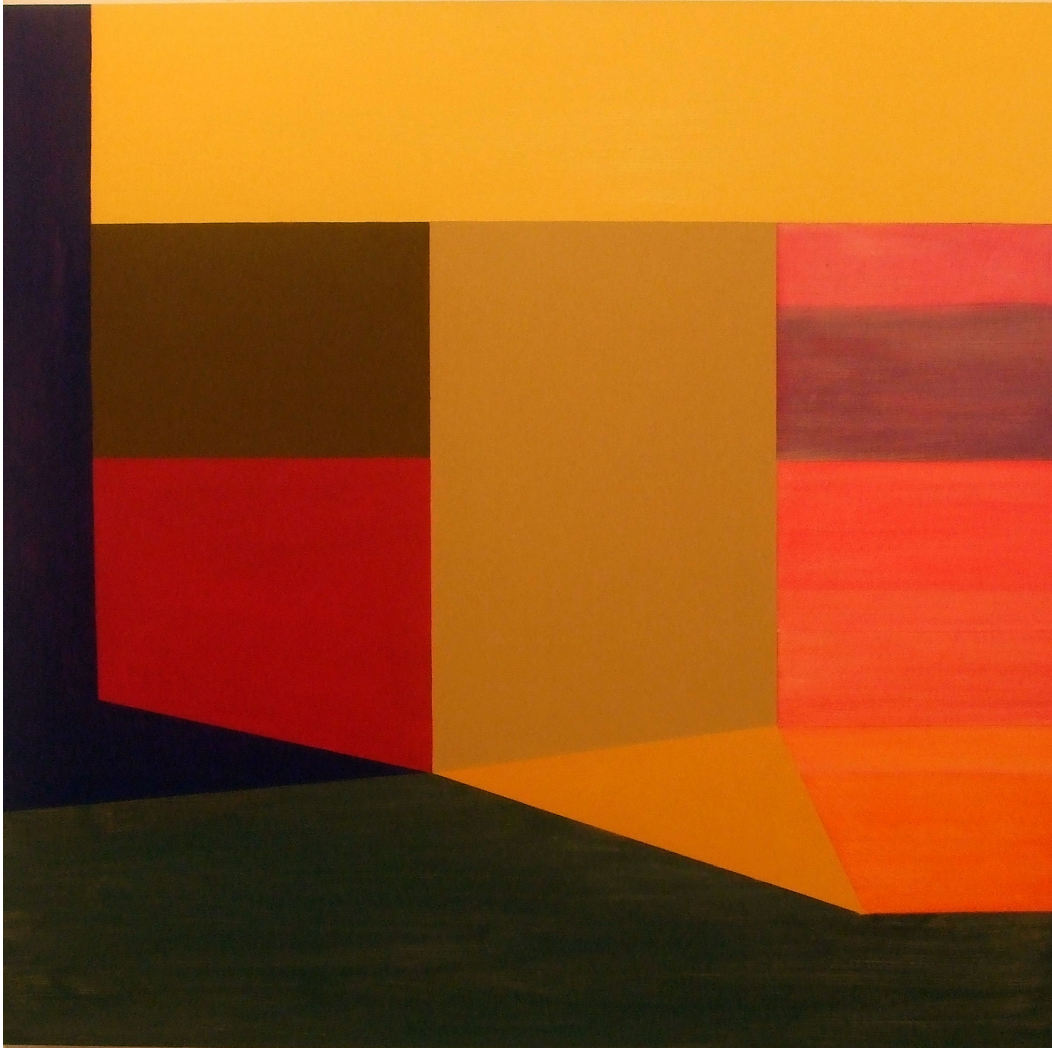




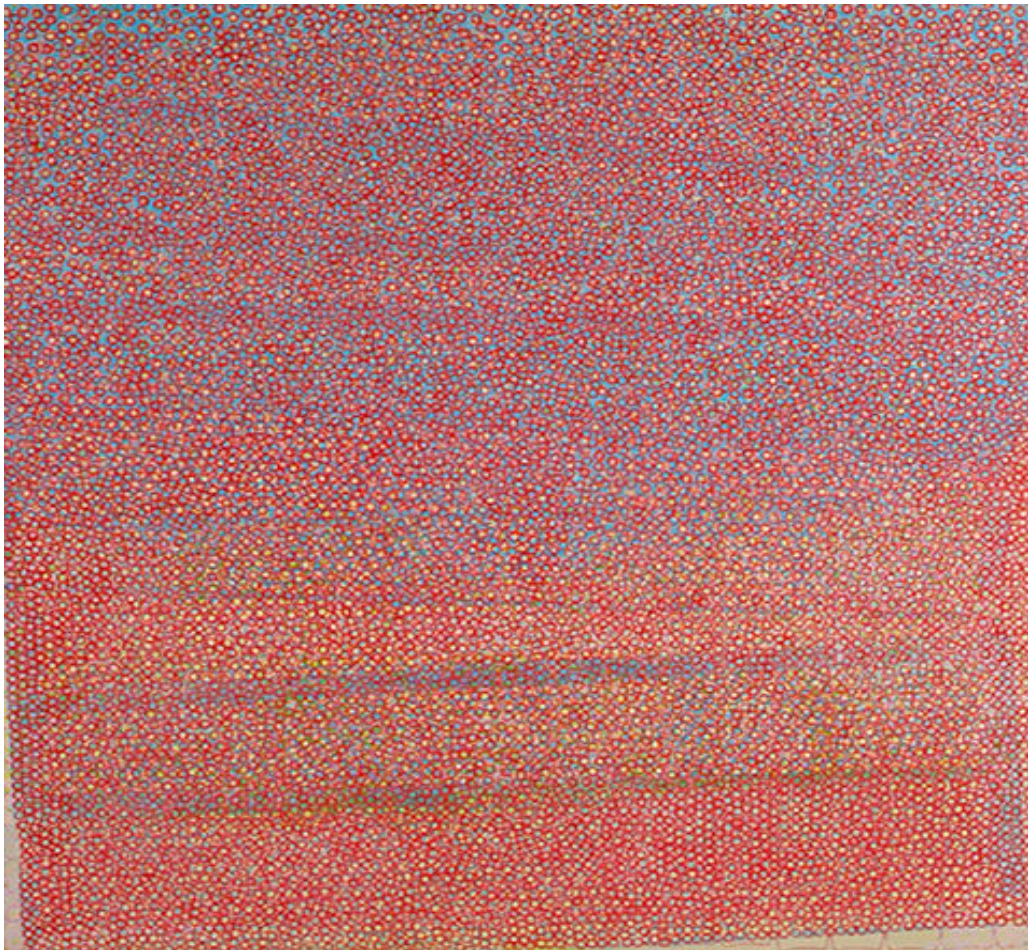


CARLA AURICH

Color is always the starting point in my painting process. The idea of one color and its offspring or the dance between two colors in relationship. My process is intuitive and analytical as I build and scrap and alter hue, value and intensity to arrive at the desired combination. Composition is informed by structures which are built within the picture plane containing and obscuring light and color.

This weaving together of interior and exterior space references architecture, building blocks and quilt patterns. The use of the diagonal in these compositions creates a spatial movement upward and inward. My work is rooted in the language of abstraction and pays homage to the early modernist and color field painters. It is the duality of nature and structure, separation and connectedness that I choose to explore in these paintings.

Beach House 2008 acrylic on wood panel 30 x 30

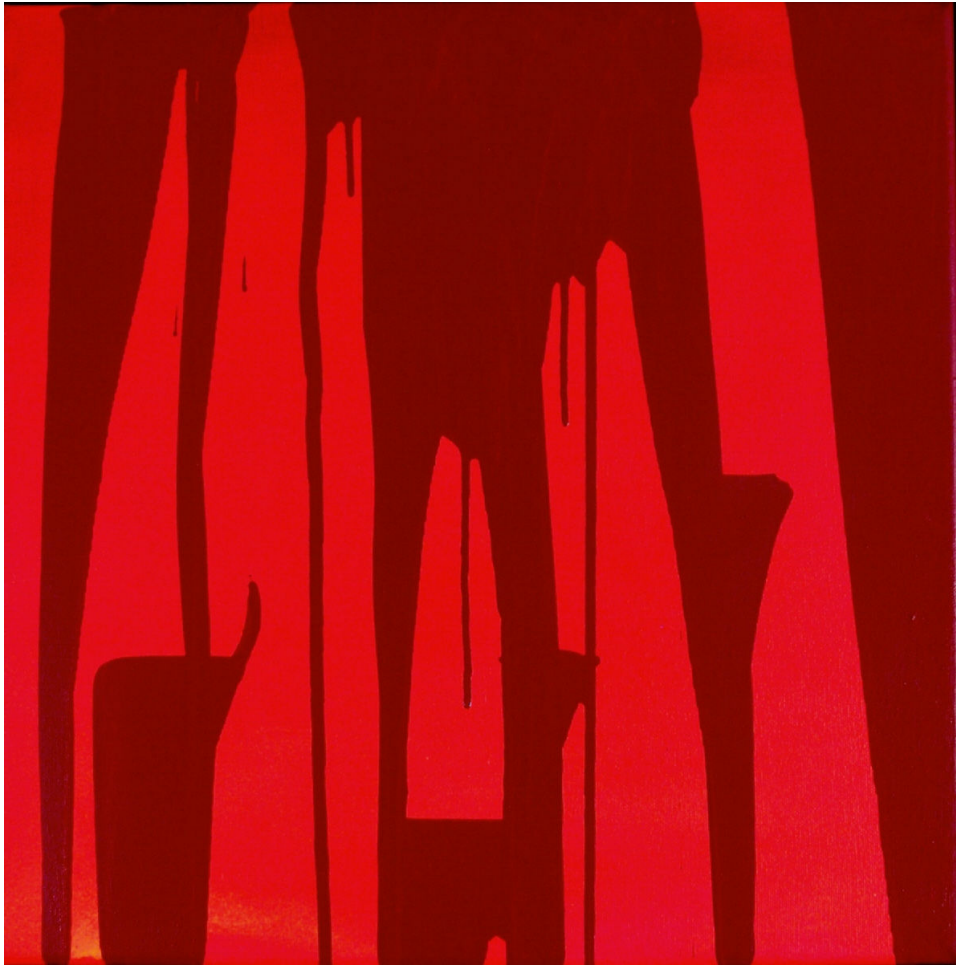


DIANE AYOTT

This piece, *Lipstick Butch*, is part of a series of works I completed in 2006 and 2007. All of these pieces focus on color and space utilizing the accrual of small bits of painterly information. From a distance most viewers respond to the overall shimmer of color but once drawn in for closer inspection, another complex world is revealed to them.

An overall structure of closely placed organic shapes is mostly covered by zags of blues and greens. The relentless small circles of lipstick pink are pressed close together with differing degrees of pressure and cover almost the entire surface. The circular elements pulsate in their varying weights, activating the under-parts of the painting.

Lipstick Butch 2007 oil on panel 40 x 38

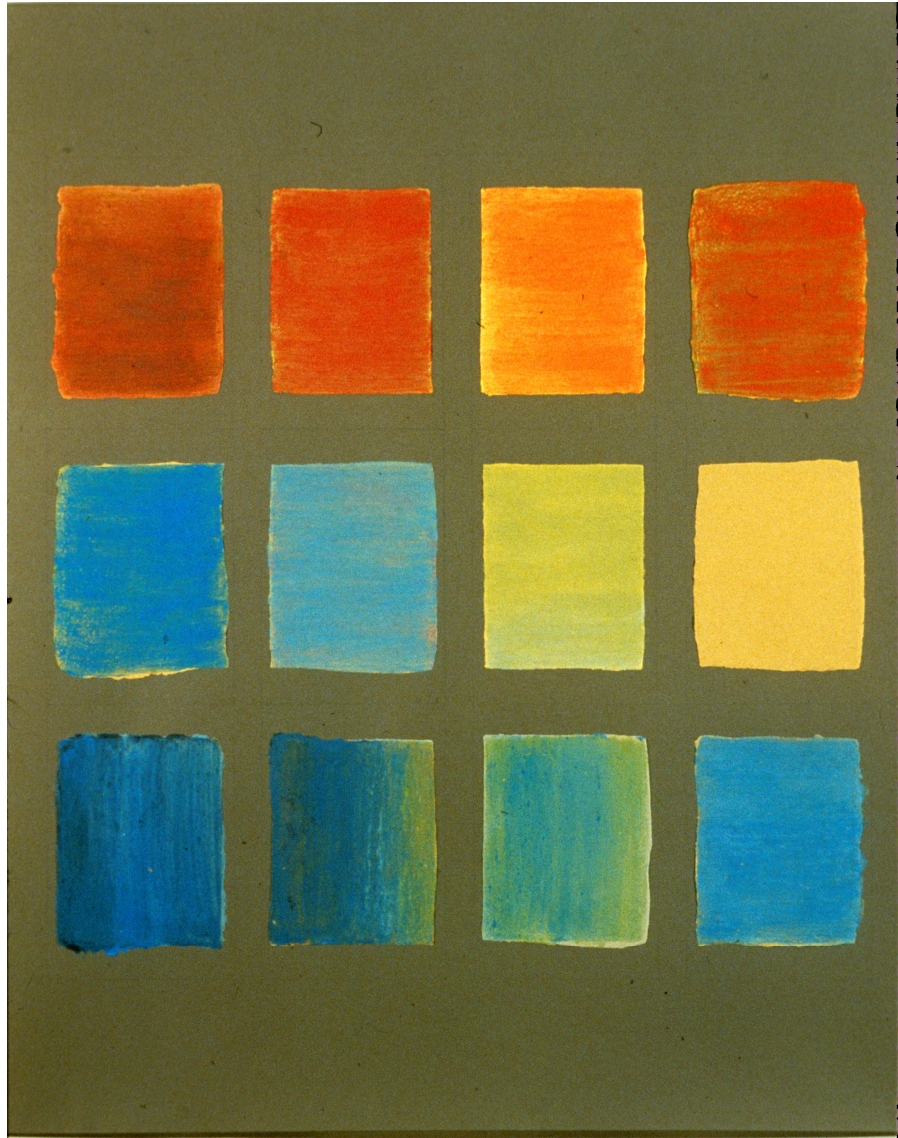


KATE BECK

There really is no simple subject matter or intended message lurking within my surfaces: the paintings are essentially performative. My approach has been influenced by the abstract expressionists and color field painters of the 1950s. As my work has evolved I have migrated more toward the minimalist movement that followed, although I try to incorporate an organic presence into my surfaces to avoid total flatness or sterility. Helen Frankenthaler, Gerhard Richter, Sigmar Polke, Richard Serra and New York Radical Painting Group artists Joseph Marioni and Marcia Hafif are some of the artists whose work and processes have helped to shape my own aesthetic today.

I do consider art as an object in the world, which I attribute not only to a reductive intent but to my early sculptural background. For whatever reason, the concept of drawing and process has allowed me to come closer to my work, to penetrate the surface and look deeper. My drawings and paintings suddenly become an extension of myself. And the viewer, an integral part of my work.

Red Red 2006 oil on canvas 16 x 16



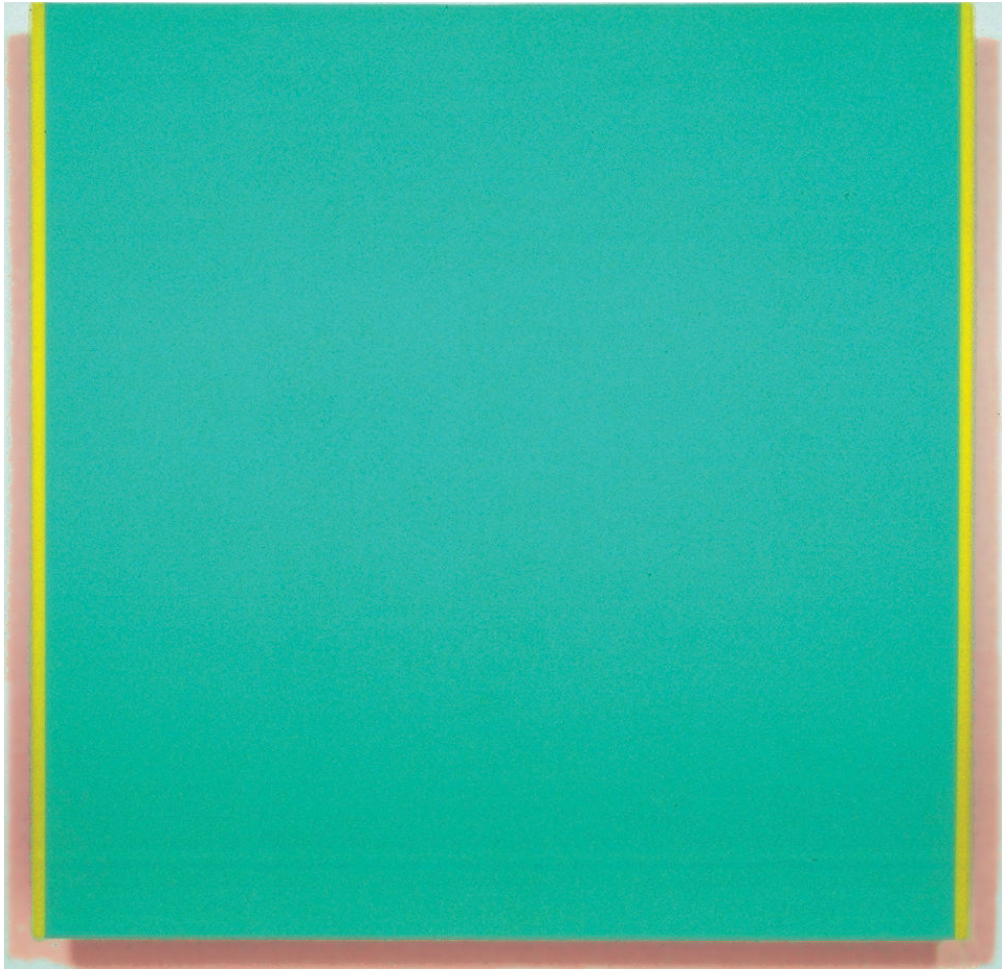
SIRI BERG

In 2000 I was invited to have a solo exhibition at Rutgers University, Mary H. Dana Women Artists Series, New Brunswick, NJ and awarded an Artist-in Residence grant at RCIPP, Rutgers Center for Innovative Prints and Papers.

At the time I made collages from Japanese method woodblock prints and my interest was color and surface interest, smooth versus rough, texture, opposites... After seeing slides of my work, it was suggested at the Center that I do pulp painting. I had never heard of pulp painting. Assisted by Gail Deery, papermaker and director of the paper making operation, we proceeded into an incredible adventure, what seemed to me wild color swatches!

Upon returning to my studio armed with about 2 dozen huge color swatches, I started to create and design these pulp - paintings into a series of works. " ...Somewhere over the rainbow " and " Pulp painting I " are the 2 pieces from this series shown at OK Harris. There are also singles, triples and quartets (and a few even are in subdued, controlled colors !)

Somewhere Over The Rainbow 2000 paper pulp 56 x 52



SHARON BRANT

The two larger paintings, from 2001, are examples of my interest in questioning where “painting” actually occurs. These wood panels are hung an inch away from the wall. Color on the reverse side reflects outward across the wall, continuing the painting. “Painting” then extends beyond the painting surface.

In the smaller paintings, painted this year I use traditional stretched canvases, displacing the “painting” by painting on the sides, as well as the front of the canvas. As the viewer moves around and in front of the painting, they experience geometric form and color proportions shift physically and psychologically.

Untitled (Turquoise with Yellow and Red) 2001 acrylic on wood panel 24 x 24 x 1



CATHLEEN DALEY

“5A” is a total immersion into the poetics of found color and a mapping/measure of place and time. Created in Provincetown in May 2006, with limited materials, (long rolls of rice paper and water-based paint), the simplicity of this piece functions as a deliberate artistic understatement. The exterior physical environment is brought into the studio in passages of randomly-observed color combinations collected over the course of a month. “5A” is a record of my own comings and goings in a specific place and time as well as a template or measure of the interior dimensions of my studio.

Yellow, alizarin, beige, green and white function as syntactic elements forming a diary of hues which extend to fill and describe the entire expanse of an interior wall. The juxtaposition of the works’ weightlessness to its tactile presence further reflects my interest in formal/informal dualities – the geometric and organic, the eternal and temporal, art and life. Lightly affixed to the wall with pins, the paper’s casual presentation allows the airflow to gently lift and ruffle passages at random intervals – the subtle sound and motion animates the piece and surprises and attracts the viewer.

5A 2006 water based paint on rice paper 111 x 153



JULIE GROSS

Drawing precedes painting in my work. Since 1998 I have been using compasses to choreograph a network of circular forms, originally based on a sine wave or 's' curve. These play with my interest in centrifugal/centripetal forces, in edges that set up tension as well as flow. Symmetry and other sets at times reference echo, reflection and establish pattern. As forms expand and contract, interconnect and vie for dominance, the drawing serves as an extension of my breath, setting up a kind of dance that pulsates across the surface. Circles remain or morph into other shapes until an overall web of 'bubble slices' exists.

In the paintings, these forms serve as vessels for color. Color decisions begin intuitively, and build, based on desires for either harmonic or dissonant relations. I balance using what I know and what I don't about color, allowing it to declare itself, yet keeping surprise in the equation.

The painted surface is precise and uninflected, allowing spatial interaction to be revealed simply and clearly, establishing a balance between surface tension and movement. I am compelled by the discreet relationships that emerge from the interplay of color and form, in a tense field where subject and ground alternate. I want the images to act as suspended, yet connected slices of light, breathing, tense and emergent.

Her-O 1999 oil on linen 48 x 48



MOLLY HERON

How to make the ethereal material? Translating the non-tangible to the tangible is central to my practice. This series of paintings is a look at open and closed geometric shapes of color and form. Bending planes, placement of color values, hues and chromatic scales are the focus.

How to translate the color of light, the feeling of touch? What is the essence of breath? An important component of my process is connecting with breath as I work. As I inhale I begin mark making and complete it on the exhale. Choreographing the breath with the movement becomes a part of my study of color, shape, light, density, and edges.

How to make the ethereal material?

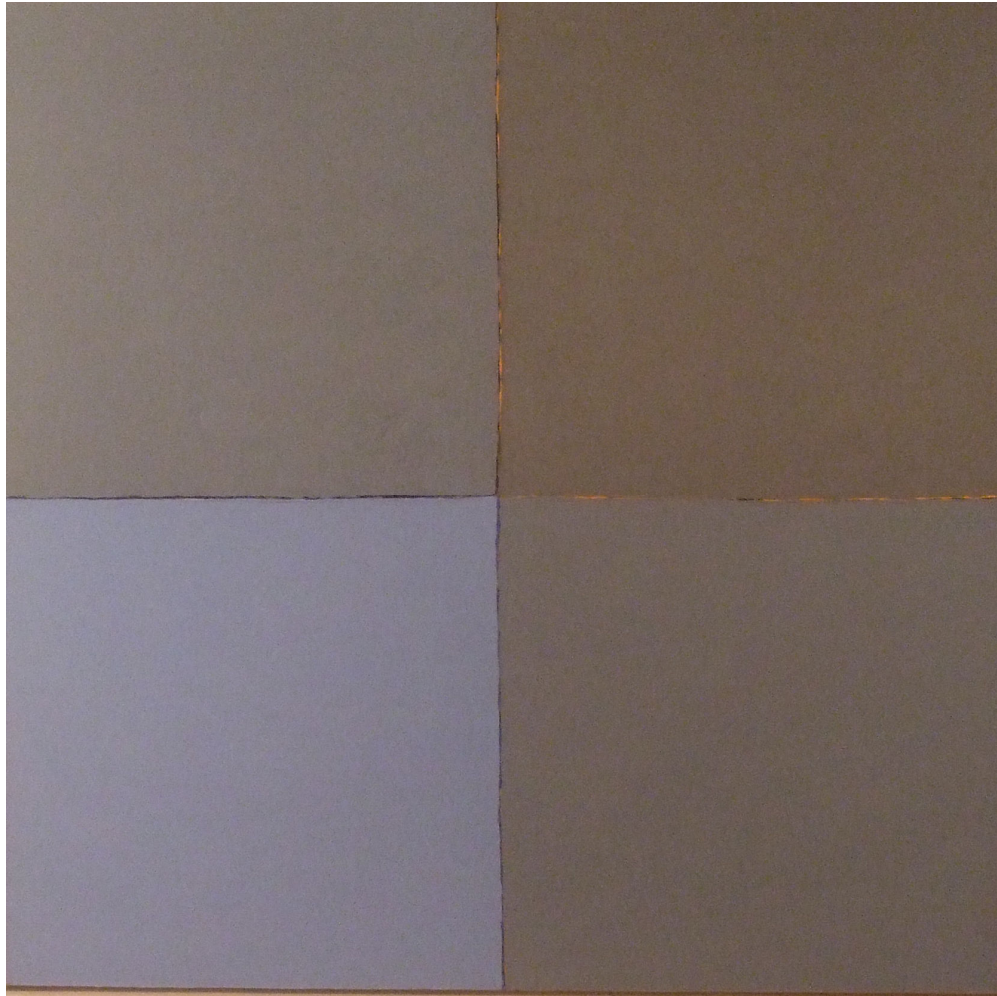
Yellow Angle 2008 gouache, acrylic on panel 12 x 12



KAZUKO INOUE

Untitled (00104) 2003 acrylic on linen 60.25 x 60

Courtesy Allan Stone Gallery



KAZUKO INOUE

Untitled (00093) 2001 acrylic on canvas 60 x 60
Courtesy Allan Stone Gallery



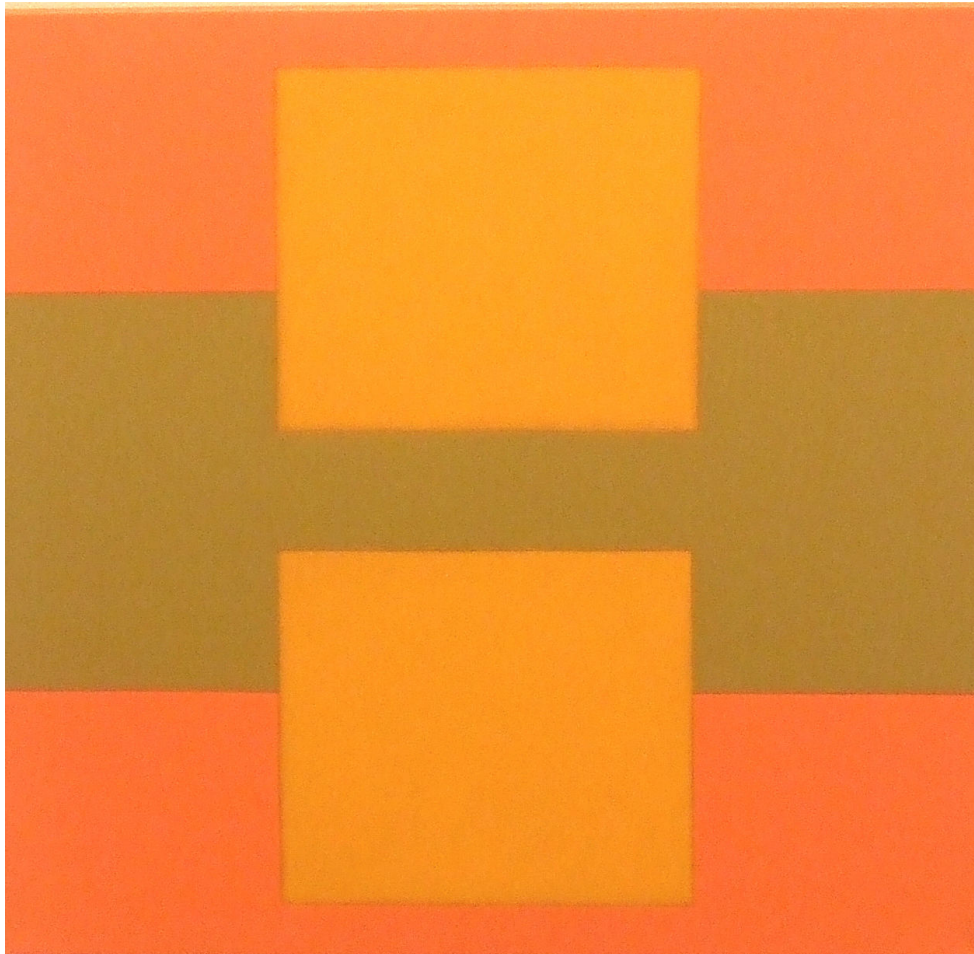
MARTHE KELLER

I make paint out of all kinds of materials. Color/non-color is an important aspect. I try to destabilize color's connection to nature, to art history and to its name. It is an effort to re-constitute paint's (and color's) cultural significance for /against my body, moment and place in an endless "desistance of mimesis" Color cannot be separated from substance, and yet it must be separated from it. This is the double bind of abstract painting and of color itself.

Color is always contextual. Sometimes it is the irony of a certain cartoony acid green color as a matte stain next to a traditional oily color that attracts me, or the way a decorator "tangerine" tint affects everything else. However, what is most interesting about color is its essential formlessness, not it's attachment to things.

The other side of the coin is that color is always attached to something and therefore total abstraction is unattainable (which is why it is so fascinating). All forms of color whether as traditional pigments, industrial ones or colored objects have a pre-history. They all have names that pre-exist their use in painting. The acid yellow/green of my painting, "Gelb greem girl", sometimes called chartreuse was created as a light source to bring the summer home from Louse Point Long Island where it was painted just before 9/11. The warmth and light generated by the painting were a comfort in the dark days of smoke downtown in the fall of 2001. The title "Gelb greem girl" is ready-made and found by chance in *Finnegan's Wake*, James Joyce's hilarious and sexy neverending story, the literary model for my painting. I am open to chance because it is impossibility, just as pure abstraction is impossible but always so desirable.

Gelb greem girl 2001 acrylic on canvas 58 x 59



JOANNE KLEIN

Exploring the emotional impact of spatial interrelation is a consistent theme in my work. Deconstruction, reduction and rebuilding are the primary means of developing my imagery – symmetrical, rectilinear composites of luminous color. Breaking down a visual concept, reducing it's elements to their essential forms and then reconstructing these forms is my process. Vibrant, saturated pigments articulate and energize the distilled forms by their convergence and interaction.

My interest in the vertical and horizontal dynamic is evident as these contrasting elements play a dominant role in the formal language of the work. The imagery creates a state of equilibrium, finding balance within disparate spatial and color stimuli.

Untitled 2008 oil on canvas 24 x 24



PAT LIPSKY

Painting is about seeing. And that's not easy. To see what you've done, to be able to actually see other work takes a lifetime. Seeing changes—what I thought was very good last year might not look that good to me now. And when I put something away for six months and then take it out I'm a bit nervous at first. Will it hold up? Of course, it's even worse when it's your own work, because you are so subjectively wrapped up in it. It's everyone and everything you know up until that moment.

Here's what Nietzsche had to say about seeing:

“To learn to see—accustom the eye to composure, to patience, to letting things come to it; to put off judgment, to learn to walk around all sides of the individual case and comprehend it from all sides. That is the preliminary schooling in spirituality.”

My paintings are primarily about color, differences, amounts; the way colors play off each other. I attempt to create color worlds, which are without words, silent. My work continues the tradition of painting about color from the artists I love best—Manet, Mondrian, Rothko and Newman. Paint is after all liquid color.

Homage to Bellini 2007 oil on linen 81.75 x 62



JOANNE MATTERA

My painting is covered by the umbrella of geometric abstraction, but I think of what I do as “lush minimalism” or the alliterative (and certainly more flippant) “juicy geometry.” Call it what you will, in my work two normally antithetical elements—a sensuous surface and the rectilinear construct of the grid—find their way to compatibility. Color unites them. My palette is that of Indian miniatures and the small, refulgent paintings of Renaissance Siena filtered through the eyes of a 21st Century abstract painter. The fact that my pigments are suspended in translucent wax, encaustic, means that I can mix hues not only on my palette but that they can coalesce under your gaze as well.

The *Uttar* series began in late 2000 and continues apace. I think of the series less in terms of linear chronology than as an ongoing opus of chromatic intensity and reductive geometry endlessly reanimated and cross-pollinated. (Related to this series are the small color fields of *Silk Road*, a cross-pollination that has yielded an entirely new plant, so to speak, but one with common roots.) Roberta Fallon, the Philadelphia critic, has made this observation about my work: “Mattera delivers a world of beauty and order in which individual [element]s—with their spontaneous expressions of color, texture, drip, drop and slather—are valued.”

Uttar 238 2004 encaustic on panel 36 x 36



JOAN MELLON

A shape, a color, a vision of a thin line in space; the change of season, the space between objects, the sensate residue of experience—any of these can be a beginning point for me to make a painting.

It has always been my hope that my paintings would be, among other things, a place where people could stop and think, a pause in time in our increasingly frenetic world.

Color for Baby Suggs 1996 oil on canvas 48 x 40



LYNN MCCARTY

The artist explores the dialogue of form within the parameters of the panel with command and grace, also showing a few non-square works of both horizontal and vertical format. While she approaches each piece as a “broad visual statement,” each is filled with naturally formed events suspended in moments of evolution, not unlike nature’s surprising geological wonders. Some paintings are edgy, containing amoeboid-like shapes quivering in a pool of limpid color, while others are radiant, appearing to emanate light from within, and finally some works have the merest suggestion of form, a whisper of shapes by the artist, a conversation between figure and ground. McCarty is more interested in “forming a form” than describing a form, more interested in edges and contrasts. Edges are important—hard, soft or in relief, created by cutting through paint, which she pours, in thick shapes, perhaps a comment on human boundaries. (Excerpt from essay on Lynn McCarty by Nancy Hoffman)

Mirage 1994 oil on aluminum 24 x 24



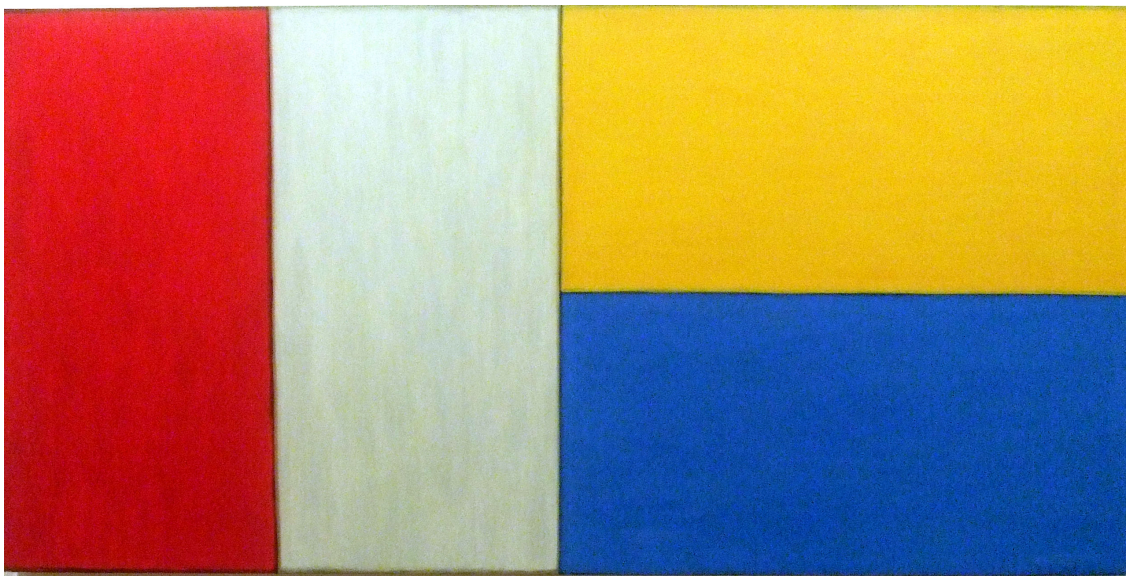
MARGARET NEILL

In these paintings I circle through ambiguous territory to get to a charged space. This space is emotional and physical and relates both to the urban and natural world.

CUE and COURSE are part of a group of paintings that seek a way of being that is quiet continuous and alive. I am an intuitive painter and my methods are process oriented. It takes a long time for each work to become resolved, there are many layers and the painting is the result of many explorations. The work is inspired by ideas of speed and scales as well as with intersections of earth, sea, and sky.

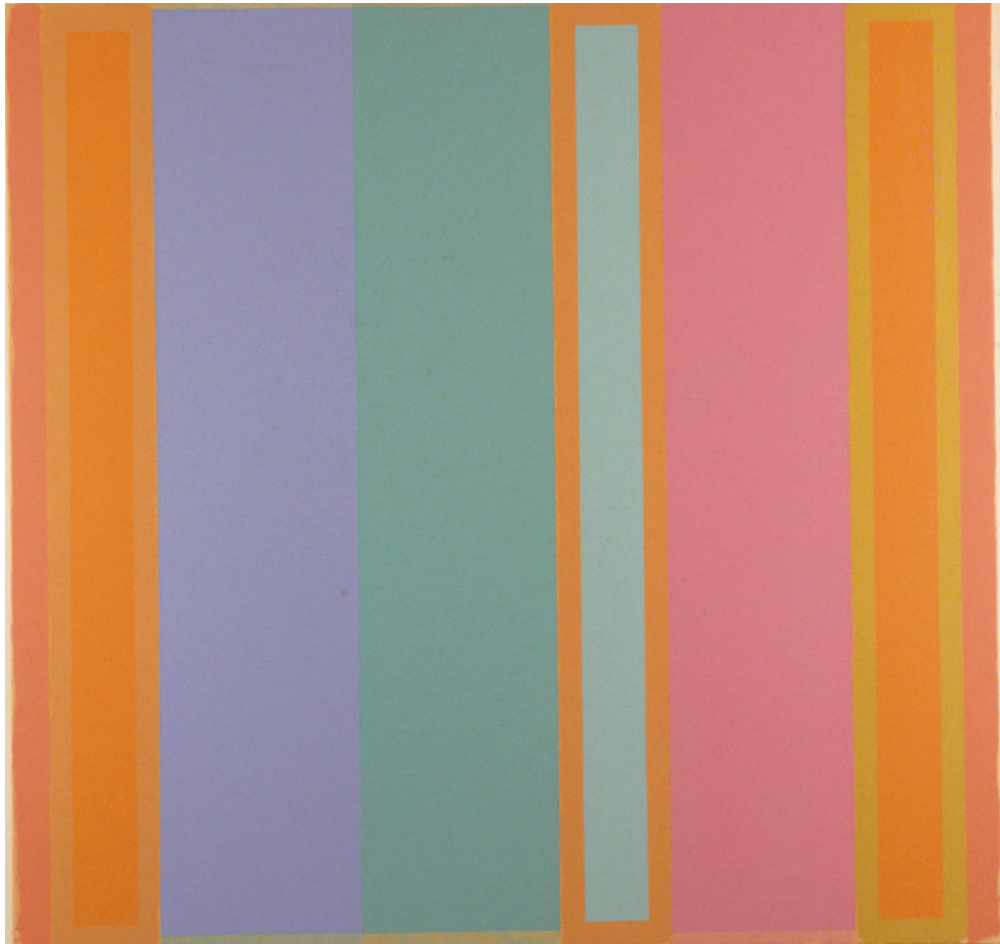
Cue 2007 oil on canvas 60 x 60

Courtesy of Cheryl Pelavin Gallery



MARY OBERING

Quartet 1991 egg tempera, gold leaf on panel



DOUG OHLSON

Blindspot 2005 acrylic on canvas 60 x 62



ROSE OLSON

I am concerned with subtle changes in color, which intensify a sense of light and open space. Multiple layers build the luminosity in these paintings and the process continues to fascinate me. I paint color over color in only vertical and horizontal brush-strokes.

These layers are transparent, giving the viewer the ability to look through the colors to the wood grain, a more intimate interaction. The wood grain, clearly unique to each painting, is becoming a major contributor to the final surface layering. I want the natural wood quality, enhanced by the soft brush strokes, to be as evident as the hard mathematics of the horizontal banding, with color holding everything in place.

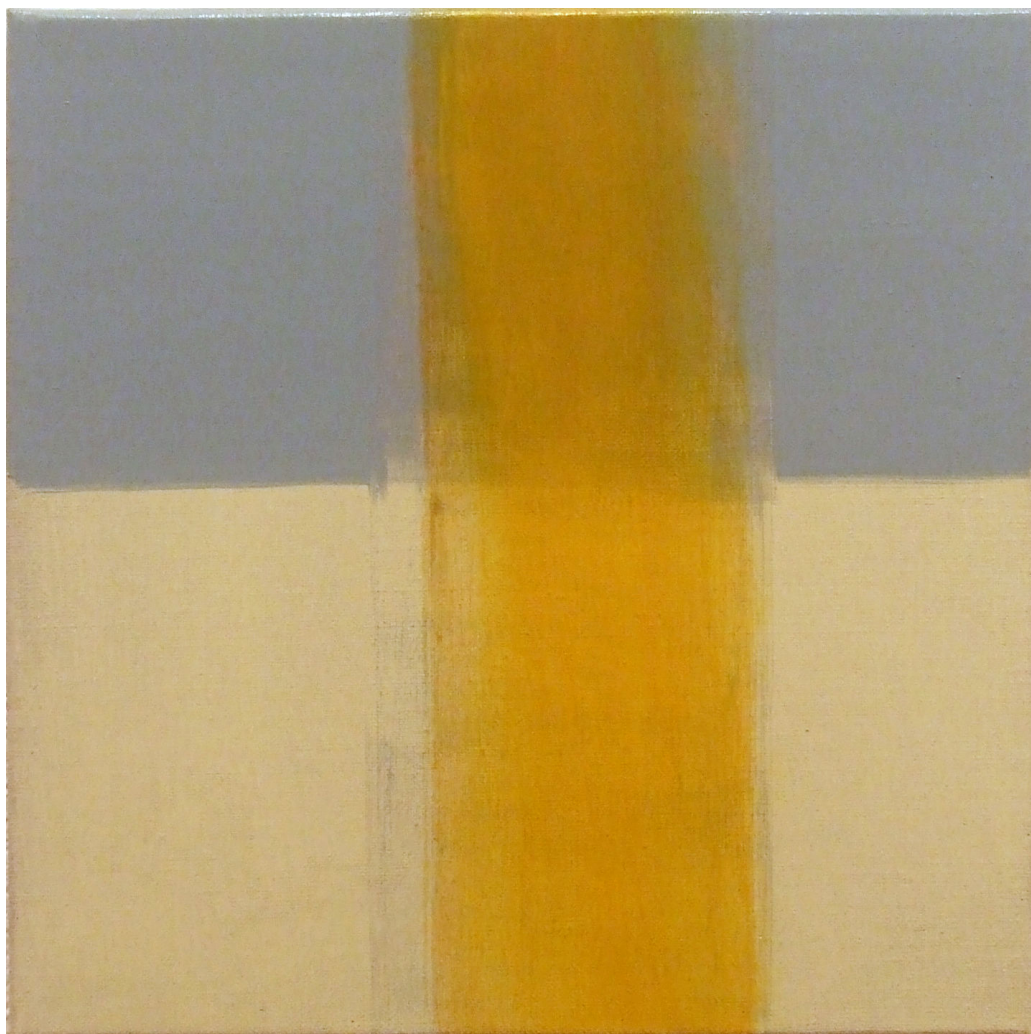
Daylight increases the viewer's ability to see these translucent layers. It adds to the luminosity and mutability of these paintings, creating a quiet dialogue of shifting color, shifting space.

Needed Yellow 2008 acrylic on maple veneer 42 x 30 x 2



PAULA OVERBAY

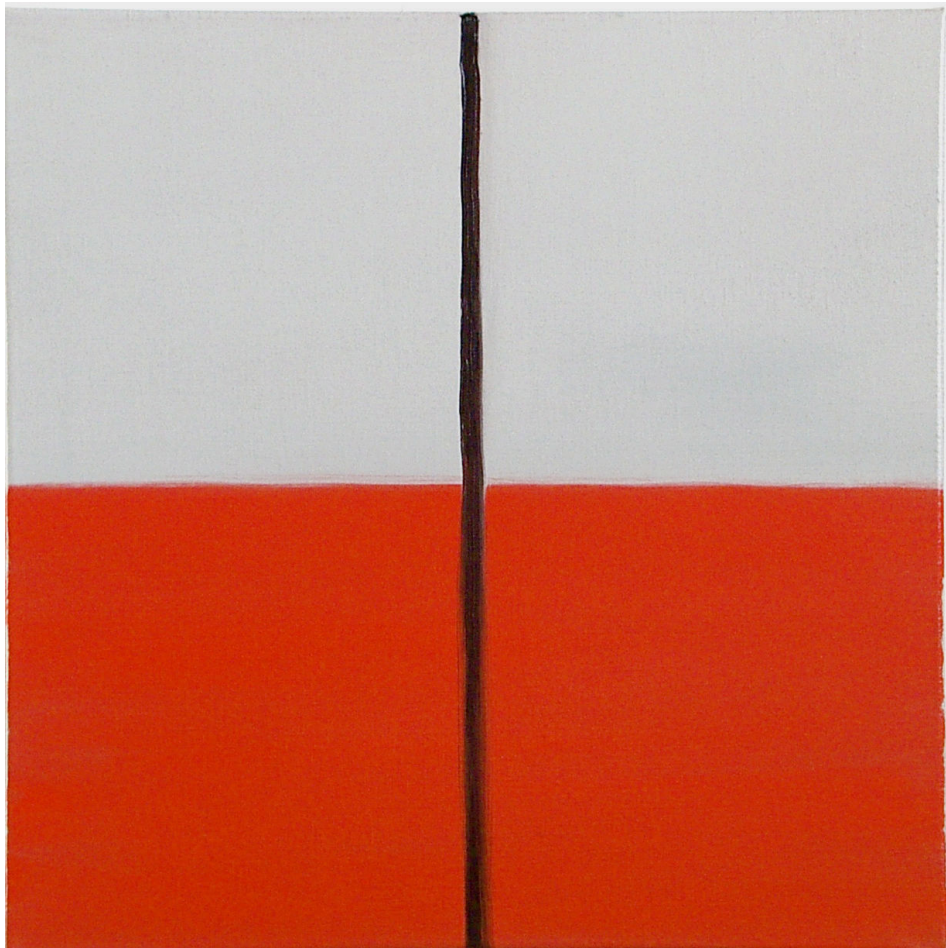
Grisaille 2008 acrylic on wood 24 x 24



SUSAN POST

I try to find ways for paint to 'behave' rather than merely depict, with a sense of space resulting from neither dissemblance nor resemblance, but instead from a small number of pivotal decisions – mostly about edge and color – that emerge from the process rather than being motivated by illusionistic device.

Yellow Middle 2008 oil on linen 12 x 12



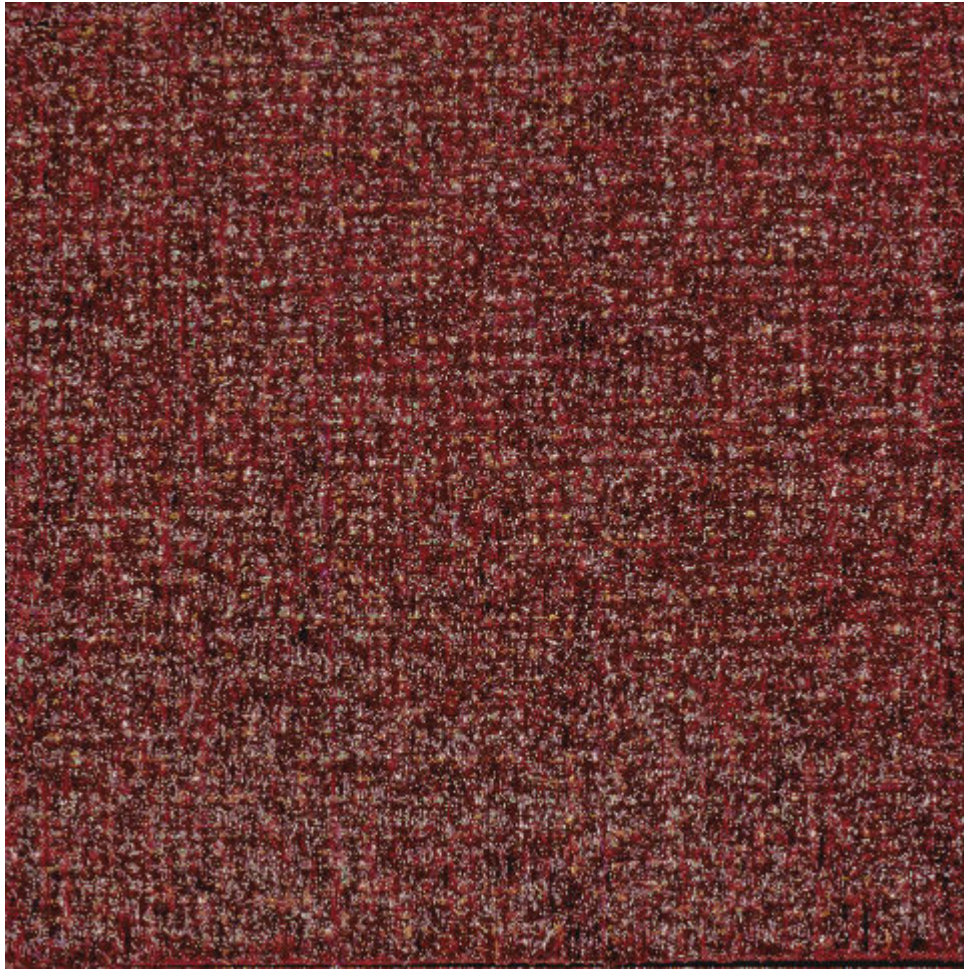
SUSAN POST

Two Lines 2008 oil on linen 20 x 20



CORA ROTH

Sighs n.d. oil, acrylic, stainless steel, powdered pigment 48 x 36



CORA ROTH

Although the content of my work changes over time, it maintains characteristic rhythmic repetition, thickly applied paint, and closely valued, harmonious color. My motivation is intra-psychic rather than being event driven, and dreams often propel the work forward.

Grid configurations originated from my earliest sensory and visual memories of growing up in New York City. The energy, excitement, glamour, and mystery of life there provided a dynamic contrast to the claustrophobic day- to- day living conditions I experienced. Ranging from white to dark fields, the grid paintings were the essence of city.

Subsequently I returned to the horizontal, linear motifs of my earliest work, using rhythmic pattern and repetition. For this series of paintings, powdered pigments played a more prominent role, like the stainless steel powder used in "Sighs."

My goal is always to create works that are enigmatic, paintings that draw the viewer in and encourage a collaborative association between the canvas and you.

Small Interior n.d. oil, acrylic, stainless steel, powdered pigment 16 x 16



REBECCA SALTER

Untitled M73 1997 acrylic on canvas 48 x 54



SUSAN SCHWALB

Metalpoint Paintings

Memories of light are the recurrent source of inspiration for these metalpoint paintings - the light on the ocean, reflections of the sun setting and rising, colors in the landscape, the light and afterimage you see when your eyes are closed.

The works entitled, "red/white/blue", were inspired by a memory of New York after 9/11 when the whole city was covered with American Flags. To some extent, I intended the image to evoke marks, gashes or wounds.

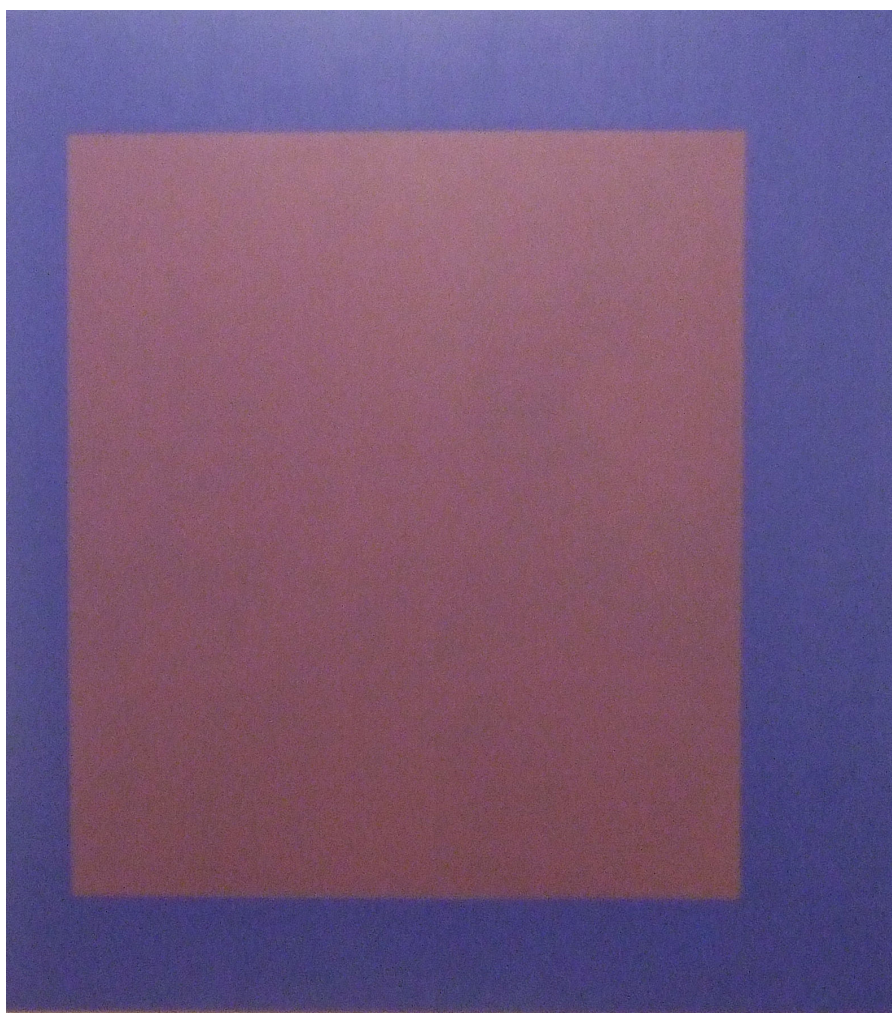
I have been working within a square format almost exclusively since 1997. An even grid of narrow horizontal bands of tone, usually of the same width, forms the basic structure of my paintings. But unlike the work of Agnes Martin, with whom I am often compared, this geometric regularity serves as a spatial context for irregular events on the surface. In some works, I have sanded layers of paint to reveal additional lines between the bands; these lines are always horizontal to reflect the basic structure. At times the whole surface is sanded to create a "distressed" effect that counterpoints with the geometric regularity. And in a few works carefully calibrated color changes cause the width of the bands to seem variable.

The grid is rendered by the classical Renaissance technique of silverpoint. Most of the contemporary artists who draw with a metal stylus continue the tradition of Leonardo and Dürer by using the soft, delicate line for figurative imagery. By contrast, my work is abstract, and drawing and painting are fused. I apply layers of paint, often using several colors, after which I draw with pieces of metal. Then I erase part of the surface with sandpaper to expose the paint. Often I add additional paint and drawing to intensify the layered effect. Light seems to emerge from somewhere in the interior of the panels, and the images with their shimmering surface seem to float on the wall.

In the end, metaphor seems to reappear. It is hard to avoid a landscape reference in some of the paintings. A horizontal line that divides a canvas is easily read as a horizon, and the luminosity that emerges from the interaction of metalpoint with paint inevitably evokes sky, clouds, wind, hail, flood and sunlight.

After Image V

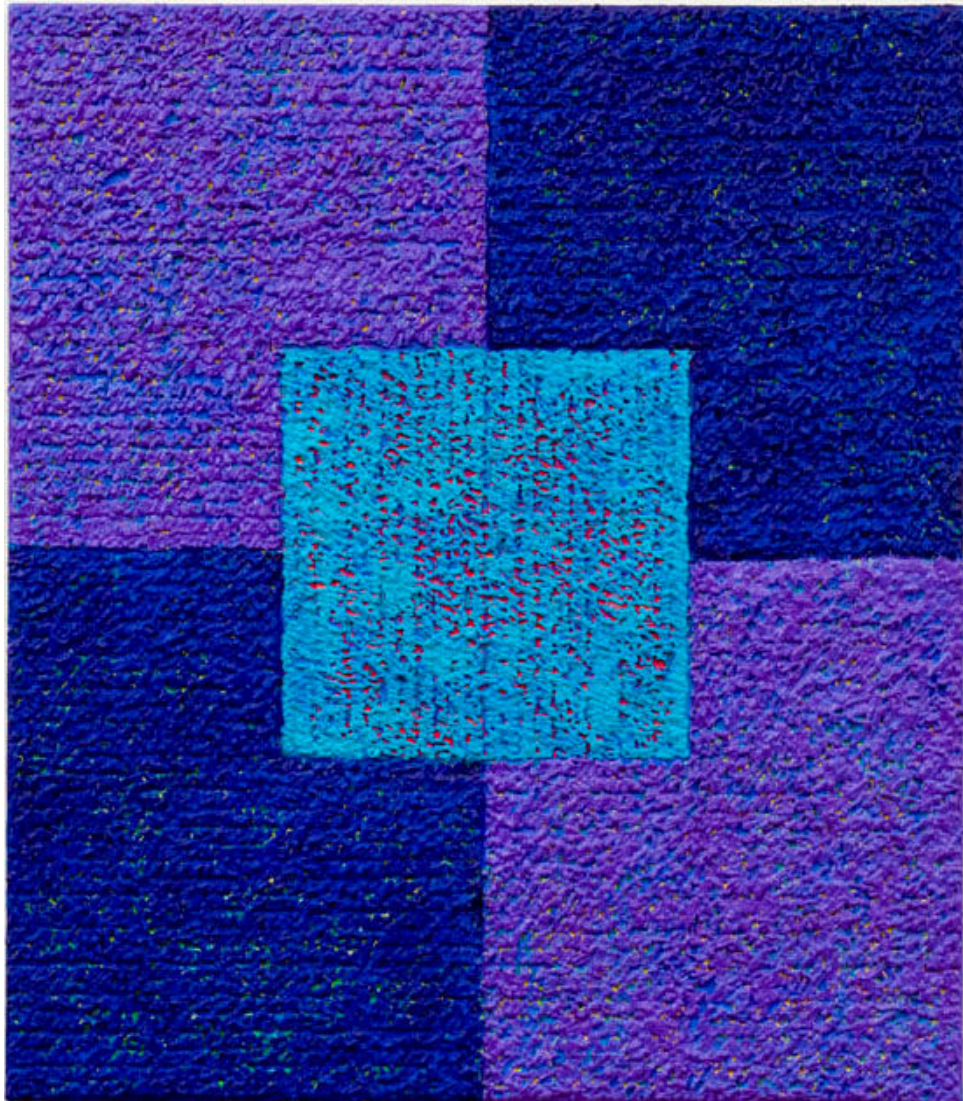
2003 silverpoint, acrylic on museum on wood panel 30 x 30 x 2



YUKO SHIRAISHI

Nocturne 2001 oil on canvas 60 x 54

Courtesy Nancy Hoffman Gallery



LOUISE P. SLOANE

Since 1974, I have been actively engaged in the studio. My paintings are the product of my years as an abstract reductive painter.

The work focuses upon geometric forms, grids, repetitive patterns and solid panes of lushly layered color. The narrative abstractions which form the surface texture add additional tension, light and vibration to the paintings. The objectified written texts further engage the viewer through its nuance of recognition. Although the work has formal structure, the paint is purposely applied without sharp edge to maximize obvious implementation by human hand.

My goal has been to create objects with presence: Paintings that can be seen at their basic physical appearance and appreciated at face value.

VioletVioletAqua

2008 acrylic polymers, paste pigments, paint on aluminum 32 x 28 x 0.375



LINDA STILLMAN

I use diverse media to investigate concepts of time, memory and our interaction with nature. Color often plays an important part in the work aesthetically and conceptually.

The pigment drawings are made with the actual petals and leaves of flowering plants which I rub onto paper. I am amazed at the resulting colors and the fact that they sometimes do not correspond to the flower's colors. Applying clear matte medium often changes the colors and allows me to impose a pattern, a form of flower arranging.

The themes in my work grow out of a need to preserve memories, control the chaos around us and appreciate the minutiae of life.

Astroemeria

2008 flower pigment and matte medium on Arches paper 22 x 30.25



RELLA STUART-HUNT

After many years of playing with color and gradually removing image, she has found a vocabulary through which she can explore light as it is manifested in the interaction one has with a work of art.

In the last few years she has also written poems, which refer to light as she experiences it in nature. So she describes her work as following in the tradition of non-objective painting but deriving from a directly felt response to her poetry. Through their exploration of visual sensory experiences, her poems help her to bridge the gap between her aesthetic and semantic ideas in painting. Poetry can elicit in the thoughtful reader surprising responses not found in faster paced media, so Stuart-Hunt hopes that her paintings can elicit in the conscious eye of the meditative viewer subtle, perhaps even surprising visual experiences, as an outcome of this slowing-down process.

Bit Glimmer was last seen at The Project Room of The Painting Center in 2005. The painting was a response to her poem Afterimages, written in 2004. Tyrrel was shown at The Painting Center earlier this year, and was made in conjunction with an eponymous poem written in 2007.

Bit Glimmer 2004 acrylic on canvas 20 x 20



SOONAE TARK

I work systematically with flat color surfaces that convey piles of shapes. These piles demonstrate balance, imbalance, repetition and continuity depending on the weight of the color. Rather than representation of the external, my work is an expression of my existence. As one day follows another, I repeat the same action over and over much like placing a stone on a mountaintop cairn with a prayer. It is the flow of my life through the daily practice

Blue Balance 2008 acrylic on canvas 16 x 12



LI TRINCERE

MASS / VOLUME

WEIGHT / TIME

DEGREE / FUNCTION

CONFIGURATION / CONSTRUCT

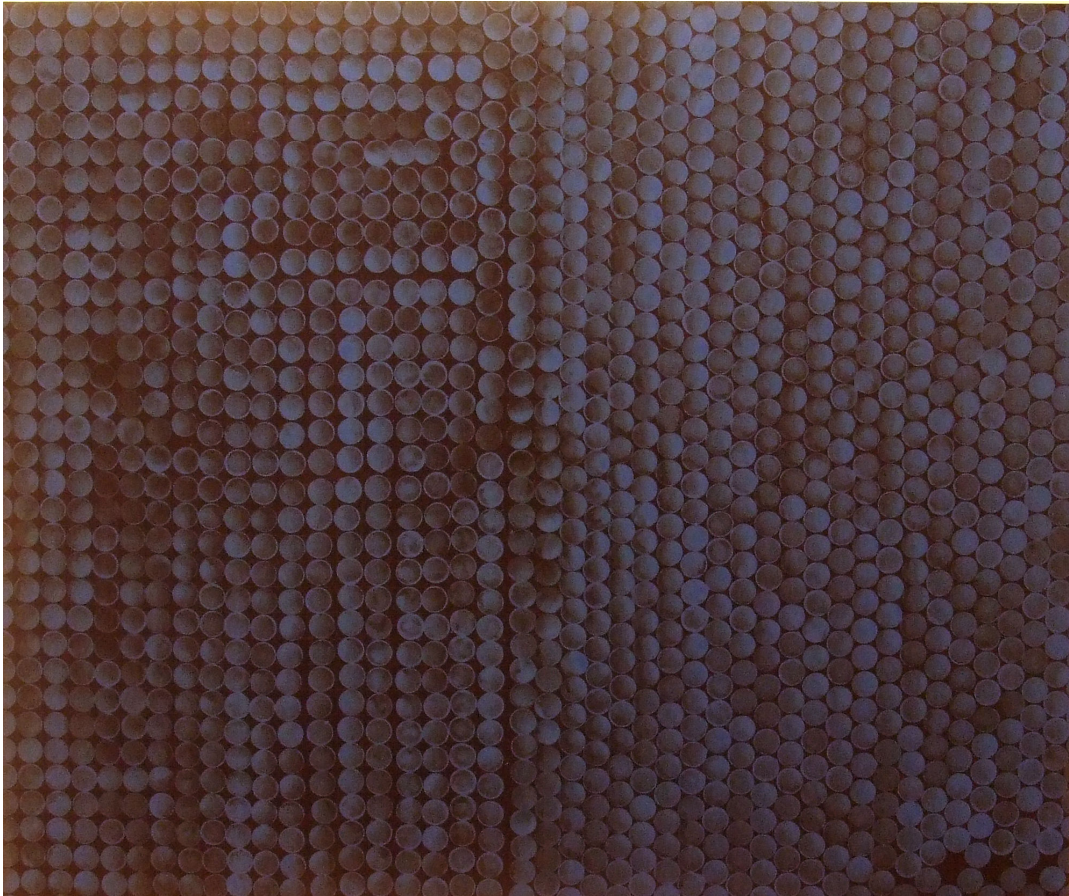
Montauk 2008 acrylic on canvas 36 x 36



SUZANNE ULRICH

These collage works of cut, torn, painted and pasted papers have a small intimate scale. The rectangle both dominates and gives structure to the work with attention to the surface detail and layering. With a compositional ordering, avoiding any illusionistic references, each piece becomes a composed self-contained presence.

No. 1318 11.25.05 cut, torn, painted and pasted paper 8 x 8.5



JEAN WOLFF

Shift 2002-07 acrylic on canvas 42 x 50



TAMAR ZINN

The Loretta Series continues my journey into geometric abstraction, maintaining a focus on sensations of interior and exterior space while moving away from overt references to built structures. The development of each image is a process of discovery, often beginning as a response to other paintings and a desire to extend the exploration of a particular palette.

My primary consideration is to build a harmonious arrangement of shapes and colors in dynamic interaction. Starting with a loosely drawn array of forms, my process is to stretch and skew the network of shapes looking for the moment just before the image teeters off balance—a moment of visual syncopation that serves simultaneously to destabilize and anchor the shapes. With the goal of finding the ‘just right’ degree of complexity, shapes are adjusted, removed, and sometimes re-emerge over a series of thinly painted layers. The palette of each painting can undergo radical changes, each successive layer a response to the underlayers and the shifting composition. As tonal relationships are built, the hues of earlier layers are often obscured. These paintings from the Loretta series mark a shift to a brighter, less muted palette and more direct associations with a sense of place.

The series title is a nod to Loretta P., whose quilts reveal an intuitive sense of form and color that has had a powerful effect on my own work.

Loretta, At the Beach 2 2008 oil on wood panel 36 x 20

