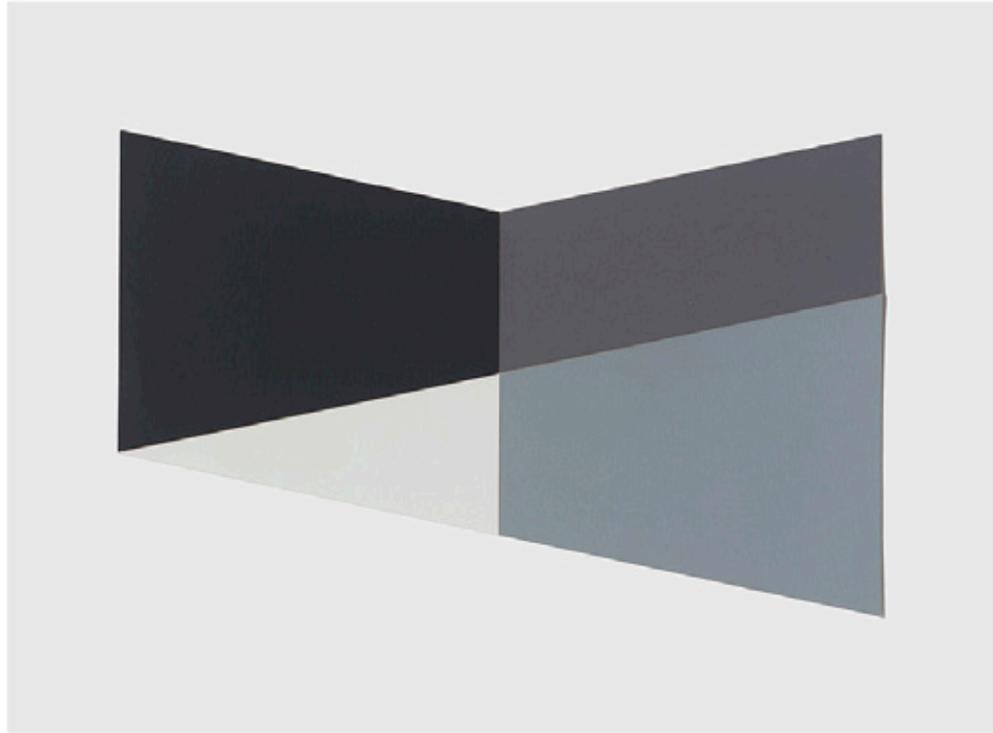
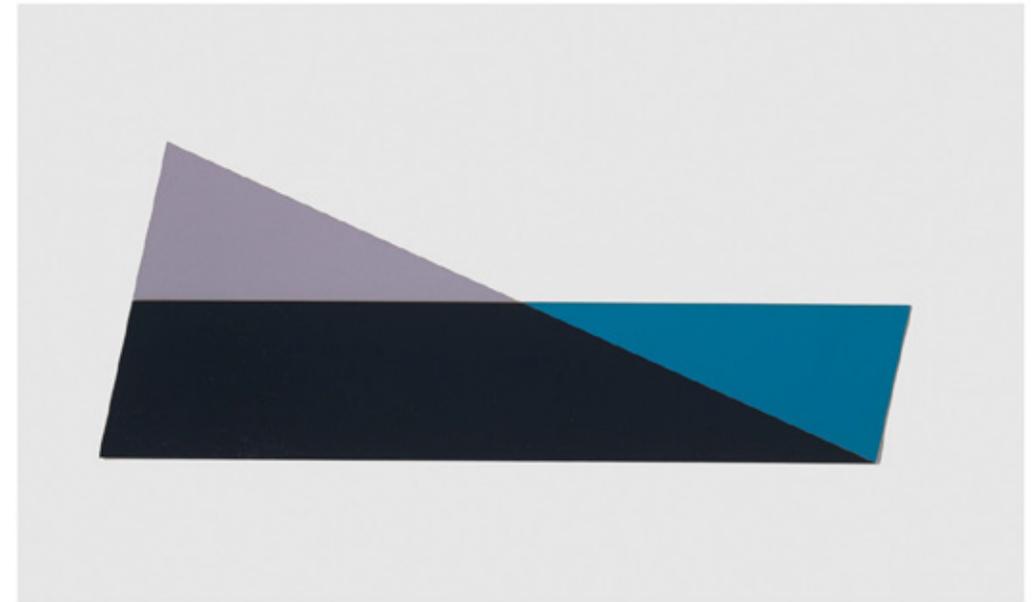


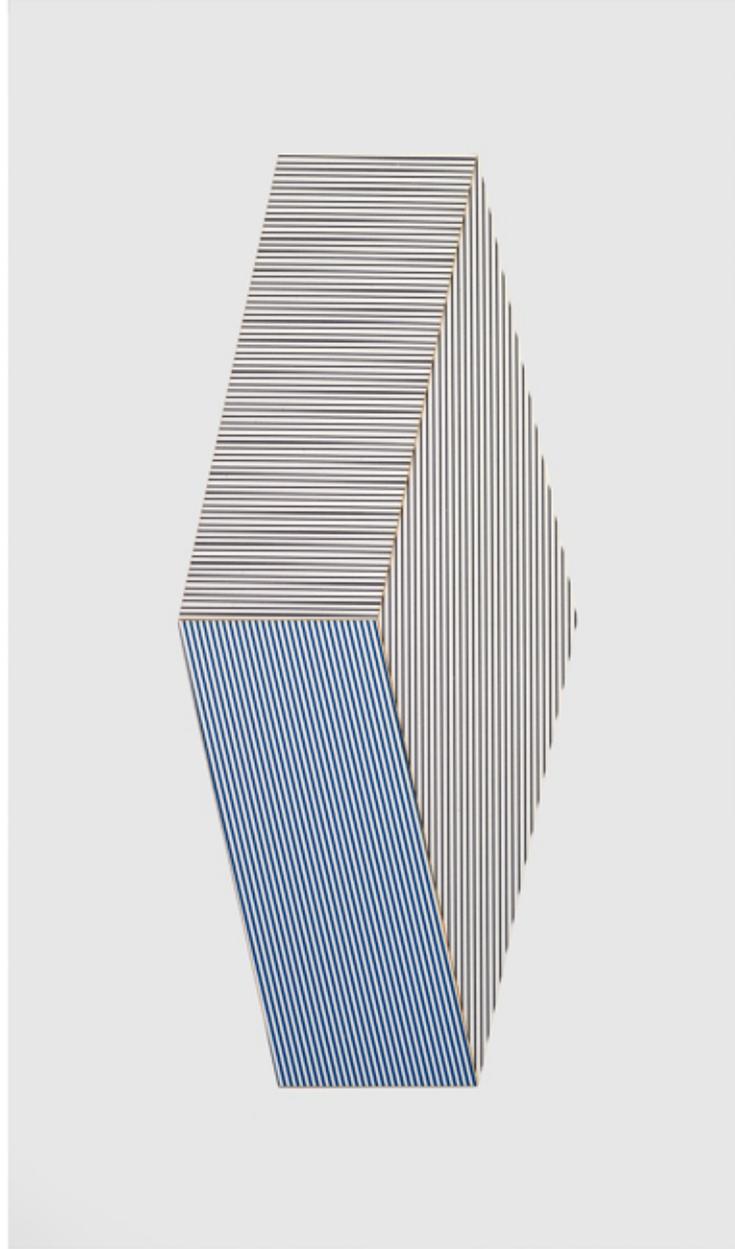
KATE SHEPHERD: *CHUNKS*



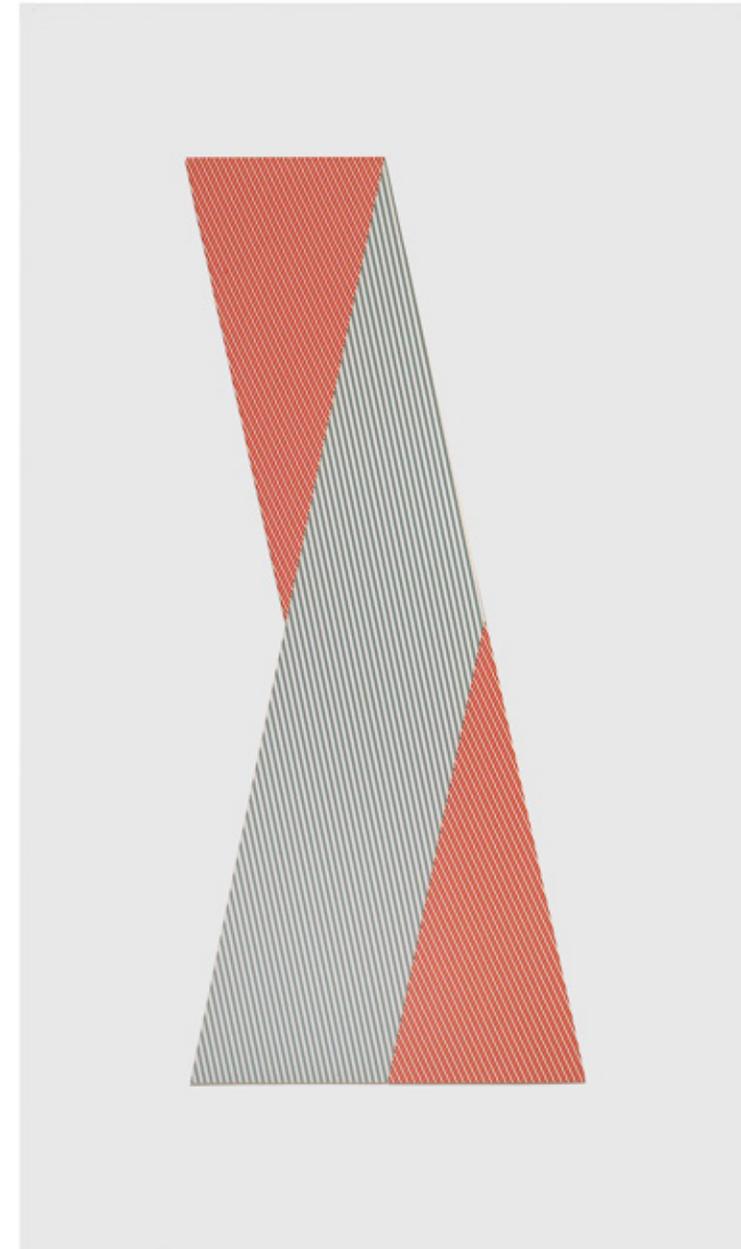
CHUNK LOGO #37, 2012
CUT AND COLLAGED SCREEN-PRINTS
10 3/4 x 17



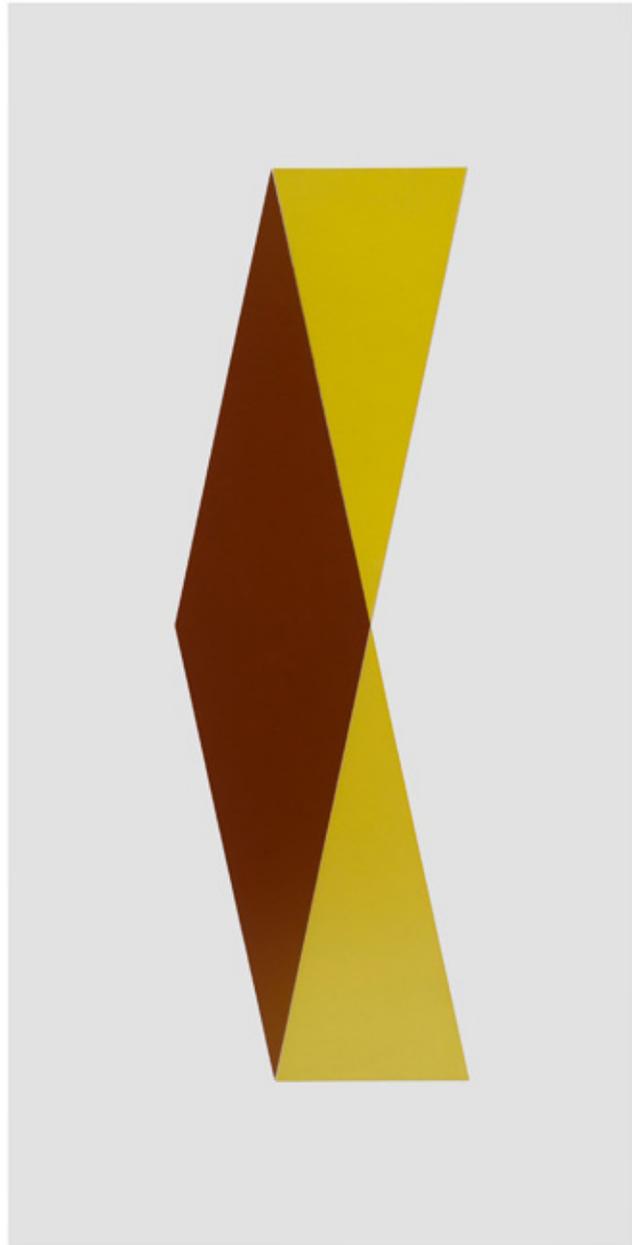
CHUNK LOGO #24, 2012
CUT AND COLLAGED SCREEN-PRINTS
6 3/4 x 8



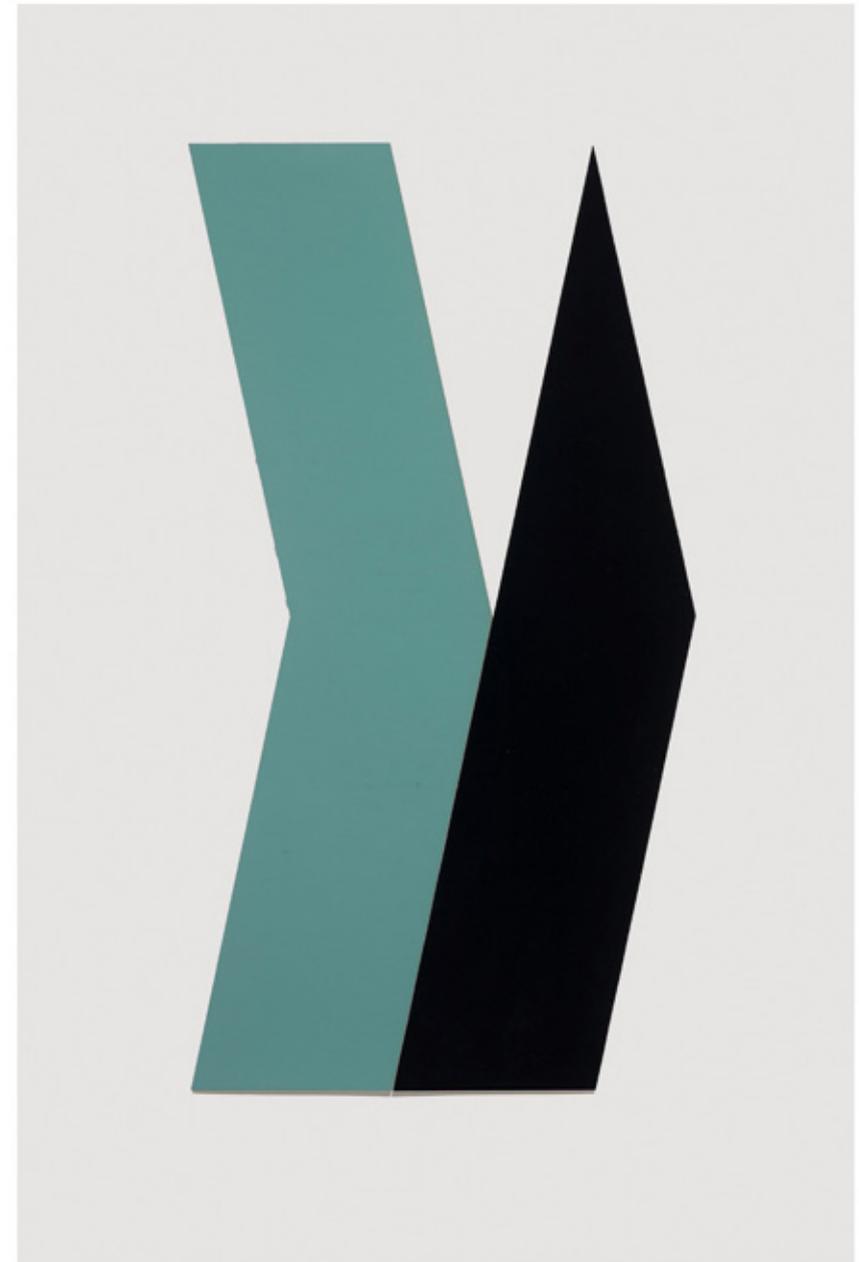
CHUNK LOGO #28, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 7 1/4



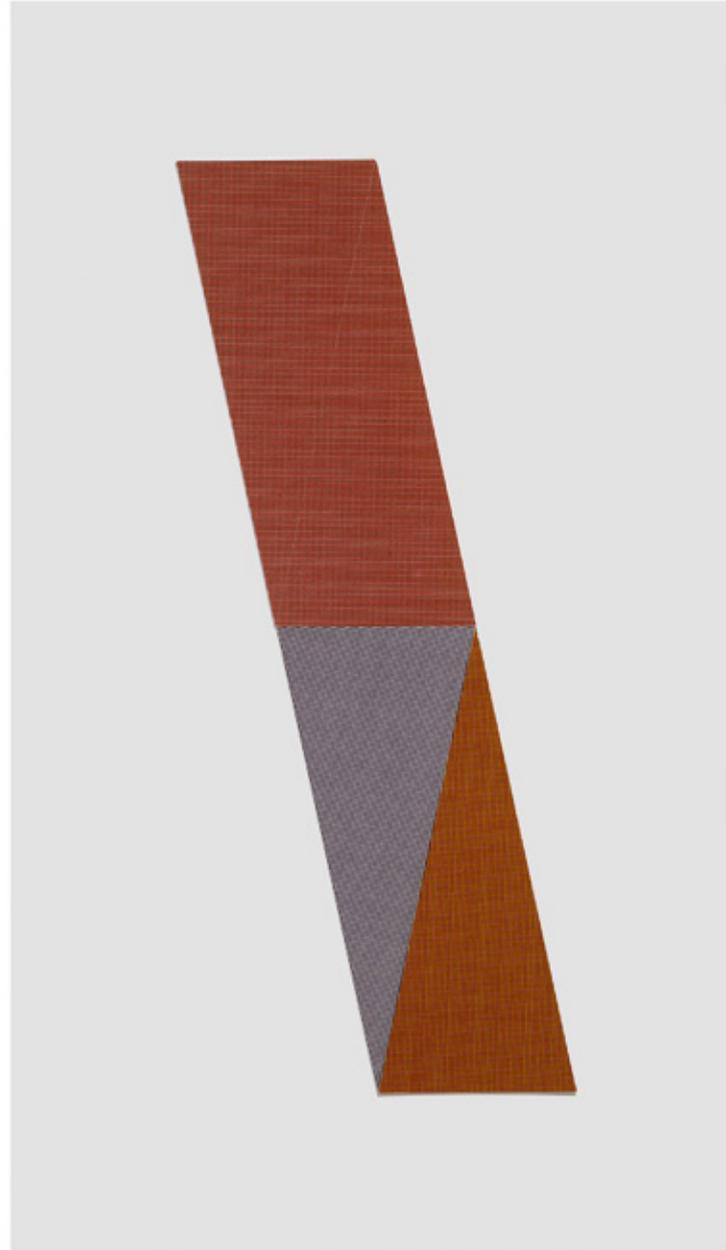
CHUNK LOGO #35, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 7 1/4



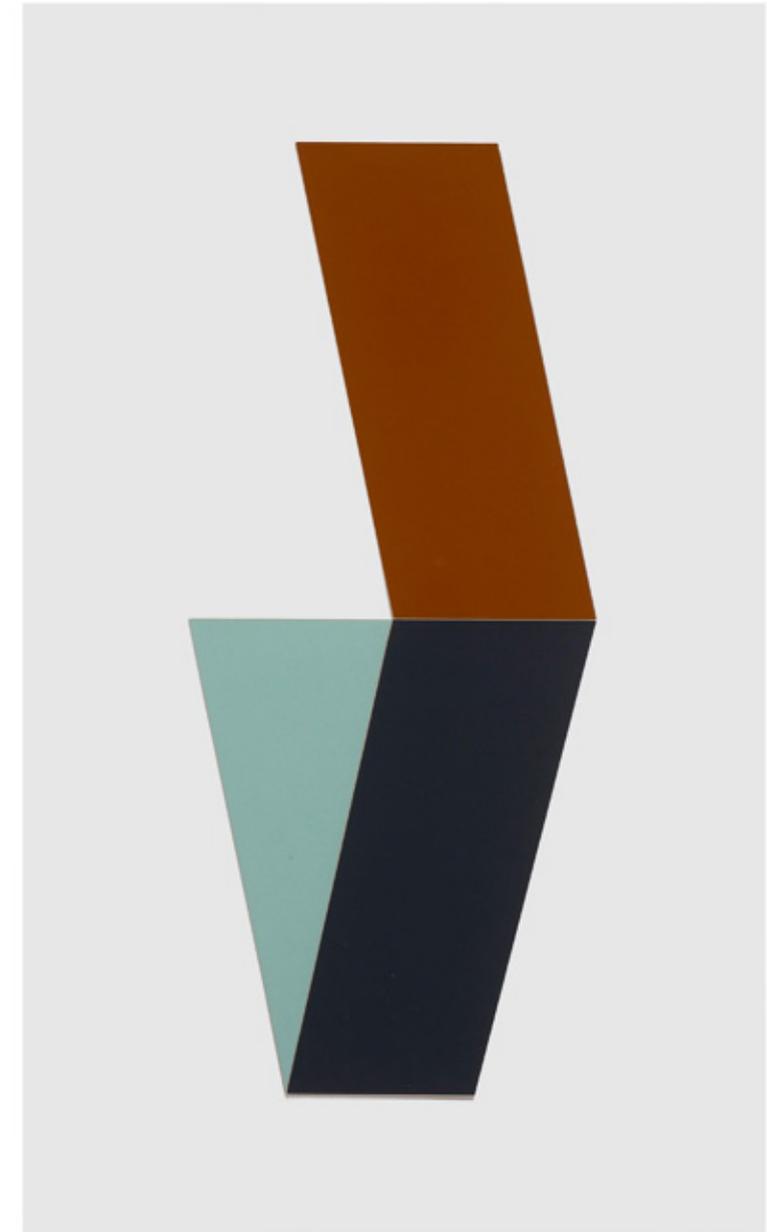
CHUNK LOGO #27, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 5 1/2



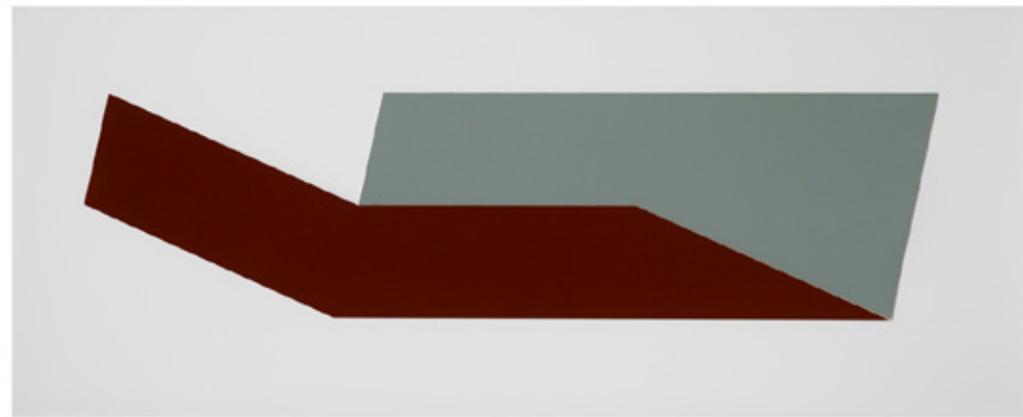
CHUNK LOGO #29, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 8 3/4



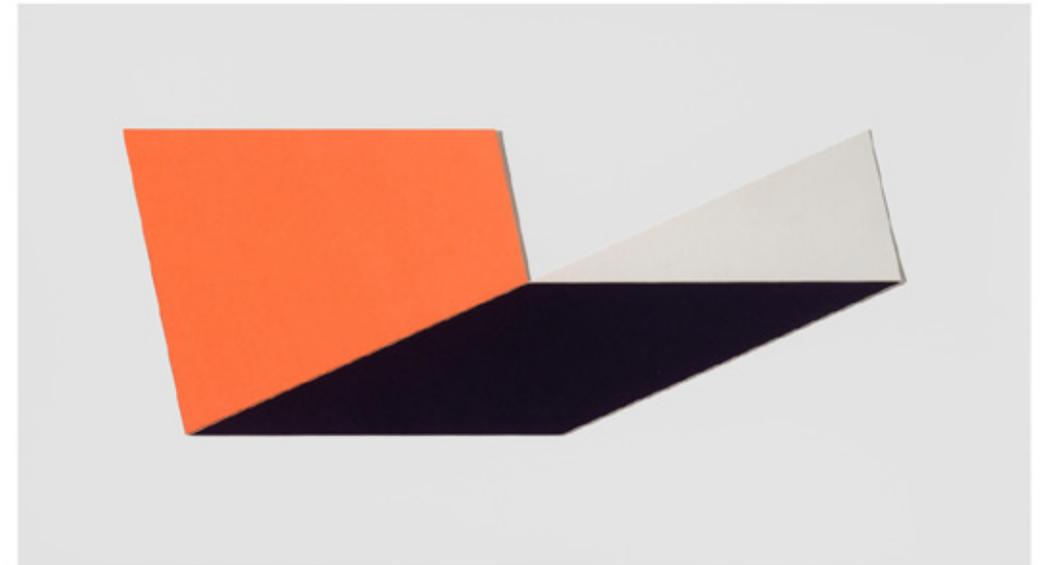
CHUNK LOGO #34, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 7



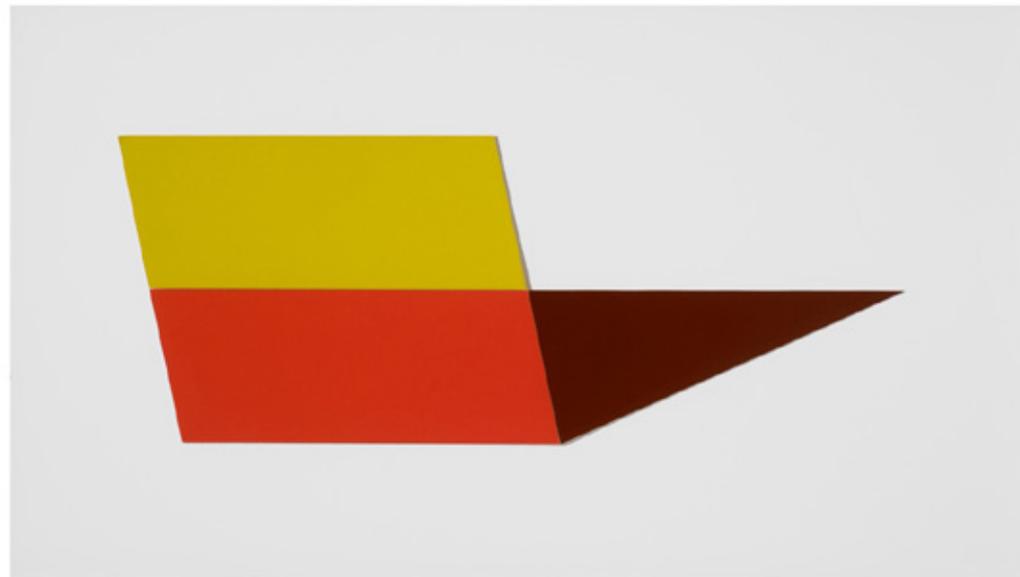
CHUNK LOGO #25, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 7



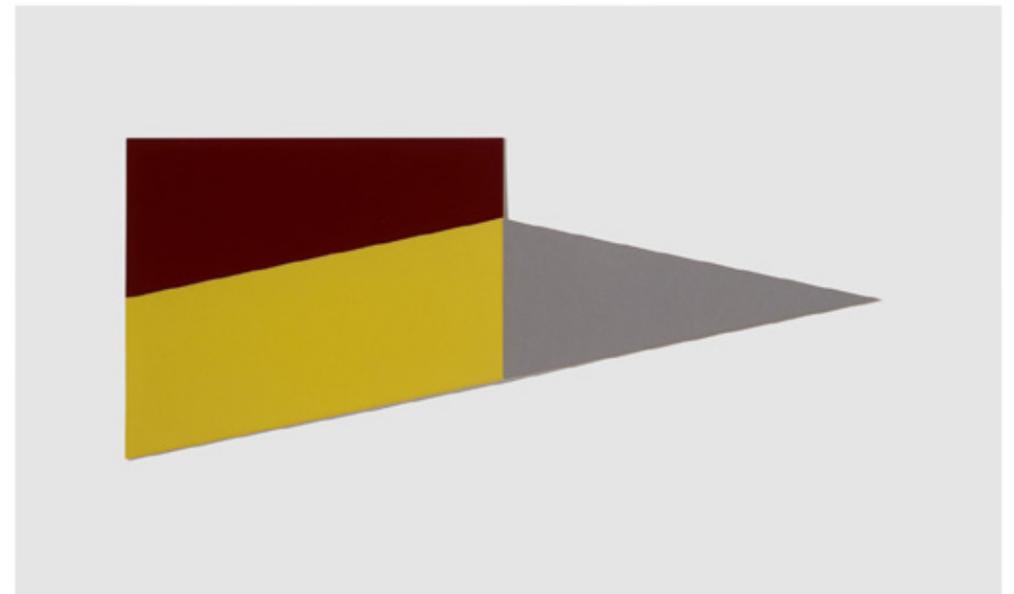
CHUNK LOGO #32, 2012
CUT AND COLLAGED SCREEN-PRINTS
7 x 26



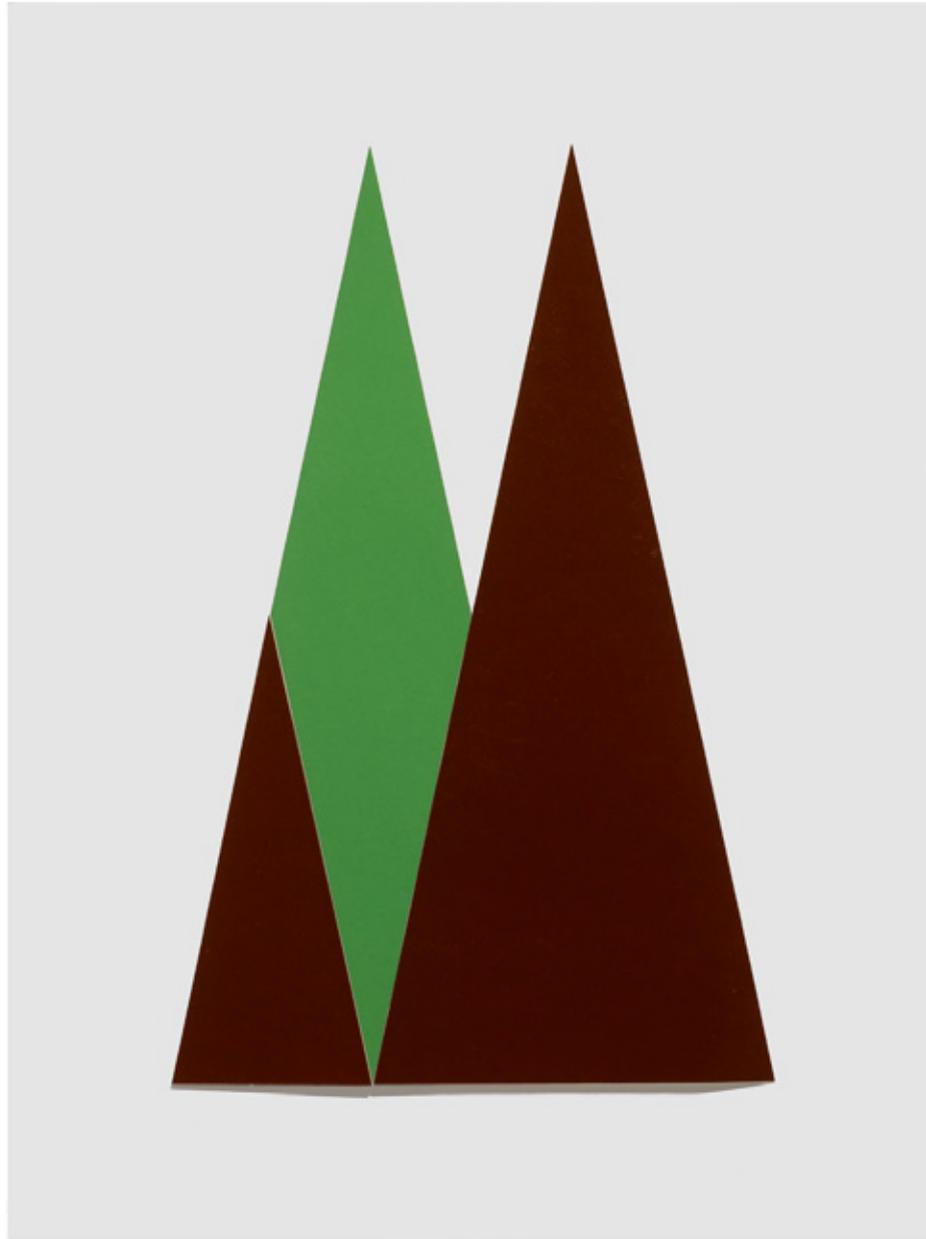
CHUNK LOGO #30, 2012
CUT AND COLLAGED SCREEN-PRINTS
7 x 17 1/4



CHUNK LOGO #31, 2012
CUT AND COLLAGED SCREEN-PRINTS
7 x 17



CHUNK LOGO #36, 2012
CUT AND COLLAGED SCREEN-PRINTS
6 3/4 x 17



CHUNK LOGO #26, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 11



CHUNK LOGO #33, 2012
CUT AND COLLAGED SCREEN-PRINTS
17 x 8 3/4







KATE SHEPHERD: *CHUNKS* 7 November, 2015 – 2 January, 2016

By Bryn Smith

*In visual perception a color is almost never seen as it really is — as it physically is. This fact makes color the most relative medium in art.*¹

Chunks, a series of works by Kate Shepherd, explores the study of form and color. Playful shapes, rigorously composed and carefully considered, transcend their controlled origins to evoke powerful memories and impressions; to suggest a new way of seeing. Discreetly titled *Chunk Logo #24–36*, the thirteen pieces collide vigorously with signs and symbols already stored deep inside the collective unconscious, each “logo” tugging at recognition while remaining unplaceable. A brand or mark stripped of commercial associations, a solution just out of reach.

The skillfully arranged works, which are made by Shepherd from silk-screened paper, trigger connections both grand and limited in scale. Burnt orange and turquoise (#33) provoke nostalgia for the similarly-hued advertising affixed to the gas station near my childhood home, while pewter stripes (#35) hint at the delicate drama of menswear, and a particular shade of blue (#24) morphs into a vintage automobile. The angular fields of flat, bold color and the mathematically constructed system of shapes, also recall broader movements in design, connecting Shepherd and *Chunks* to the principles associated with Swiss modernism in the 1950s, and individual designers like Ladislav Sutnar and Herbert Bayer who embraced geometric forms and abstraction in the service of straightforward communication. Shepherd’s intuitive visual organization, and the playfulness she injects into each arrangement, draws a perhaps more satisfying comparison to graphic designer Rosmarie Tissi, who sought to loosen the restrictive boundaries of “Swiss Style” in the 1960s, introducing chance and rhythm into her own expressive practice.

As a body of work, the series began in 2007, when Shepherd discovered an illustration of the Goethe Triangle in an exhibition catalogue for *Josef Albers / Donald Judd: Form and Color*. The figure, originally published in Johann Wolfgang von Goethe’s a multi-volume theory of color in 1810, depicts an equilateral triangle subdivided into nine similar triangles, and reveals in a progression of sorts, the relationship between primary, secondary, and tertiary hues with those shades occupying the outer edges, middle, and center of the shape respectively. Inspired, Shepherd created a new version using hand-cut paper, starting small but soon shifting the proportions to mirror her own physicality, and drawing the triangle into a taller frame while keeping the subdivisions and the component structure intact. The exercise was a jumping off point for a still ongoing study, as Shepherd began replacing each form with varying shades and then laser-cutting the material for a more exact fit—experimenting with a range of drab to fluorescent color, then dimensional arrangements of dots and stripes, before liberating the cells of each triangle into chromatic combinations or chunks.

The process of arriving at a final structure often takes months. Shepherd frequently rearranges the parts, putting them “together until they do something.” Yet that statement belies her innate ability to create moments of emotional resonance, to find vibrancy and movement in the raw material of form and color. Though she follows a meticulously crafted set of rules, there is always freedom to expressly break them (and for the aberration to become a new requirement). *Chunks* offers no fixed answers, and instead uncovers an evolving method of study.

¹ Josef Albers, *Interaction of Color* (New Haven: Yale University Press, 1963), 1.