

Not a "School" as Such, but Four Kindred Painters

The shared predilection for a combination of color and surface tactility culminate in an overriding lyricism in a four-woman exhibition curated by participating artist Basha Maryanska.

The mixed media paintings of Kathryn Hart are mired in matter, their power emanating from their very physical palpability and the artist's unique way of imbuing the actual with its own transcendent mystery. Hart's mixed media work on canvas "Hope Pit" is a perfect example, with most of its surface thickly encrusted with a sensuously tactile black tar-like impasto. As in certain paintings by Robert Ryman, another artist who exploits the physical qualities of the materials themselves to great effect, Hart leaves small areas of the white-primed canvas bare around the edges of the composition. The white priming also shows through the sparse lines, like the scratched "drawing" in one of Dubuffet's art brut paintings, that Hart has scored through the black impasto.

The piece de resistance of "Hope Pit," however, is an actual hole cut through the upper right portion of the composition, thus incorporating the wall that the work hangs upon into the composition. Indeed, this space, for all its shallowness, might suggest the pit in which hope lies, if not for the length of rope dangling down across it and onto the tarry black surface like a hangman's noose. Here, as in other works in the exhibition, such as the triptych entitled "Traction" and "Midnight Diaries," Kathryn Hart often employs irregularly shaped surfaces, clotted with paint and found objects in a manner at once funky and oddly elegant to "reflect the human condition, all of its crags and crevices, what we want others to see and what we hide..."

-- Maurice Taplinger



"Nightfall"



"Traction"



"Hopt Pit"

UP-SURD: An International Contemporary Art Show
New Century Artists Gallery,
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