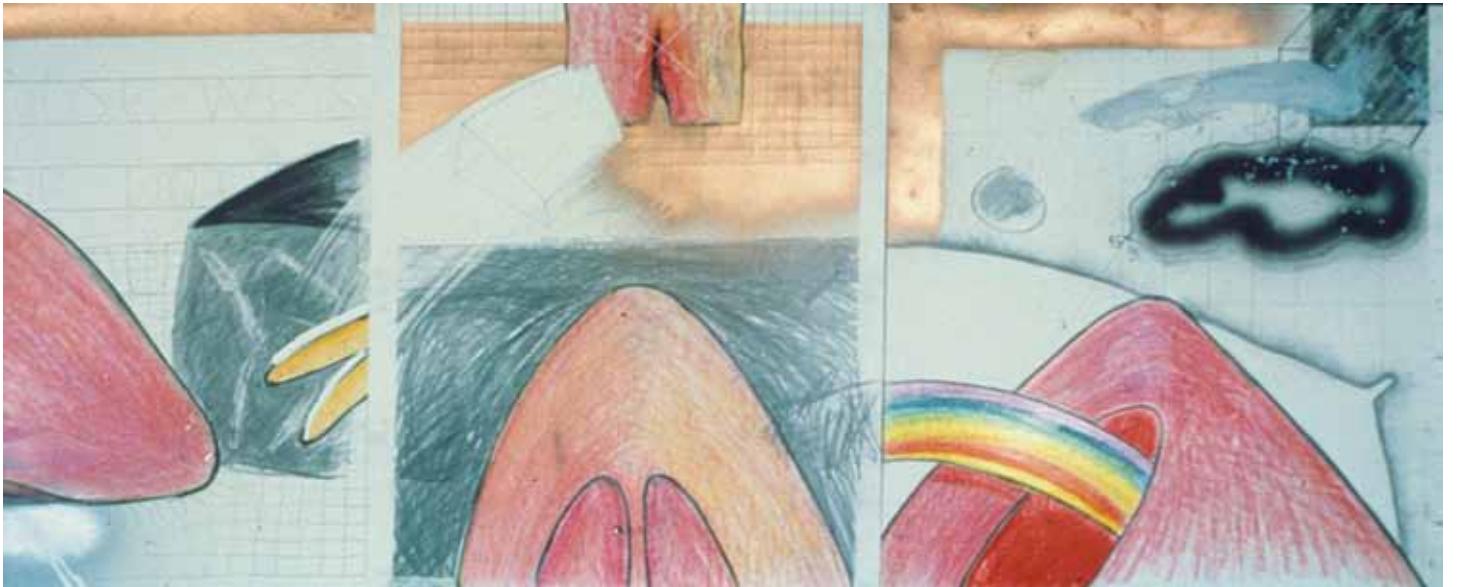
**Flayed Figure**  
Charcoal, pastel, inks,  
spray paint, collage  
18 x 24 INCHES  
1968–69

**Celebration,  
Wilson Park**  
Ink  
24 x 16 INCHES  
Collection of  
Jennifer Wildanger  
1976



**The Induplicable  
Cantaloupe**  
Ink, crayon,  
spray paint, collage  
24 x 18 INCHES

1977



**Nose Whistle**

Crayon, ink, safety pin, graphite, spray paint

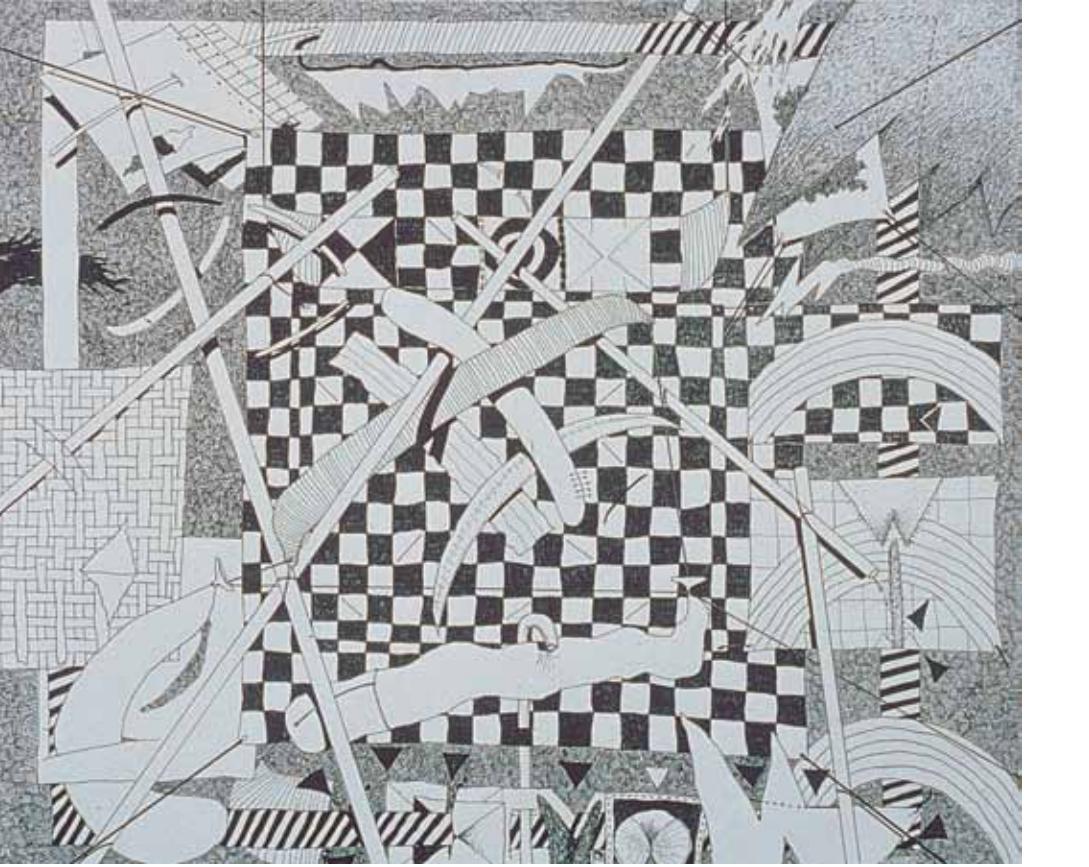
46 x 18 INCHES

*Collection of Kim Youngberg*

1968-69

“ • • • using, together, usual traditional drawing tools, unconventional media, and collage on paper gave me the opportunity to come up with mixed-media works which were complex, finished pieces in themselves. ”

**Canoe Ritual**  
Ink  
18 x 15 INCHES  
1982



**Domestic Accessories**  
Acrylic, charcoal, graphite,  
string, sticks  
18 x 24 INCHES  
1987

**Still Worried  
About Time**

Acrylic, charcoal, graphite  
*Collection of Leslie Bowen*

26 x 28 INCHES

1988

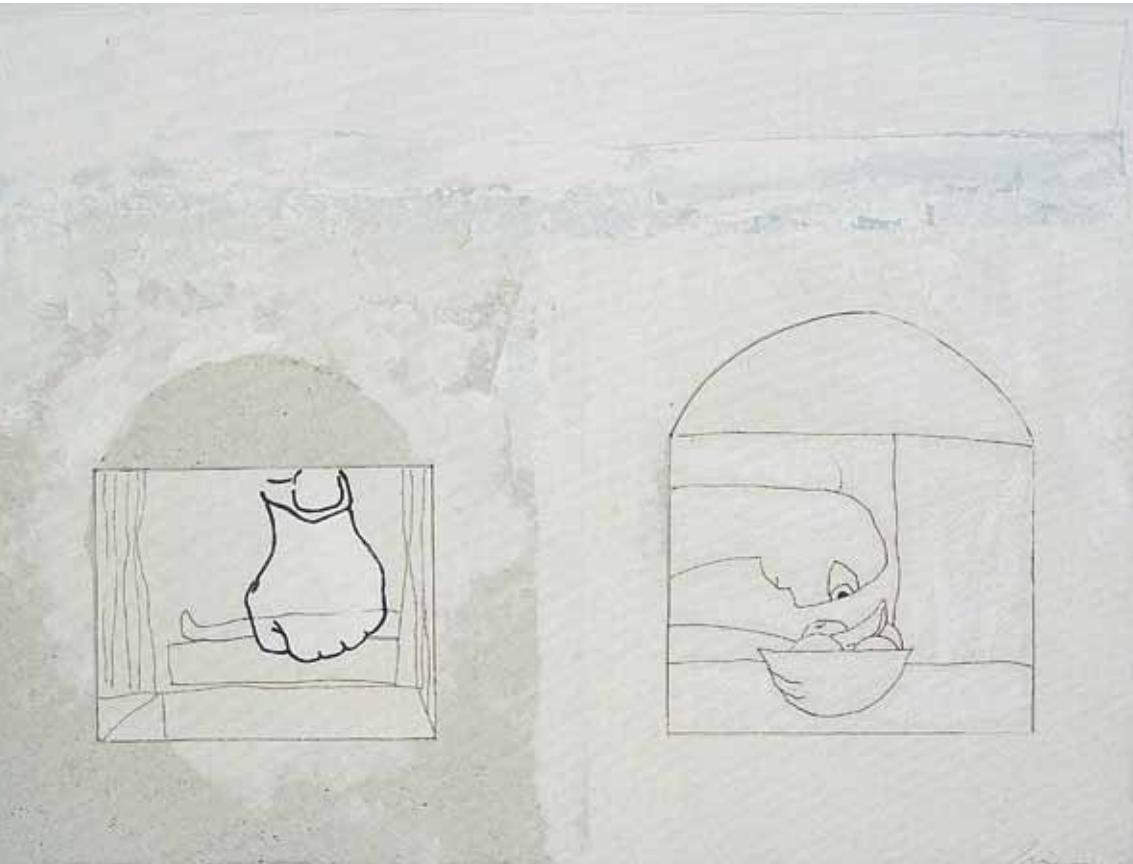


**The Psychology  
of the Philosophy**

Handmade paper,  
acrylic, ink

28 x 20 INCHES

1991



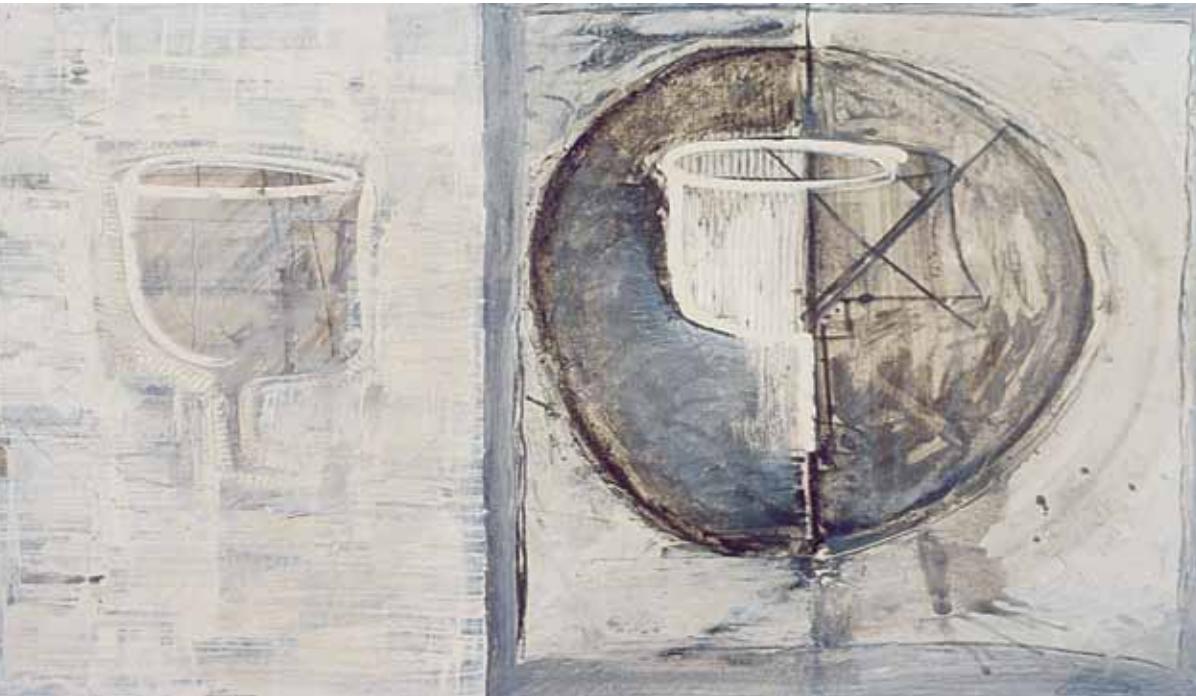


**One Sad Morning**

Charcoal, ink wash, acrylic, pastel

23 x 20 INCHES

1991



**Goblet**

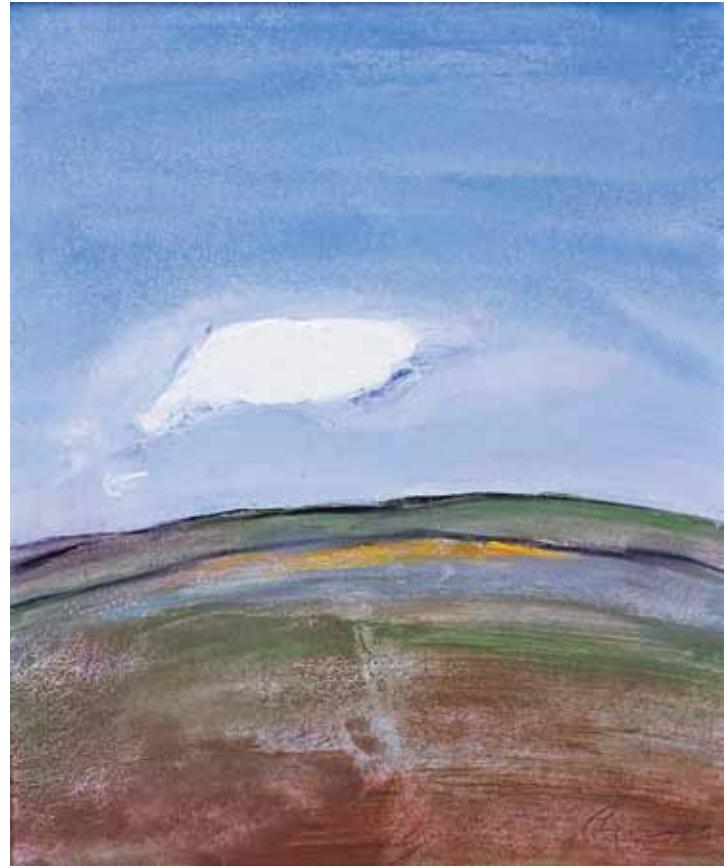
Charcoal, pencil, acrylic

27 x 20 INCHES

1993

“ By the year 2000, I took greater interest in more traditional approaches to representing still-life and landscape. ”

—Lynn



**Cloud Over Hill**

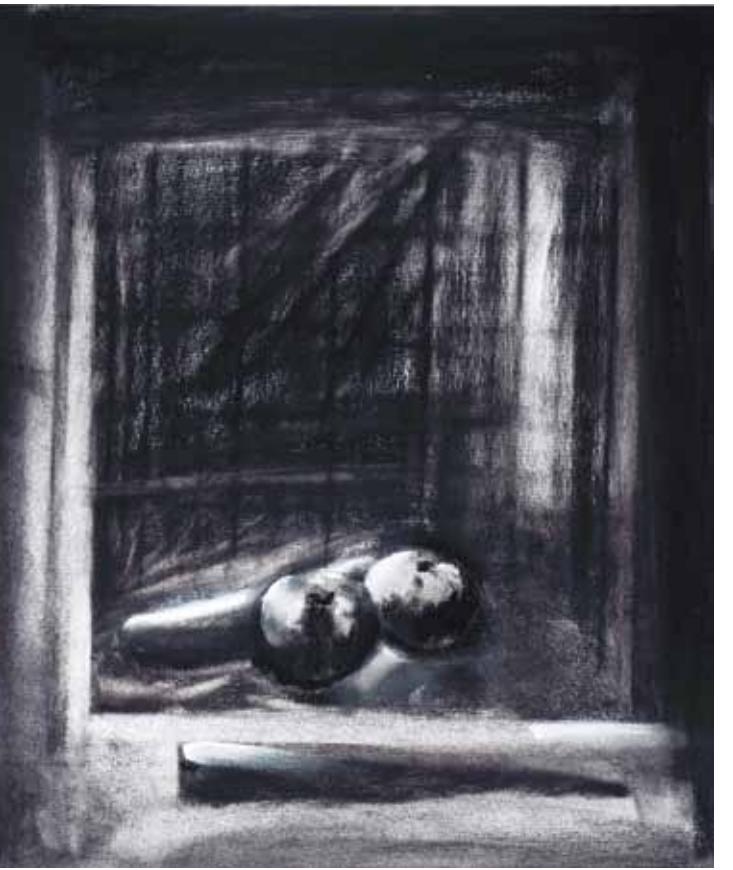
Pastel, charcoal, acrylic

12 x 10 INCHES

2003



**Indiana Cornfield -  
3 Cuts**  
Pastel, charcoal. Collection  
of *Larry Richards*  
11 X 9 INCHES  
2005



**The Makings of a Salad**  
Charcoal, pastel  
12 X 14 INCHES  
2008

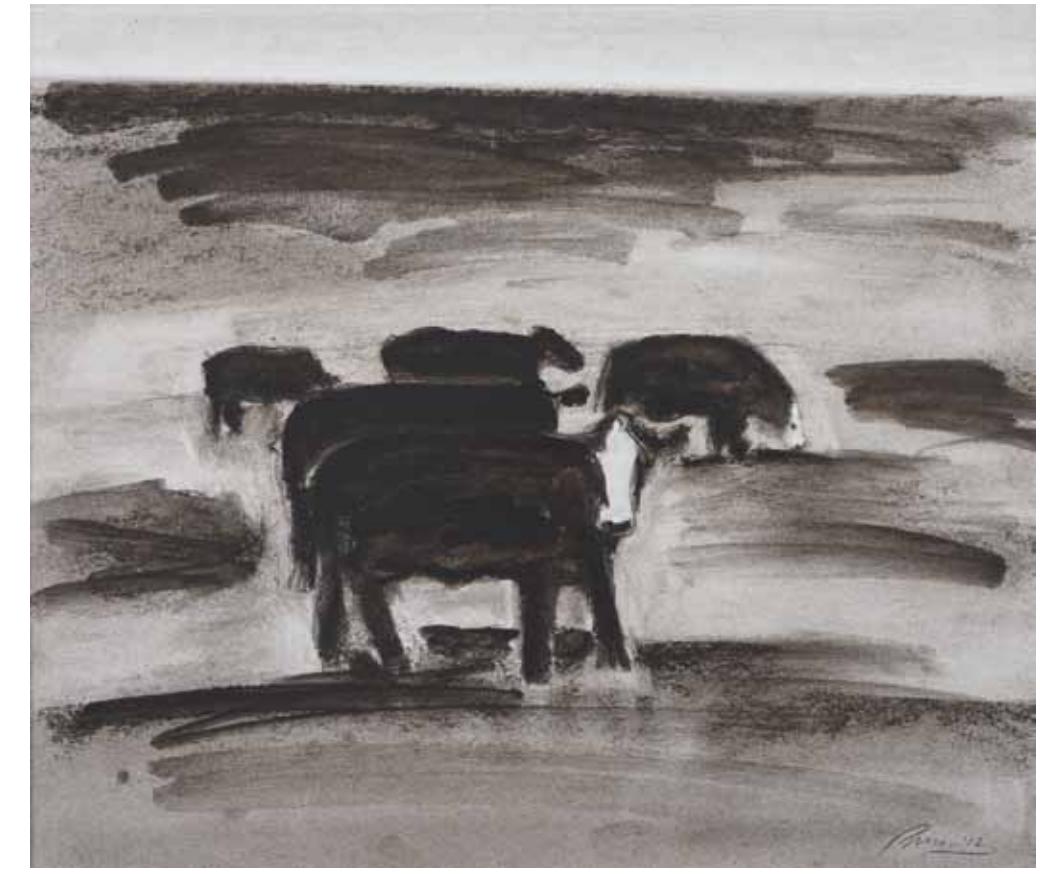


**Cornering Fields**

Charcoal, pastel

18 X 15 INCHES

2012

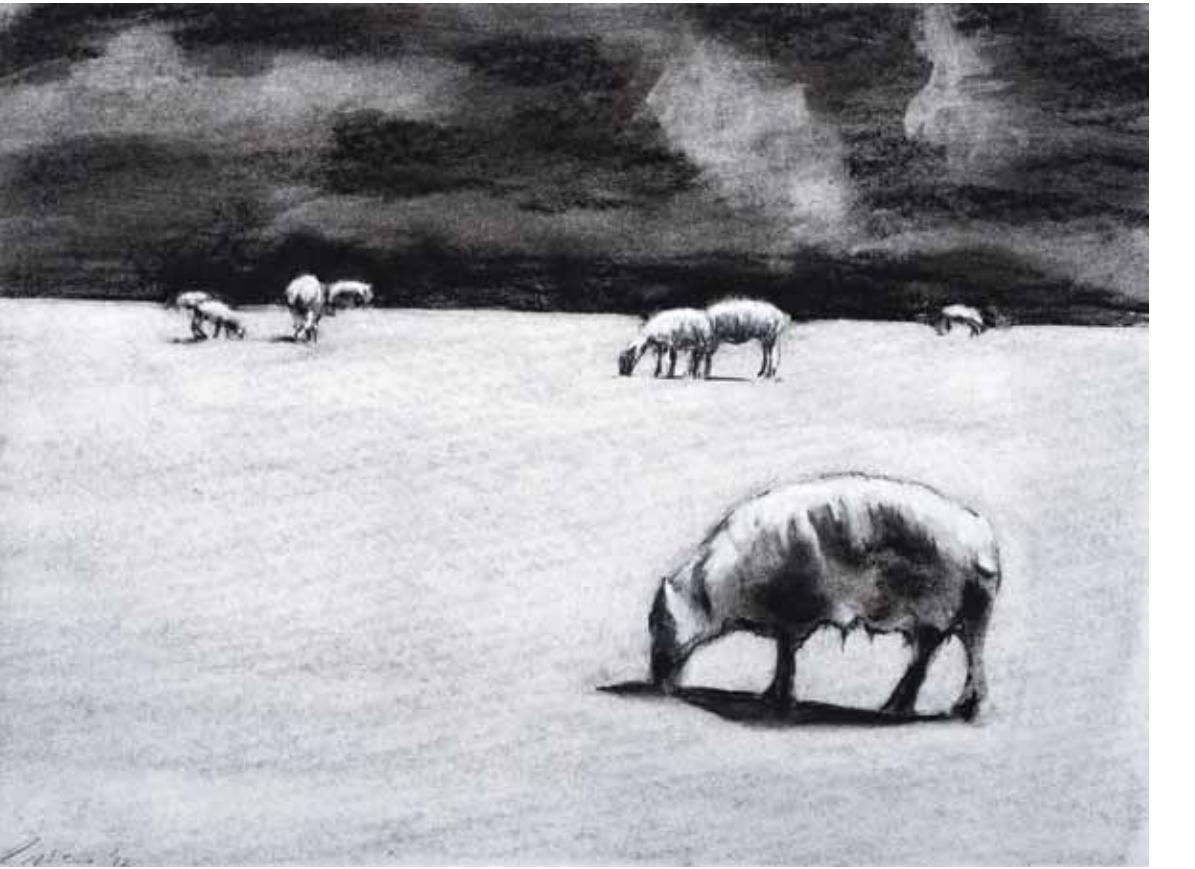


**Whiteface**

Charcoal, pastel, charcoal wash

14 X 12 INCHES

2012



**Pasture  
Near Exeland II**  
Charcoal, pastel  
16 x 12 INCHES  
2012



**All the Tired Horses**  
Charcoal, pastel, charcoal wash  
16 x 22 INCHES  
2013



**Whiteface (detail)**

Charcoal, pastel, charcoal wash

14 X 12 INCHES

2012

## ABOUT ROB

Rob Price's work embodies a personal life-long search for meaning. More specifically, an understanding of both what and who he is.

Introspectively, Rob is keen to parse his life and the evolution of his work into chapters whose progression, as his artist's statement implies, relates back to his earliest work. Art patrons appreciate and connect with Rob's compositions, narratives, and irreverent whimsy. Yet those newly introduced to him, along with a good number of his friends, may experience a certain reticence on his part and possibly miss out on the deeper angst and fervency that drives Rob's work and life.

Passion is easily the most agreed upon essential of artistic success. It's linguistic roots are in suffering. Rob Price suffers his art. We all benefit through his crusade for perfection, and as he'll sometimes discuss, deliverance.

Every moment of Rob's life embraces the aesthetic. Almost all he sees, hears, and experiences eventually finds its way into his work. The work traverses representative abstraction and figurative narration.

The drawings assembled in this exhibition and catalog initially informed Rob's paintings and eventually succeeded them. It is a pleasure to recognize that the latest works presented here seem to reflect connections Rob has discovered in both his frequent rural excursions and earnest examination of early influences.

John DuFresne  
Concordia University  
Saint Paul, Minnesota