

between a place and candy : new works in pattern + repetition + motif

Featuring work by Emily Berger • Samantha Bittman • Jeri Coppola • Paul D'Agostino
Rob de Oude • Lori Ellison • David Fratkin • Hermine Ford • Rico Gatson • Julia K. Gleich
Tamara Gonzales • Libby Hartle • Molly Heron • Mary Judge • Robin Kang • Leslie Kerby
Lori Kirkbride • Kerry Law • Margaret Lanzetta • Niki Lederer • David Poppie • John
Silvis • Natalie Simon • Andrew Spence • Colin Thomson • Auguste Rhonda Tymeson
Lindsay Walt • Jessica Weiss • Joan Witek • Robert Zakanitch

between a place and candy: new works in pattern + repetition + motifs is organized by
Norte Maar. The exhibition is sponsored by the 1285 Avenue of the America Art Gallery,
in partnership with Jones Lang LaSalle, as a community-based public service.



between a place and candy brings together a diverse selection of artists where pattern, repetition and motif play vital roles in the inspiration, development and completion of their work. Each has devised a system or strategy for composing ideas, yet all retain a sense of improvisation in the process.

The title takes its cue from a poem by Gertrude Stein¹, who more than one hundred years ago was seeking a literary equivalent to cubism and attempted in her prose to “banish memory” to “articulate a continuous presence where writing recreates itself anew in each successive moment.” Stein’s writing, considered both repetitive and illogical, stretched the medium of fiction and reality, time and place.

The work of these thirty artists should be seen through this early modernist lens. In their unique ways these artists, not unlike Stein, use individualized systems to balance vagueness (romantic value) and clarity (classical value). The resulting work is pushed beyond a mere optical phenomenon, revealing a personal narrative that borders on fictional and real.

The works of Rob de Oude, Libby Hartle, Mary Judge, David Poppie and Joan Witek have a calculated rigorous geometry: lines tediously executed to form patterns. Emily Berger, Samantha Bittman, Lori Ellison and Margaret Lanzetta are more flexible in their approach: spontaneity seems more at play, borrowing and echoing on a repetitive gesture, mark or stencil.

The photographs by Jeri Coppola, the dyed works on paper by Auguste Rhonda Tymeson and paintings by Lindsay Walt and Lori Kirkbride reference patterns found in the natural world. Nature is more literally present in the cascading large-scale works by Robert Zakanitch.

Painters Kerry Law, Paul D’Agostino and the choreographer Julia K Gleich explore repetition. Law regularly revisits the Empire State Building, D’Agostino creates diminishing imagery through serialized monoprints, and Gleich highlights the repetitive regimen of classical ballet technique.

Natalie Simon has created a personalized iconography brought to life by referential motifs. Similarly, Colin Thomson mixes graphics and indigenous patterns into dissonant vocabularies that recall early pictographs or ancient hieroglyphics. John Silvis uses car imagery as existential metaphor. Robin Kang hand weaves tapestries combined with computer related imagery to explore the relationship between textiles, symbols, memory and language. Andrew Spence mixes Suprematist purity and representational motifs, playing on abstraction and design, process and hard edge, with humor alongside sincerity.

Hermine Ford, David Fratkin, Tamara Gonzales and Jessica Weiss use elements of collage to contrast visual material referencing the ancient and the contemporary.

Pattern, repetition and motif are all used to different ends in the sculptures of Rico Gatson, Molly Heron, Leslie Kerby and Niki Lederer. Heron and Lederer use plastic to explore the ideas of accumulation in their totemic works. Gatson and Kerby, both sensitive to cultural identity, embrace the formal and the conceptual to tease order and beauty out of social chaos.

Through painting, drawing, sculpture or performance—and whether consciously or not—the artist returns to the use of pattern, repetition and motif (or the combination of all three) almost instinctually in order to “articulate a continuous presence.

A unique narrative is at work. What we are witnessing is a radical new chapter in the history associated with the Pattern and Decoration movement of the 1970’s.

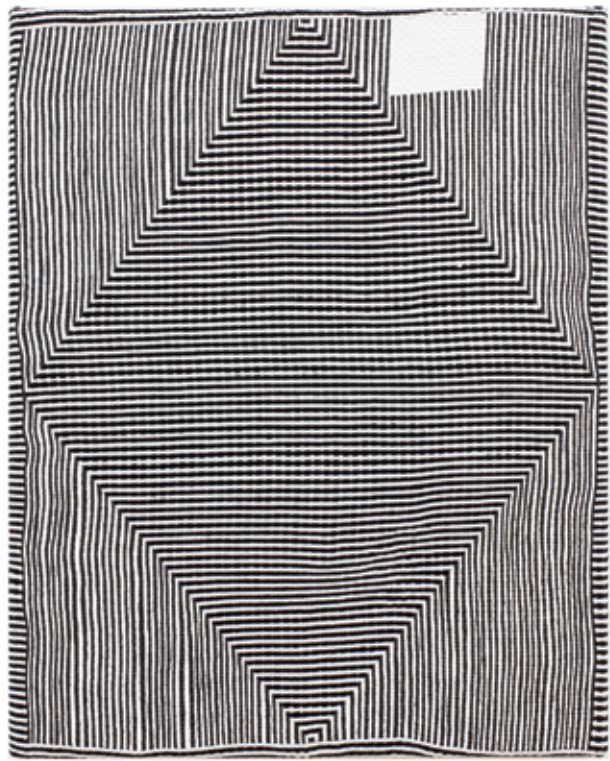
Jason Andrew, Curator / Co-Founder Norte Maar

Lori Ellison
Bedford Boogie
Woogie Blue, 2010
 Gouache on wood
 panel
 8 x 6 in.
 Courtesy McKenzie
 Fine Art, New York

¹ From the poem *Tender Buttons* by Gertrude Stein, 1914.



Hermine Ford
Fly-by, 1995–2015
 Oil paint on cotton muslin
 on shaped panel (diptych)
 Overall: 72 x 65 x 3/4 in.
 Courtesy Outlet Fine Art,
 Brooklyn



Samantha Bittman
Untitled (2004-009), 2004
 Acrylic on handwoven textile
 25 x 20 in.
 Courtesy Andrew Rafacz
 Gallery, Chicago and Outlet
 Fine Art, Brooklyn



Robin Kang
Two Birds with Diamonds, 2015
 Hand Jacquard woven cotton
 and tinsel
 58 x 84 in.
 Courtesy Outlet Fine Art, Brooklyn

Natalie Simon
Phonetic Trilogy, Part 3:
8 Movements, dual-sided
 painting series; selected
 works: *Bull's Hit Parade*,
 2013-2015 (Side A of
 dual-sided panel) Oil on
 wood, 40 x 72 in.; *Measure*
#23, 2013-2015; (Side B of
 dual-sided panel) Oil on
 wood, 38 x 72 in.; *Gameshifts:*
Strategy 6/6/2099, 2013-2015
 (Side A of dual-sided panel)
 Oil on wood, 48 x 72 in.



Andrew Spence
Partners, 2014
 Oil, digital ink and wood
 on canvas
 22 x 76 in. (4 panels)

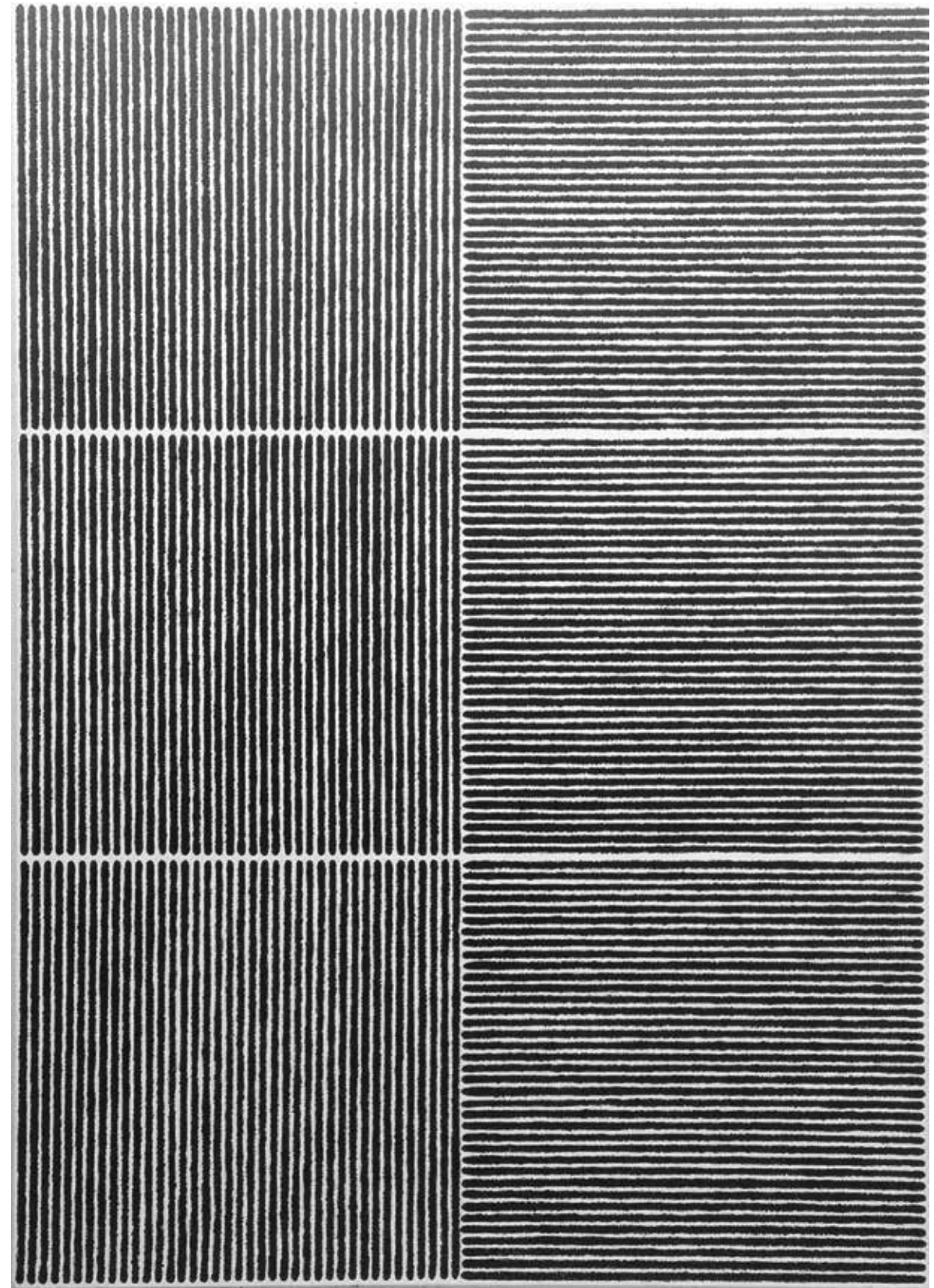


Lindsay Walt
Half a World, 2015
Oil on canvas
60 × 48 in.



David Fratkin
*Greyhound Bus:
Hypnagogia 2*, 2014
Acrylic on canvas
57 × 47 in.

Joan Witek
Massai (P-158), 2012
Oil stick with pencil
on canvas
84 × 60 in.
Courtesy Outlet Fine
Art, Brooklyn



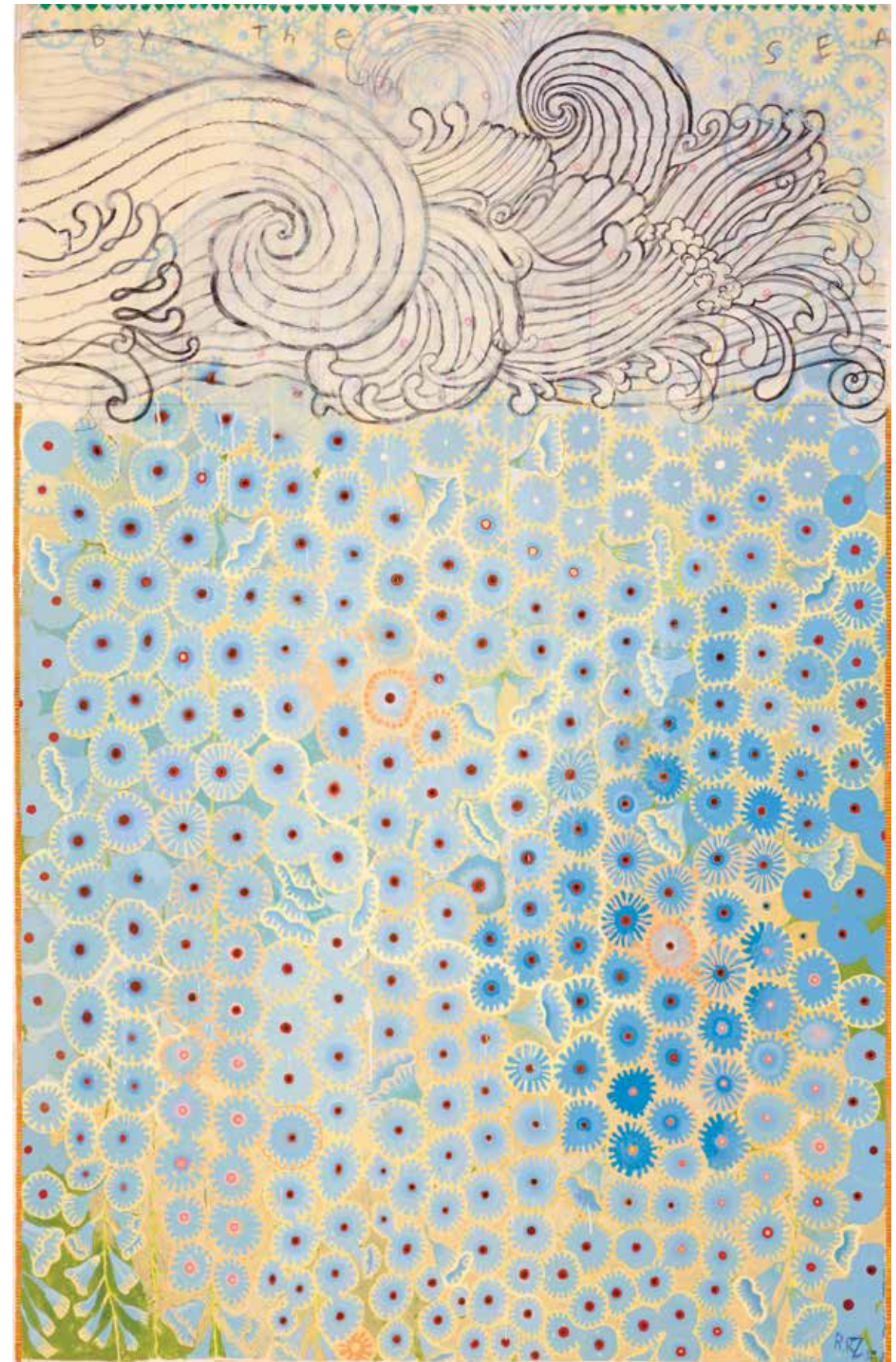
Opposite:
Julia K. Gleich
*Combinatorics: a study
of infinite or countable
discrete structures*,
2015
Video, edition of 5
Courtesy Outlet Fine
Art, Brooklyn





Colin Thomson
Medium, 2015
Oil on canvas
58 x 52 in.
Courtesy Outlet Fine Art,
Brooklyn

Robert Zakanitch
Hanging Gardens Series
(By the Sea), 2011/12
Gouache and colored
pencil on paper
96 x 60 in.
Courtesy Nancy Hoffman
Gallery, New York





Mary Judge
Bacio, 2015
 Flashe on linen
 on panel
 25 × 25 in.



Kerry Law
Empire State Building Series, 2013–15
 24 paintings / Oil on canvas / panel
 12 × 12 in. (each)

Emily Berger

Untitled, 2014
 Oil on wood panel
 25 × 21 in.

Samantha Bittman

Untitled (2004–009), 2004
 Acrylic on handwoven textile
 25 × 20 in.

Courtesy Andrew Rafacz Gallery,
 Chicago and Outlet Fine Art,
 Brooklyn

Jeri Coppola

Treading Water VII, 2015
 48 toned gelatin silver prints
 in acrylic boxes
 132 × 56 in.

Paul D'Agostino

Sailing on Toward a Somewhere Dawn (1–6), 2011
 Set of serialized monoprints
 with diminishing palette
 Oil on paper
 18 × 12 in. (each)

Rob de Oude

Dislodged, 2014
 Oil and acrylic on canvas
 108 × 54 in. (in two parts)

Lori Ellison

Untitled, 2012
 Gouache on wood panel, 12 × 9 in.

Untitled, 2013
 Gouache on wood panel, 10 × 8 in.

Untitled, 2008
 Gouache on wood panel, 10 × 8 in.

Untitled, 2010
 Gouache on wood panel, 8 × 6 in.

Bedford Boogie Woogie Blue, 2010
 Gouache on wood panel, 8 × 6 in.

Courtesy McKenzie Fine Art,
 New York

Hermine Ford

Fly-by, 1995–2015
 Oil paint on cotton muslin on
 shaped panel (diptych)
 Overall: 72 × 65 × ¾ in.

Courtesy of Outlet Fine Art,
 Brooklyn

David Fratkin

Greyhound Bus: Hypnagogia 2, 2014
 Acrylic on canvas
 57 × 47 in.

Rico Gatson

Magic Stick #15, 2013
 Painted wood
 90 ¾ × 49 ¾ × 15 in.

Courtesy of Ronald Feldman
 Fine Arts, New York

Tamara Gonzales

sleep beside me, 2015
 Acrylic and spraypaint on canvas
 120 × 78 in.

Julia K. Gleich

Combinatorics: a study of infinite or countable discrete structures, 2015
 Video, edition of 5

Courtesy Outlet Fine Art, Brooklyn

Libby Hartle

Untitled #21 (Arrow), 2015
 Graphite collage on paper
 mounted on panel
 45 × 90 in.

Molly Heron

Petri Towers, 2012–13
 Latex paint on plastic petri dishes,
 steel rods, sharpening stones,
 wood
 13 towers

Mary Judge

Bacio, 2015
 Flashe on linen on panel
 25 × 25 in.

Robin Kang

Two Birds with Diamonds, 2015
 Hand Jacquard woven cotton
 and tinsel
 58 × 84 in.

Courtesy Outlet Fine Art, Brooklyn

Margaret Lanzetta

Air Chrysalis, 2014
 Oil and acrylic on canvas
 23 × 18 in.

Kerry Law

Empire State Building Series,
 2013–15
 24 paintings / Oil on canvas /
 panel
 12 × 12 in. (each)

Leslie Kerby

The Contained World, 2015
 Oil on cardboard
 Overall: 88 × 96 in.

Lori Kirkbride

Untitled, 2009
 Acrylic polymer and resin
 on panel
 24 × 24 in.

Niki Lederer

Northside Gyre, 2015
 Found re-purposed plastic,
 machine screws, hex nuts, steel
 pipe, plywood, acrylic paint
 160 × 55 × 55 in.

David Poppie

Wandering Stars II, 2013
 Colored pencils on panel
 24 × 24 in.

Courtesy Pavel Zoubok Gallery,
 New York

John Silvis

Crashcourse VI, 2015
 Digital wallpaper with "Crash
 Stitch #7, #8, #10, #12, #14, #15"
 thread and felt
 Overall 96 × 96 in.

Natalie Simon

*Phonetic Trilogy, Part 3: 8 Move-
 ments*, dual-sided painting series;
 selected works: *Bull's Hit Parade*,
 2013–2015 (Side A of dual-sided
 panel) Oil on wood, 40 × 72 in.;
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 Oil, digital ink and wood on canvas
 22 × 76 in. [4 panels]

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Medium, 2015
 Oil on canvas
 58 × 52 in.

Courtesy of Outlet Fine Art,
 Brooklyn

Auguste Rhonda Tymeson

*Liquefaction (Intelligence of
 Water)*, 2013
 Fiber reactive dye on
 Fabriano paper
 58 ½ × 45 in.

Lindsay Walt

Half a World, 2015
 Oil on canvas
 60 × 48 in.

Jessica Weiss

Queen for a Day, 2014
 Silkscreen, acrylic and
 collage on linen
 70 × 68 in.

Joan Witek

Massai (P-158), 2012
 Oil stick with pencil on canvas
 84 × 60 in.

Courtesy Outlet Fine Art, Brooklyn

Robert Zakanitch

*Hanging Gardens Series (By the
 Sea)*, 2011/12
 Gouache and colored pencil
 on paper
 96 × 60 in.

Courtesy Nancy Hoffman Gallery,
 New York

SMALL WORKS

Colin Thomson

Lot, 2014
 Oil on canvas
 34 × 35 in.

Courtesy Outlet Fine Art, Brooklyn

Rob de Oude

Cloud Computing/4, 2014
 Oil on canvas
 32 × 32 in.

Margaret Lanzetta

Everything Vernacular, 2014
 Oil on canvas
 20 × 16 in.

Andrew Spence

Burano 1, 2014
 Oil on canvas
 22 × 16 in.

Jessica Weiss

Spode, 2015
 Silkscreen and acrylic on canvas
 28 × 26 in.

Joan Witek

Untitled (P-131), 2008
 Oilstick on canvas
 24 × 24 in.

Courtesy Outlet Fine Art, Brooklyn



Norte Maar for Collaborative Projects in the Arts is a Brooklyn based 501(c)3 non-profit arts organization founded in 2004 by curator Jason Andrew and choreographer Julia K. Gleich to create, promote and present collaborations in the disciplines of the visual, literary and the performing arts: connecting artists, choreographers, composers, writers and other originating artists with venues and each other.

UPCOMING EVENTS AT NORTE MAAR

April 2015: *CounterPointe*, new work by women choreographers presented in collaboration with Brooklyn Ballet.

August 2015: *Dance at Socrates*, a summer dance concert series presented in collaboration with Socrates Sculpture Park.

ACKNOWLEDGEMENTS

This exhibition would not have been possible without the loan of significant works from the artists and their galleries. Our sincere thanks to them and their associates including: Andrew Rafacz Gallery, Nancy Hoffman Gallery, McKenzie Fine Art, Outlet Fine Art, Ronald Feldman Fine Arts and Pavel Zoubok Gallery. Also thanks to the Board of Directors at Norte Maar; Colin Thomson, Director, 1285 Art Gallery, for his facilitation and advice; and Linda Florio, Florio Design, for her creative work.

Norte Maar is supported in part by the generosity of individual donors who believe in our efforts and projects. For more information please visit: www.nortemaar.org

On view: March 16, 2015 through June 12, 2015
Gallery Hours: Monday–Friday, 8 a.m–6 p.m

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Cover:
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