

Incise, Echo and Repeat

curated by Camilla Fallon and Kylie Heidenheimer

**JoAnne Carson • Susanna Coffey • Elisabeth Condon
Camilla Fallon • Kylie Heidenheimer • Pinkney Herbert
Mary Jones • Amy Mahnick • Laura Newman
Sirikul Pattachote • Walter Schrank • Clintel Steed • Mie Yim**

January 25 – March 2, 2019, Opening Reception: January 25, 2019 6-8 pm

ABRAZO INTERNO GALLERY at The Clemente
107 Suffolk Street, 2nd fl, NY NY 10002 Open daily 3:30-700 pm except major holidays

The Clemente, as part of its arts professionals-juried exhibition series, is pleased to present **Incise, Echo and Repeat**, a show about fracturing in current painting.

These painters twist and fracture space within the frame in myriad ways. They improvise with form, structure, surface, touch and playful gesture. Is fracturing a zeitgeist in contemporary painting? We are happy to present the work of these artists who analyze structure, break it apart and rebuild it – all while improvising with the observed or the imagination. A few reference still life and nature, replete with synthetic objects, as well as urban spaces that include construction sites or architectonic abstraction. Others fracture space with gesture and activate it in the paintings' frames through geometric or organic linear division. Fracturing and fragmenting exist in various forms and serve different purposes. There is order and disorder in nature: fracturing can be arbitrary, as in an earthquake, or ordered, as in the breaks of a crystal or schist with the same or similar patterning. Geometry plays a role in both painting and nature. Fractured space in the former is one manifestation and can be architectural, ordered, chaotic, explosive or finally, fragmented.

Carson says “a defining factor of our age” is “the shift from ‘organic’ to ‘synthetic’ nature.” Her intention is clear in “Knotty Pine” and “Dreamcatcher” where trees are drastically irregular and awkwardly chiseled. Condon’s work is “derived from Chinese landscape paintings,” and her “scenes boldly visualize a multi-layered world.” (Lily Wei) This is evident in the patched and fitted backgrounds in “American Bird” and “Secret Understory.” Herbert’s recent painting has been described by Frederic Koeppel as “pent-up power and desire that resonates with a peculiar blend of animated and meditative qualities.” This mix includes partially fractured backgrounds, as we see in “Searchlight.” Furthermore, this piece’s frontal plane contains still-larger broken areas that re-form into a new, complete shape.

Fallon’s “Ceiling” is based on a construction site with complicated scaffolding in which geometric shapes predominate and repeat in overlapping patterns. At other times, symmetrical broad shapes come together as a whole in a manner that is akin to Herbert’s. Newman’s “Heat” pulsates with broad surface break-ups creating spatial tension. She accomplishes this with “saturated and matte” color and “warped space” as well as lines that are “active and almost three-dimensional.” (Jennifer Riley) Heidenheimer’s “Steppe II” twists and wrests space within the frame, with lines often running past and off the edges. Her work intimates, as Stephen Maine once wrote, that “something is going on outside or underneath the skin.”

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While Coffey's portraits are steeped in observation (at times with herself before a photo mural in front of a mirror), their roles extend beyond it. She comments on the "we" that central figure and background evoke. (Ann Landi) She paints fragments into meta-focus in "Green" and "Flowery Skull." Steed says his paintings are "the explosion of an image and the impact that it makes." He notes that the way we live life right now, as in the painting, "3mm Dive# 1", there is a lot of jumbling. The effect is like conjoined bricolage. Mahnick's still life paintings are often of constructions she creates. "The sculpture I'm painting now is a shell made of fragments lined with pink felt that elicits an emotional response". "Blue Aggregate" and "Aggregate#7" become fractured, seemingly in accordance with the spatial direction and tension the set-ups elicit.

Pattachote is guided by "the laws of nature and three characteristics of existence in Buddhist Dharma: impermanence, incompleteness, and non-self." She joins sheets of paper in "Connect," and paints delicate transparencies that act as a veil while drips further fragment the image and echo the sheets' junctures. The critic Peter Frank writes that Mary Jones "practices a heterogeneous gestural, evoking cosmologies of paint in colorful, almost galactic explosions of brushstrokes." In "Lion" and "The Renaissance," she uses x-rays and feather wallpaper to create shifts between the literal and the suggested. Schrank's fluid strokes and colors break up the surface with poetic, light-filled gestures. At first abstract, the paintings suggest intimate, natural and interior spaces. In her statement, Yim describes "the tension of illustrative figures and floppy paint obliterating them, letting abstraction come through". The bulging, bound qualities weaving through a grid in "Metasis" reflect this with curvilinear lines and shapes which incise, echo, and repeat.

Camilla Fallon and Kylie Heidenheimer

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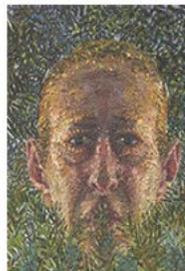
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