

Kate Shepherd
Lineaments



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Charlotte and Philip Hanes Art Gallery
Galerie Lelong

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Igor Stravinsky's famous remark about music's inability to express anything, of expression not being an "inherent property" of it, came to mind as I spent time with the paintings and drawings of Kate Shepherd that comprise the exhibition *Lineaments*. Regardless of the impulses that motivate them, in an age of "oversharing" her works are not self-indulgent or narcissistic. They are not "about" her, exactly, or at least overtly. Stravinsky later clarified his statement, saying that music's most important qualities are "*supra-personal*" and that "music expresses *itself*" (my emphasis). Despite painting's very different forms and parameters, I believe much of Shepherd's work achieves this particular kind of *self-expression*. The paintings realize her intention to present the visual results of her investigative modus rather than function as barometers to register the vagaries of emotion.

Kate Shepherd's paintings reflect the artist's deep interest in some of the fundamental elements of two-dimensional art making. In its bluntness, her work reveals an essential paradox of drawing; lines, cooperating with their attendant grounds, do "express themselves" as lines-and-planes per se and, alternately, they are perceived as forms and volume. In fact, the leitmotiv of Shepherd's work is this oscillation—sensed as an alternating current—between a literal directness and a metaphoric, sometimes even poetic, illusionism.

Her paintings are typically composed of two or more vertically stacked and joined panels, sometimes of different color or value. These enameled planes upon which the lines drape, course, and deploy are

unmodulated and usually of intense or saturated hues heightened by their highly reflective surfaces. A line placed on those surfaces energizes the elements in an interaction that belies their apparent simplicity, reminding us that even the most carefully wrought two-dimensional representation—*of space, or as space*—is an abstraction of three-dimensional experience. After all, two hues set next to one another already form a spatial illusion. The even, glossy, and fathomless colors of Shepherd's panels are paradoxically hand-applied in nearly every instance. The seams created where panels abut, as well as the clean but unfinished edges of the wood supports of those panels, reveal their structure and reassert their object-ness. From a distance, the lines-on-planes can appear ruled and mechanical. As we move closer, the austere linearity and enameled planes of the paintings reverse polarity to become hand-brushed lines on fat, haptically engaging surfaces. Like Mondrian's paintings, which often appear as merely flat planes of color when seen from a distance or in reproduction, viewed in person they reveal that they were made with brushes, without taped boundaries, their pentimenti more visible; they feel alive and organic.

Two paintings, *Figure Plane, thread in, #7 tool (pure tulip red)* and *Initial Plain Blue Building w/ J catenary tool (pure custom bic)* (both 2015), are almost cheeky in their play of space and illusion, demonstrating how little is needed to create a sense of volume and dimensionality, and how easily that implied space can collapse back into flatly planar abstraction (pp. 18, 22). An unlikely evocation of plane, figure, ground, and space, *Figure Plane, thread in, #7 tool (pure tulip red)* presents a delineated parallelogram on a red field, with an additional line drooping tentatively into it like a just-cut string. We can, when we suspend our disbelief like that tendrilled line, see it that way. Then,

when our “rational” consciousness, our “knowing” look, banishes the illusion, it flattens back to lines on a plane of intense color, the “thread” seemingly mistaken or out of place. *Initial Plain Blue Building w/ J catenary tool (pure custom bic)* is formed of two parallel—or overlapped—parallelograms, which can be read illusionistically as transparent wall panels, with a section of a catenary line seemingly draped over or in between the panels from the left.

Figuration is the kind of illusion Kate Shepherd’s work quietly but insistently engages in throughout *Lineaments*. Her paintings in most instances investigate how much visual information is both necessary and sufficient for a viewer to conjure a figure, without resorting to “expressive” line, without modeling and shading, without detailed depiction. What is meant when we say a work is “figurative”—what constitutes “figuration” in art? Like so many things, degrees of figurativeness can be provisionally located on an arc or a spectrum, from very direct and recognizable depictions of form—especially the human form—to works that may at first seem to have little relation to that form but onto which we project “figures,” as when seeing recognizable shapes in clouds. The word *figure* itself has a multiplicity of meanings and nuances. A surprising number of these can be applied to Kate Shepherd’s delineated forms: a bodily shape (or its depiction), an investigation or calculation, a surmise, a shape defined by one or more lines in two dimensions, or by one or more surfaces in three dimensions, a diagram or illustration in a book, a pattern of movement, a short succession of musical notes producing a single impression.

Some of the definitions for *figure* describe what we might see in a given artwork and emphasize our visual relationship to it. But there is another way a work can

be figurative, of which we are even less consciously aware: we can respond bodily and psychologically to a work’s tactile or physical qualities. This is clear when encountering Shepherd’s suspended wire drawing-in-space, *Chiseled Stone* (2015), which coaxes us into a physical relationship with it (p. 54). This 13-foot-tall work takes us a step away from our normally *proprioceptive*, or dimensionally-sensed, selves. Characteristic of Shepherd’s works, it indicates by minimal means an enclosure of volume and a floating planarity of delineated abstract shapes, visually snapping back and forth between the two but grounded by line. That line vaguely indicates the shifting contour of a human form, depending on one’s view of it. *Chiseled Stone*’s considerable height and lack of mass confound our visual, physical, and spatial relationship to the work as we move around it. Composed of sections of clothes hangers of the same length—linear modules—its crimped joints recall the painted lines and terminuses of Shepherd’s panel paintings.

Although suspended in two dimensions, the figure in the painting *Violet Grey African Rabbit Skin* (2010) most echoes *Chiseled Stone* (p. 17). It is austere, tall and attenuated, seemingly flayed and hung in its indeterminate space. Stretching from the panel’s top to bottom edges, the central placement of this figure feels hieratic. The painting relates strongly to the wire drawing as seen from certain angles but as a *distillation* of a drawing in space. In its quiet rotation of space, *Central Park, double cut @ 4, silver over black* (2014), a work of laser-cut wood shapes, transcribes a section of fractured sidewalk; what we normally walk on is now draped from the wall onto a shelflike ledge (p. 28). It is a piece of pavement as a quicksilver tapestry, both concrete and fluid. Its repositioning, from horizontal to vertical, and transformation, from obdurate to almost insubstantially thin, enjoyably disorients us.

Shepherd’s two-dimensional paintings on panel establish a somewhat different correspondence with our bodily selves. You don’t fully understand a large Jackson Pollock painting until it subsumes you, until you feel how it allows you to enter into its deepening, overlapping loops of gesticulate paint that are the traces of a body in motion across a canvas plane. While Kate Shepherd’s work is in most ways very different from this hypothetical Pollock, her works do set themselves resolutely in relation to the viewer. Many of the artist’s paintings in this exhibition are large, most ranging from a person’s natural height to that of a traditional full-length portrait; they maintain a proportional relationship with our bodies or the dimensions we encompass. Relatedly, our presence in their pictorial space is implied by our reflection in their seemingly liquid surfaces, which push us a bit further back from them while simultaneously drawing our eye past those surfaces and deeper into the color space, complicating our interaction with the painted figures.

One such work, the triptych *womantorse daz3d2 Draw-On-1.lfr(three scenes)* (2014), opens with a vertical tangle of lineaments in the first panel, unfolding sequentially to the seemingly vectorized lines indicating the gesture and contour of a human form (p. 23). These three blue-black panels could serve as a summation of the exhibition’s figurative theme: at what point can we perceive the emergence of a figure from the non-figural? Where are we in relation to it? Each panel contains the same number of linear elements, but differently deployed. The feeling of rotation, of expansion and movement rightward, is subtly reinforced by an almost imperceptible widening of the panels, left to right. The painting *Table Sculptures #1* (2015), in its squarish format and bulk, contrasts strongly with *womantorse daz3d2 Draw-On-1.lfr(three scenes)* and most of the other panels in *Lineaments* (p. 21). The image, reminiscent of a relief

print, indeed employs etching ink rather than paint and depicts a chunky modernist sculpture with just enough indication of mass and texture to be apprehended “bodily.”

The ochre enamel that forms the ground of *ALVAR AALTO4halvesstacked_thread2no-stand.s8 (sky grass, wire sculpture)* (2014) references the natural wood color of the architect/designer’s work, just as the blue in *Initial Plain Blue Building w/ J catenary tool (pure custom bic)* is specifically keyed to the ink of the pen, and as perhaps the red in *Figure Plane, thread in, #7 tool (pure tulip red)* refers to Mondrian (p. 20). *ALVAR AALTO4halvesstacked_thread2no-stand.s8 (sky grass, wire sculpture)* takes as its ostensible “subject” Aalto’s famous organic-modernist furniture—things that bodies sit in. However, as in *womantorse daz3d2 Draw-On-1.lfr(three scenes)*, the linearity of the work seems to indicate the motion of a figure, here getting up and moving out of repose rather than inhabiting a seat. And as in the triptych, the artist’s self-imposed constraint to use only variable-length segments of straight lines, even when creating curves, imparts a sense of torqued energy.

The painting *I Silver, February Snow* (2007) is disarmingly straightforward: light diagonal marks on graphite-shimmering surfaces, building up and congesting in places like sleet (p. 15). Shepherd’s approach here, while dryly unsentimental, is reminiscent of the childlike literalness of the way rain is depicted in the paintings of Van Gogh (*La Pluie*, 1889, at the Philadelphia Museum of Art) and Braque (the Phillips Collection’s *The Shower*, 1952) or their antecedents in the works of Japanese artists like Hiroshige. Unlike the other panels in the exhibition, the surface of the ground in *I Silver, February Snow* is lustrous but not glossy, which emphasizes the dense barrier of lines that allude to driving winter precipitation; we don’t feel we can see very far beyond

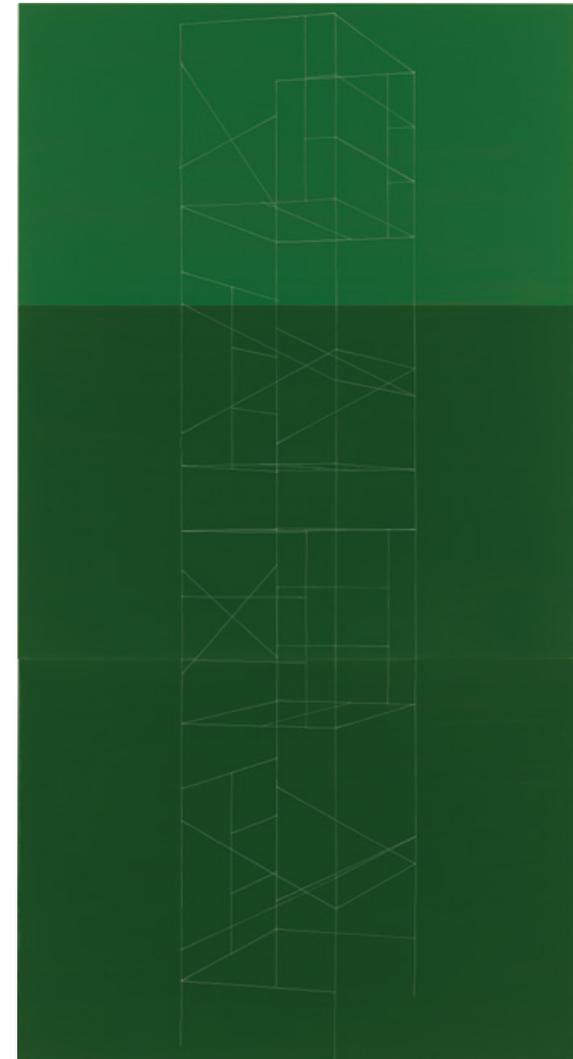
it. In its concern for liquidness, it paradoxically has the driest, least fluid surface of Shepherd's panel paintings. In this, and its directness, it is the painting most related to the selections of works on paper in *Lineaments*, which form a sort of coda for the exhibition.

The first group of these is comprised of graphite-on-serigraph works, a few of them employing the same figuration as the paintings, while others explore more explicitly architectural ideas, much like that in the painting *Green Stack* (2008–15) (p. 11). Tall, schematically volumetric, the work is a fitting geometric device to which many of the exhibition's other "figures" could relate. This painting and corresponding drawings, like the stacked-box image of *Toy Blocks Stack, grey over white* (2007–15), are also figural but in the way architecture is; as containers for and metaphors of the body and the space it inhabits (p. 53).

As with her paintings, size and scale—relative size—are important considerations in Kate Shepherd's drawings. The second group of works on paper are her "paint chip" drawings, executed initially in 1993 and again in 2015 on small hardware store paint samples. The oldest of these is an image of a rabbit, *3 grays, Lone Rabbit* (1993), drawn on a color named "silverado" and fittingly next to "silver streak" (p. 39). *Two tulips* (1996) may refer to Mondrian, or more closely to Vermeer; the drawings are of a scale that evokes intimacy, and one has to move in close to view them (p. 49). They are of a size that is comfortable, as if we could and should cosset them in our palms. Quirky and direct, the artist's hand is immediately visible in these drawings. Correspondingly, the lines in these small works divulge the varying pressure and velocity of the drawing material on the surfaces with fluctuations of density and texture—characteristics less readily apparent in the paintings until they, too, are viewed at this same close range.

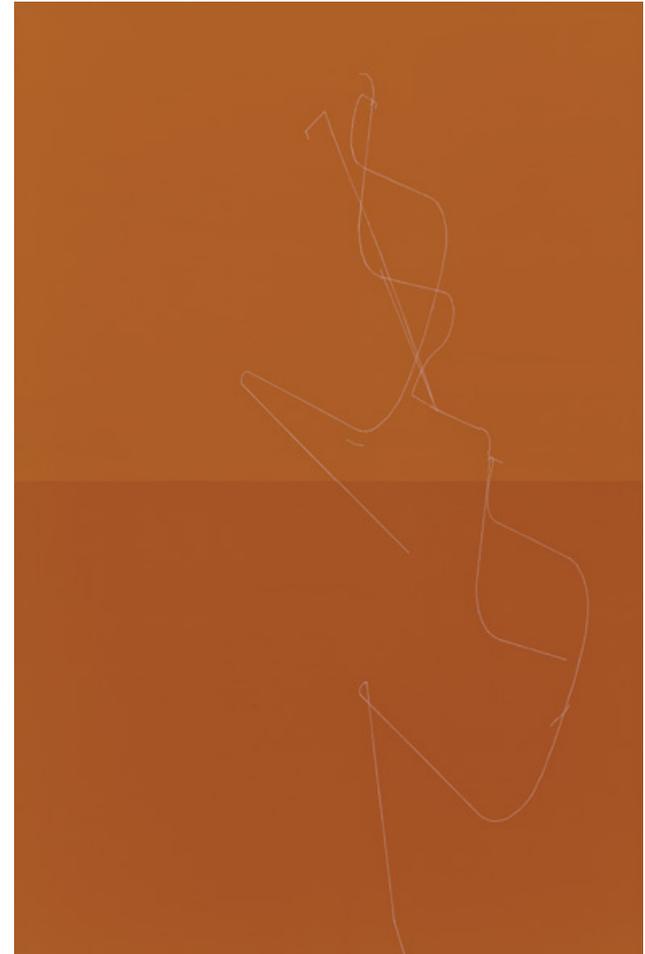
The paint chip works are blind-contour drawings, a process whereby the artist views the subject but not the paper upon which they are drawn. By typically doubling (as with *Sailboats off page, blue and white*, 1995), or trebling the same figure (as with the torso in *torn, 3 odalisques, Legs*, 2015), they raise questions about observation and "truth," about the veracity of vision; what, if anything, constitutes a "correct" iteration (pp. 38, 46)? These drawings posit a corollary to our "necessary and sufficient" observation made of the figuration in the paintings. They demonstrate what is required for Shepherd to evoke temporality and an attendant sense of movement in space. Her repeated figures, one "after" another, and their shifting positions, some traversing the edges of the paper, seem to reveal a secret delight in creating those illusions. The paint chip drawings bring us back to the essential function of the artist's looking/drawing, and perhaps lightly register more unruly impulses, where all of Kate Shepherd's works begin.

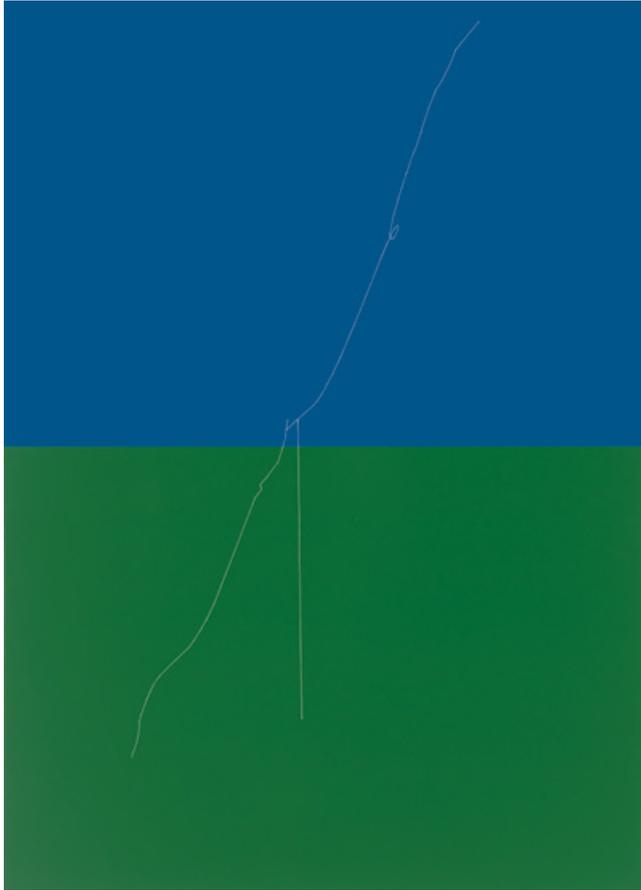
Paul Bright is the Director of the Charlotte and Philip Hanes Art Gallery.









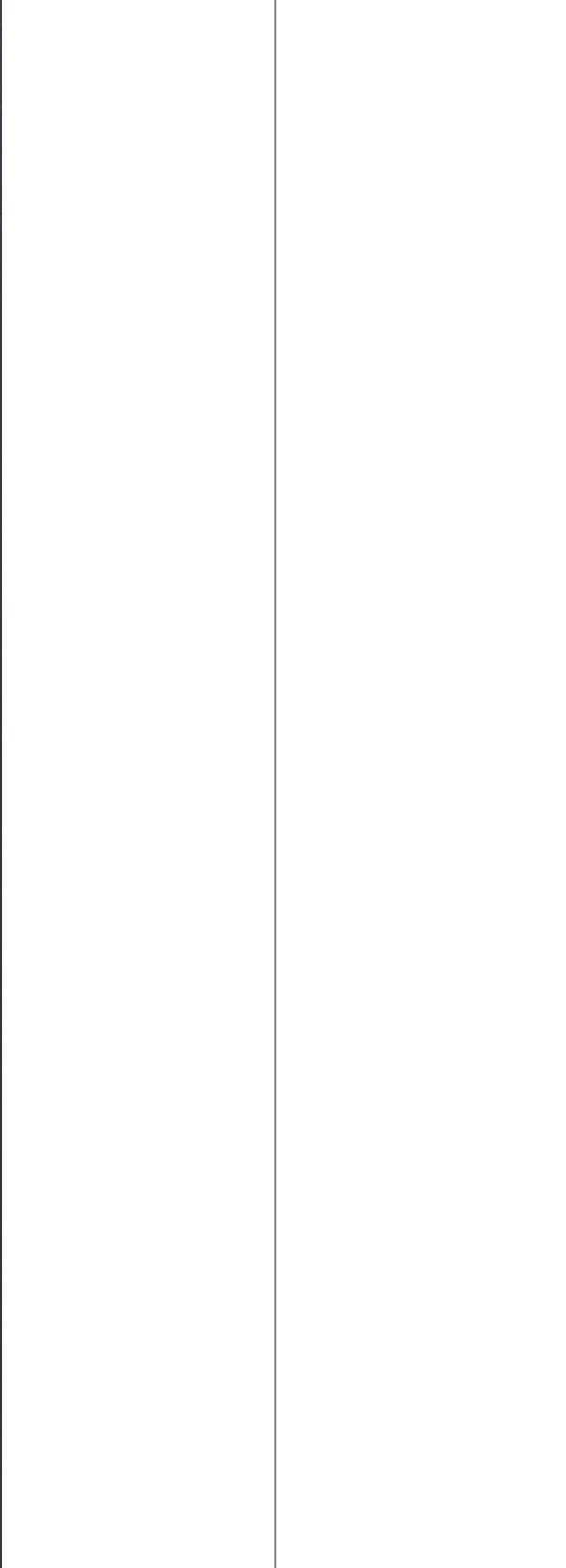












Kate Shepherd's paint chip drawings prompt questions about how memory works. "How memory works" is itself a question frequently posed, just Google it. For me and perhaps a few others, any accessible answer is inevitably road-blocked by Joan of Arc, an indie rock band from Chicago whose second album takes this phrase as its title. Like Kate's paint-chip drawings, "How Memory Works" was produced in the mid to late nineties. That vague connection may hold little meaning for readers of this brief essay, even less so than the other references embedded below.

To begin, I'll try to recall where I first saw these drawings—my inbox, a catalogue? It is unlikely I first saw them in person, in an exhibition. They haven't been shown since the nineties. I am certain, however, we discussed the works at length in her studio, early one evening this past October.



Instructions are very brief, for the key lines of each object tell their own story and the child is entranced by the results soon gained. There is no stupid tracing in this book, for tracing accomplishes at most only a little muscular control.

Kate's paint chip drawings are small by all standards: a few rectangles of canary yellow, misty blue, or ice gray plus graphite marks, together measuring just a

couple inches in either dimension. I don't mean to suggest scale is the definitive characteristic of these drawings, that would be too easy. Also, to do so would miss what is significant about the works: the kinds of memory they envelop—personal, collective, and virtual, too. As decisive as one can be about such things, Kate and I choose to momentarily forget description in favor of discussing what motivated her to make the drawings. In writing this text, I say to Kate, I hope to uncover why these works, some twenty years old, capture my attention now, and to what end. By discussing them with you, I want to understand how I/they might deepen a viewer's engagement of your practice, one which seems to pivot on a warm detachment from technology.



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First, says Kate, it's worth noting that in recent years I've used 3D-modeling software to create relatively sizable oil-and-enamel paintings. Sizable relative to the paint chip drawings, that is. This

enables her, I gather, to achieve difficult perspectives on indeterminate volumes: a figurative wire sculpture, folding doors, or sheets of rain. Her linework is imperfect because she translates from computer screen to panel by hand, using rudimentary tools. Examining the shaky precision of her brushstroke, I wonder why each line feels familiar, as if they delineate a memory we hold in common. We both admit this is unlikely. Some paintings have inscrutable titles Kate derived from their source files, like *womantorse daz3d2 Draw-On-1.lfrf(three scenes)*—another memorization trick (p. 29).



Your Magic Link has a geography modelled on that of the world, with rooms along hallways and buildings along a street. To perform different activities in the world, you move from place to place. Similarly, to do different things with your Magic Link, you'll move along the places in its world. . . . There are other rooms in your Magic Link geography and even other buildings. You enter rooms through doors. Just touch a door to go into the room behind it. Each of the Magic Link rooms is a complete place appropriate for certain activities. The room for books, for example, is called the Library.

To untangle the meaning of Kate's less recently exhibited paint chip drawings, I ask again about process, her thought process. In the works I sense an encounter, followed by a retreat, then a measurement. This is how the drawings are made, hers is a practice of detachment. Kate may have encountered her subjects in the *New*

YorkTimes, an in-flight catalogue, or the library's picture collection (she doesn't recall every source). Withdrawing attraction allows her to see what is intensely emotional about a subject's commonality, the cracks in its ordinariness. By measurement, I mean to say she crops, scales, and renders each subject and experience with the fewest lines required to stabilize a form: think, "how to draw ____." Kate repeats this act once or twice more, extending her composition left and right or up and down, the way one might complete a crossword puzzle. These drawings demonstrate her visual athleticism: the ability to see the court and act quickly to take advantage of the changing view, to borrow the words of one sports writer.



For those enthusiastic video game players who do not want to pay for a PlayStation console, they can avoid having to do so by paying a smaller sum for the Bleem software. For those aficionados who have already purchased a Sony PlayStation console, the new Bleem software allows them to enjoy their games even more by playing them on a computer, which is capable of producing higher resolution graphics than a television. The graphics are a large component of any video game, such that games with better graphics—

and products that enhance the quality of graphics—are highly prized in the market.

Flat heels, tulips, torsos, and horses are more portable at the scale of Kate's paint chips. I hesitate to call these drawings "thumbnail sketches" because they have no referent—in other words, they don't stand in for larger artworks. This seems true to contemporary life: both digital reading and viewing require us to thread narratives through tiny jpegs, plucked by algorithms, without expectation of finding originals, if they ever existed. Search results, like sketches, help one explore multiple ideas quickly: instant assemblages under constant revision that are messy to collate and can be messier to parse. In the safety of her studio, I entertain the romantic notion that sketching sailboats and Brooklyn Bridges might have the power to restore collective memory, even in a changing information environment we hardly ever escape. By limiting her iconography, Kate plays the "top ten" on rotation while others choose personalized playlists, so to speak.

so popular during my high school years, and wonder what permission my memory grants others. Conjuring search results (Polaroid iZone) entails some degree of creativity on the part of an unnamed engineer. I ask her, what degree of creativity is desirable in memory recall? Researchers have found, she says, now reading off her computer's screen, that memories can be planted in someone's mind if they're exposed to misinformation after an event, or if they're asked suggestive questions about the past. Drawing on the scale of paint chips grants you, or any artist, a good deal of creativity with memory recall, I say. Before we head out, she gathers a dozen or so drawings into a manila folder which she stores in her flat file. Some artworks remain memorable with a limited amount of detail.

Peter J. Russo is the Director of Triple Canopy.

Image sources

1. Excerpt and illustration from E. G. Lutz, *What to Draw and How to Draw It*, 1913, published by Dodd, Mead & Company, New York. Downloaded from archive.org.

2. Background document with transcription from Leslie A. Kelly v. Arriba Soft Corporation, 1999, which upheld the right of image search engines to display thumbnail copies of images within their search results. Downloaded from netcopyrightlaw.com via archive.org.

3. Comparison of the video game *R4: Ridge Racer Type 4* running natively on the PlayStation, and under Bleemcast!, respectively. Released in March 1999, Bleemcast! was a software emulator that allowed players to run PlayStation discs on the Sega Dreamcast. Downloaded from wikipedia.org, with transcript from law.justia.com.

4. Excerpt and illustration from Sony Magic Link PIC-1000 user's guide, 1994. Magic Link ran Magic Cap, an object-oriented operating system for personal digital assistants (or PDAs, predecessors of the smartphone). Its applications were to operate in a "cloud." Downloaded from esupport.sony.com.

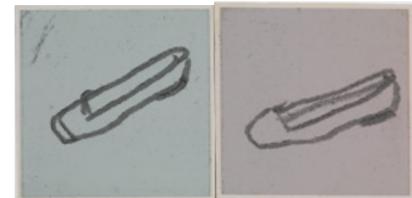
5. Excerpt and illustration from a series of Campari parody ads published by *Hustler* from 1983 to 1984. Jerry Falwell mailed copies of the ad to supporters as part of a donation drive. Downloaded from collegehumor.com.

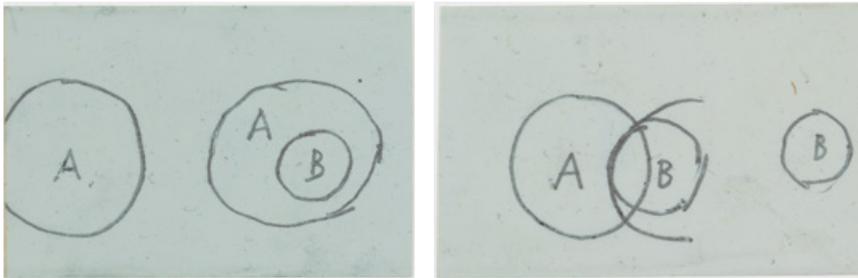
Jerry Falwell talks about his first time.

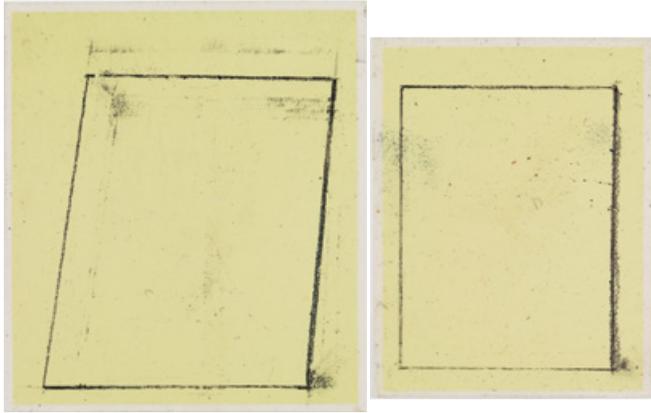


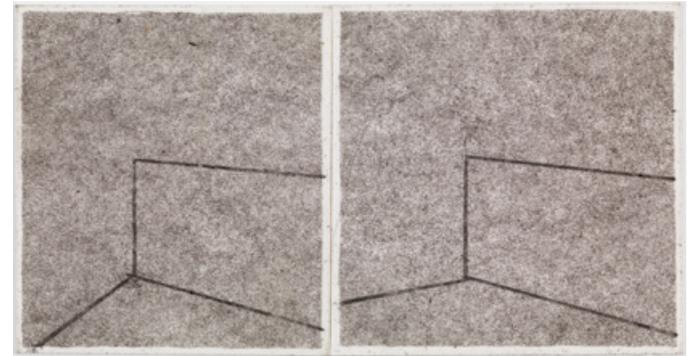
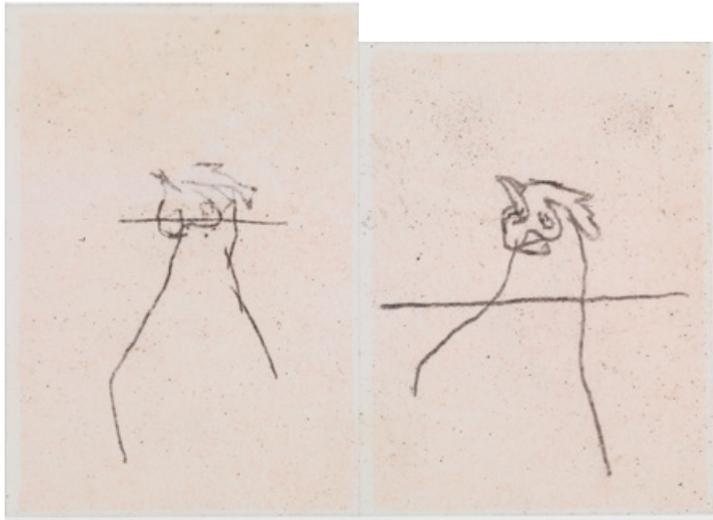
INTERVIEWER: Did you ever try it again?

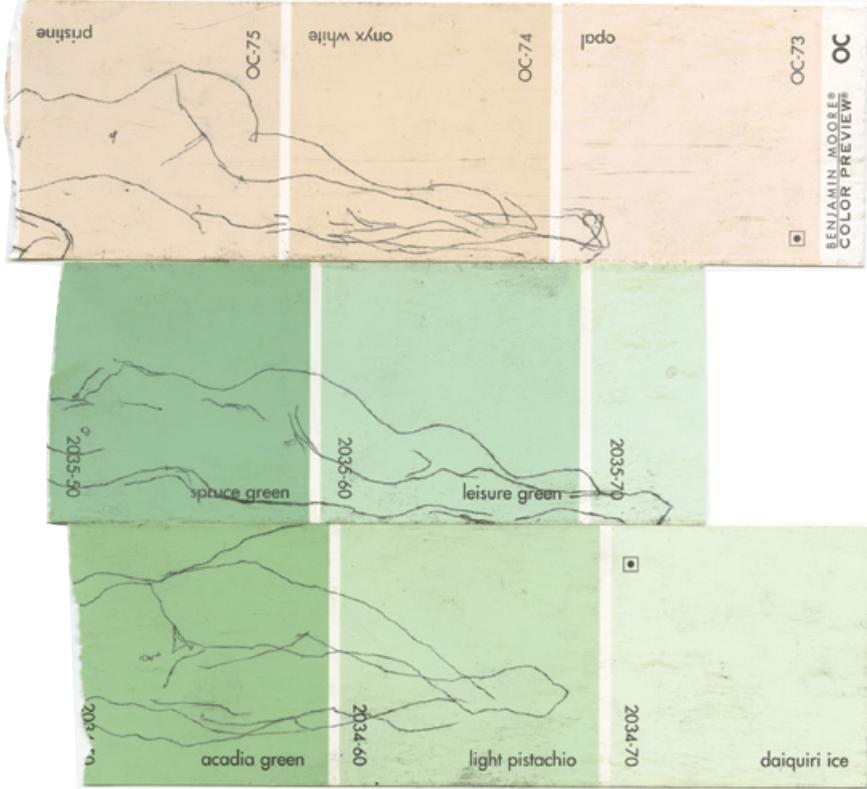
Seated at Kate's desk, I use my phone to look up the name of those sticker cameras,



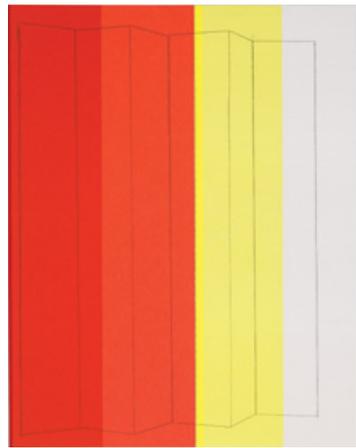


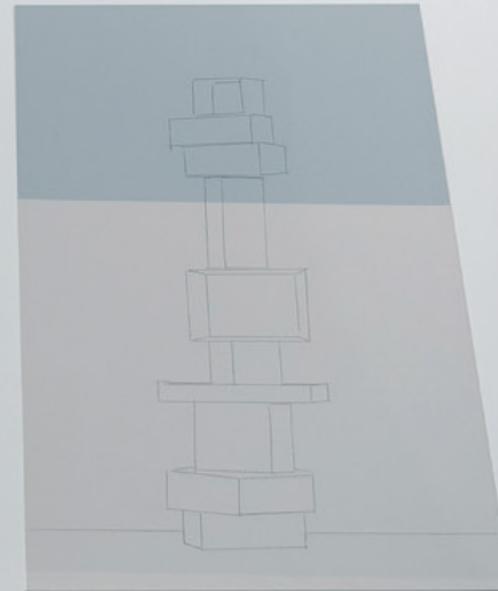
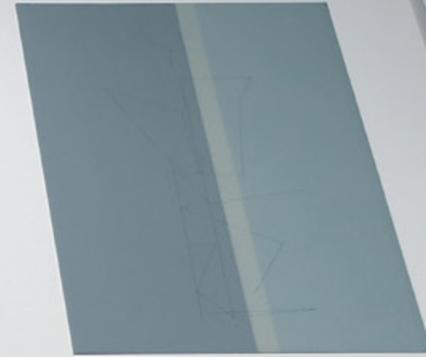
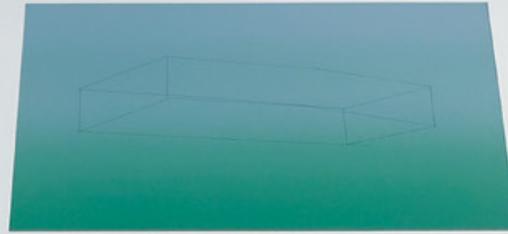


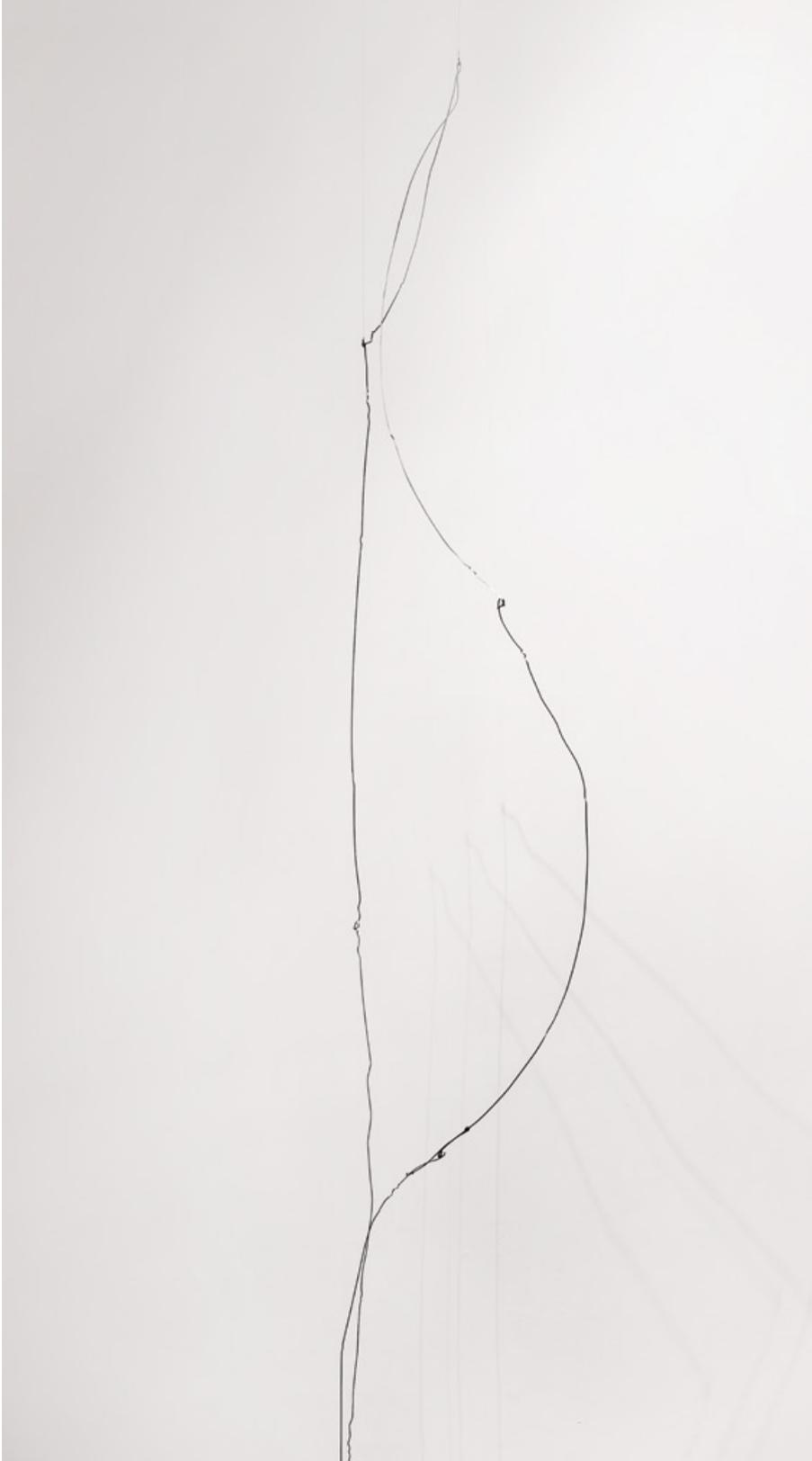
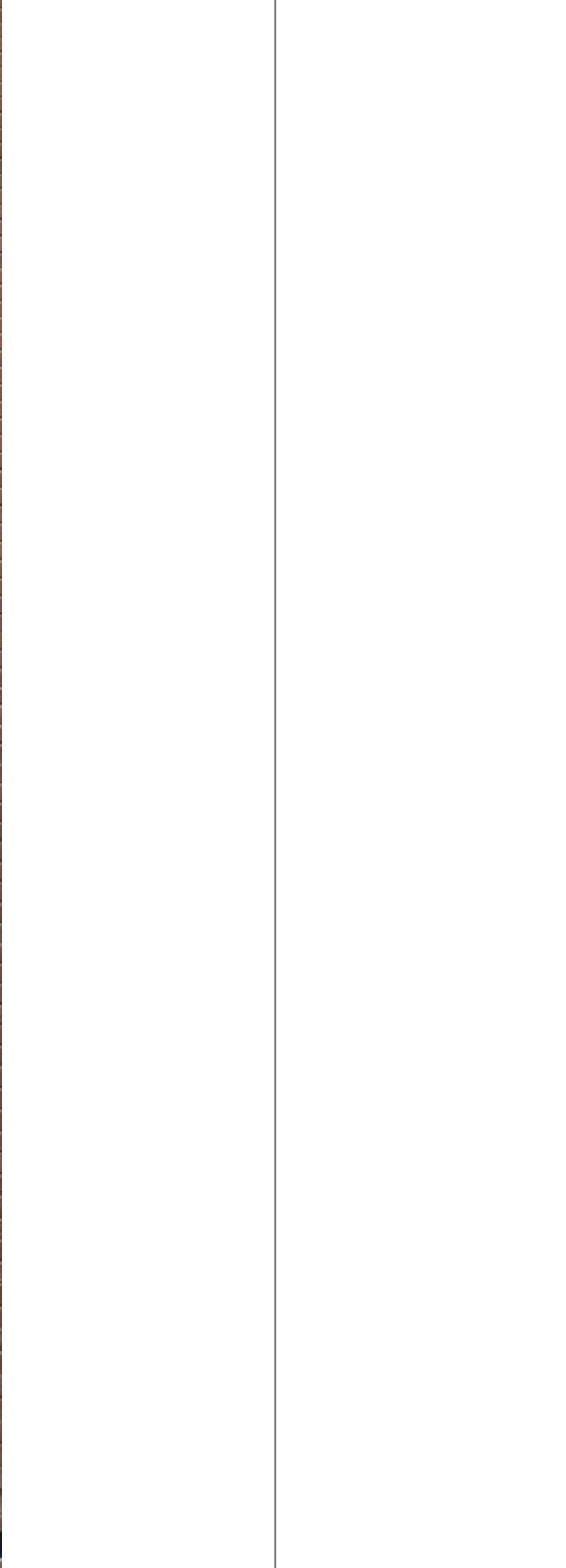












Kate Shepherd 2003 *Ce lieu, par exemple*, Galerie Lelong, Paris

Born 1961, New York
Lives and works in New York

MFA, School of Visual Arts, New York, 1992
Skowhegan School of Painting and Sculpture,
Skowhegan, Maine, 1990
Master's Certificate, New York Academy of Art,
New York, 1986
Institute for Architecture and Urban Studies, New York, 1982
BA, Oberlin College, Oberlin, Ohio, 1982
Atelier Lucio Loubet, Paris, 1979, 1983, 1987, 1989

Solo Exhibitions

2015 *Lineaments*, Charlotte and Philip Hanes Art
Gallery, Wake Forest University, Winston-
Salem, North Carolina
Chunks, Hiram Butler Gallery, Houston

2014 *Fwd: The Telephone Game*, Galerie Lelong,
New York
Estampes, Galerie Lelong, Paris

2012 *Kate Shepherd: Past Tense Conditional*, Bartha
Contemporary, London
Kate Shepherd: News from Biathlon, Anthony
Meier Fine Arts, San Francisco

2011 *And Debris*, Galerie Lelong, New York

2010 *Intersections: Relation to and yet not (homage
to Mondrian) by Kate Shepherd*, The Phillips
Collection, Washington, D.C.

2009 *Amiga de un Amigo*, Galería Elvira González,
Madrid
Paper Works, Devin Borden Hiram Butler
Gallery, Houston
Sculpture Painting, Galerie Lelong, Paris

2008 *Stack Shack*, Glenn Horowitz Bookseller,
East Hampton, New York
Schroeder Practices, Dieu Donné Papermill,
New York
In In The Spring, Anthony Meier Fine Art,
San Francisco

2007 *No Title Here*, Galerie Lelong, New York
Tenniseum, Stade Roland-Garros, Paris

2006 *Wire and Thread*, Galerie Lelong, Paris

2005 *Puzzles, Cards, and Blocks*, Barbara Krakow
Gallery, Boston

2004 *Blue and Another Color*, Anthony Meier
Fine Art, San Francisco
Wall, Floor, Rocky Crag, Galerie Lelong,
New York

Real Estate, Ventana 244, Brooklyn
Coloring, Atlanta Contemporary Art Center,
Atlanta

2013 *Visiting an Imaginary Art Collector*, Kleines
Museum – Kultur auf der Peunt, Weissenstadt,
Germany
Ether Scrims, Dark Rooms & Calculative Planes,
Halsey McKay Gallery, East Hampton, New York
*Learning to See: Josef Albers and the
Interaction of Color*, Scottsdale Museum of
Contemporary Art, Scottsdale, Arizona
Work, Klaus von Nichtssagend Gallery,
New York
Painting in Place, Los Angeles Nomadic
Division, Los Angeles
EDGE, ORDER, RUPTURE, Galerie Lelong,
New York
*Lines and Shapes: Geometric Abstraction
From the Art Bank Collection*, Art Bank Gallery,
Washington, D.C.

2012 *Blues: John Baldessari, Mel Bochner, Frank
Egloff, Robert Mangold, Kay Rosen, Kate
Shepherd & Suara Welitoff*, Barbara Krakow
Gallery, Boston
Stretching Painting, Galerie Lelong, New York
Transparent, Lannan Foundation Gallery,
Santa Fe, New Mexico
Limning, Show Room, New York
East West Shift to the Middle Part II, Bill Brady
Gallery, Kansas City, Missouri

2011 *Eye to Eye: Joseph Marioni at the Phillips*,
The Phillips Collection, Washington, D.C.
No Known None, Barbara Krakow Gallery,
Boston
Anni Albers + Kate Shepherd, Barbara Krakow
Gallery, Boston
Play Pink, Galerie Lelong, Zurich
Why Patterns?, Slewe Gallery, Amsterdam

2010 *Love in Vein: Editions Fawbush projects and
artists 2005–2010*, Gering & López Gallery,
New York
Tide Pool, Sara Meltzer Gallery, New York
*Thirty Years of Collecting: A Recent Gift to the
Museum*, Scottsdale Museum of Contemporary
Art, Scottsdale, Arizona
Held Up by Columns, Renwick Gallery,
New York
*The Fifth Genre: Considering the Contemporary
Still Life*, Galerie Lelong, New York

2009 *Evading Customs*, Brown Gallery, London
Mark-Making: Dots, Lines and Curves, Lora
Reynolds Gallery, Austin
Blue, James Graham & Sons, New York
Women in Print, Susan Sheehan Gallery,
New York

2008 *A Year in Drawing*, Galerie Lelong, New York

2007 *Shadow*, Galerie Lelong, New York
Horizon, EFA Gallery, The Elizabeth Foundation
for the Arts, New York
New Editions, Pace Prints, New York
Orthodoxes – hétérodoxes: choisir sa ligne,
Hôtel de Sponneck, L'Allan, Scène nationale de
Montbéliard, Montbéliard, France; concurrent
exhibition at Maison des Arts et des Loisirs,
Sochaux, France

2006 *About Light*, Galerie Lelong, New York
Espacio Interior / Inner Space, Sala Alcalá,
Madrid
Take Off, Hebel_121, Basel, Switzerland
Available (A Still Life Show), Monya Rowe
Gallery, New York
Twice Drawn, Tang Teaching Museum and Art
Gallery, Skidmore College, Saratoga Springs,
New York

2005 *Spectrum*, Galerie Lelong, New York
Wordplay, Julie Saul Gallery, New York
Minimalist Art Now, Elvehjem Museum,
Madison, Wisconsin

2004 *InVisible Silence*, David Winton Bell Gallery,
List Art Center, Brown University, Providence,
Rhode Island
Art...chitecture, Evo Gallery, Santa Fe,
New Mexico

2003 *Streifzüge*, Galerie Lelong, Zurich
Divergent, Galerie Lelong, New York
Ballpoint Inkling, KS Art, New York

2002 *Clarity of Vision: Minimalist Prints and
Drawings*, Milwaukee Art Museum, Milwaukee

2001 *Work: Shaker Design and Recent Art*, Tang
Teaching Museum and Art Gallery, Skidmore
College, Saratoga Springs, New York

2000 *Drawing Spaces*, Rhona Hoffman Gallery,
Chicago
Sculpture by Four, Kohn Turner Gallery,
Los Angeles
Inman Gallery, Houston

1999 *Painting Invitational*, Galerie Lelong, New York
Parallel Lines: Mix and Match, Karen McCready
Fine Art, New York

1998 *Time Dilates*, Dave Muller's Three Day Weekend,
Tomar Studios, New York
Food, Marcel Sitcoske Gallery, San Francisco
Videos by Artists Who Don't Make Videos,
Edinburgh College of Art, Edinburgh
The Everyday Sublime, Barbara Krakow
Gallery, Boston
Trace, Bard Center for Curatorial Studies, Bard
College, Annandale-on-Hudson, New York

- 1997 *Animal Tales: Contemporary Bestiary and Animal Painting*, Whitney Museum of American Art at Champion, Stamford, Connecticut
Tracery, Betsy Senior Gallery, New York
Oceans and Galaxies, Karen McCready Fine Art, New York
- Awards and Fellowships
- 2008 Jill Marino Fellowship, Publishing Residency, Lower East Side Printshop, New York
- 2005 Lab Grant Program Residency, Dieu Donné Papermill, New York
- 1999 Lannan Foundation, Artist Residency, Santa Fe, New Mexico
- 1998 The MacDowell Colony, Peterborough, New Hampshire
- 1997 Chinati Foundation, Print Studio Residency, Marfa, Texas
- 1995 Chinati Foundation, Artist Residency, Marfa, Texas
- 1994 The MacDowell Colony, Peterborough, New Hampshire
- 1993 The MacDowell Colony, Peterborough, New Hampshire
- 1992 Paula Rhodes Award, School of Visual Arts, New York

Cleveland Clinic Art Program, Cleveland
 Des Moines Art Center, Des Moines, Iowa
 Detroit Institute of Arts, Detroit
 Fidelity Investments, Boston
 Fried, Frank, Harris, Shriver & Jacobson, New York
 General Dynamics, Falls Church, Virginia
 Gruntal & Co., New York
 Indianapolis Museum of Art, Indianapolis
 JP Morgan, New York
 Lannan Foundation, Marfa, Texas
 List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, Massachusetts
 Los Angeles County Museum of Art, Los Angeles
 The Menil Collection, Houston
 Microsoft Corporation, Redmond, Washington
 Museum of Fine Arts, Boston
 The Museum of Fine Arts, Houston
 New York Public Library, New York
 Norton Museum of Art, West Palm Beach, Florida
 The Phillips Collection, Washington, D.C.
 Progressive Corporation, Mayfield Village, Ohio
 Scottsdale Museum of Contemporary Art, Scottsdale, Arizona
 Seattle Art Museum, Seattle
 Tennisium, Stade Roland-Garros, Paris
 Wellington Management, Boston

Monographs

- Bright, Paul, and Peter J. Russo. *Kate Shepherd: Lineaments*. New York: Galerie Lelong, 2015
 Arning, Bill, and Kate Shepherd. *Kate Shepherd: Red*. New York: Galerie Lelong, 2012
 Harris, Susan, and Deborah Solomon. *Kate Shepherd*. New York: Galerie Lelong, 2007
 Schwabsky, Barry. *Kate Shepherd: Ce lieu, par exemple*. Paris: Galerie Lelong, 2003
 Weiner, Rob. *Kate Shepherd*. Santa Fe, New Mexico: Lannan Foundation, 1999

Public Collections

- Albright-Knox Art Gallery, Buffalo, New York
 Artothèque d'Amiens, Amiens, France
 Artothèque d'Hennebont, Hennebont, France
 AXA, Brussels
 Baltimore Museum of Art, Baltimore
 Bibliothèque Nationale de France, Paris
 Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, Michigan
 Citigroup Art Collection, Long Island City, New York



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Pencil on paint chips
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Graphite transfer and wax on lithograph
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Sole horse, bridal, 1997

Carbon transfer on screen print
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I Silver, February Snow, 2007

Acrylic and acrylic lacquer on panels
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p. 15

Folding Wall, merry colors, 2007–15

Graphite transfer on screen print
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Standing Table Top, 2007–15

Graphite transfer on screen print
11 ¾ x 8 inches (29.8 x 20.3 cm)
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Green Stack, 2008–15

Oil and enamel on panels
84 x 44 inches (213.4 x 111.8 cm)
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Blue Display Pair, 2009

Oil and enamel on panels
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Violet Grey African Rabbit Skin, 2010

Oil and enamel on panels
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Graphite transfer on screen print
12 ⅞ x 8 ⅞ inches (32.7 x 21.9 cm)
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ALVAR AALTO4halvesstacked_thread2nostand.s8

(sky grass, wire sculpture), 2014
Oil and enamel on panels
70 x 50 inches (177.8 x 127 cm)
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ALVAR AALTO5halvesstacked.charivari.s6.edit1a

(Aalto 3, wood color), 2014
Oil and enamel on panels
74 x 48 inches (188 x 121.9 cm)
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Initial Plain Blue Building w/ J catenary tool (pure

custom bic), 2015
Oil and enamel on panel
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p. 21

torn, 3 odalisques, Legs, 2015

Graphite transfer and wax on paint chips
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Yellow Figure, Bubble #25, 2015

Graphite transfer on screen print
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Charlotte and Philip Hanes Art Gallery, 2015

(works listed from left to right)

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Figure Plane, thread in, #7 tool (pure tulip red), 2015

Oil and enamel on panel
36 x 22 inches (91.4 x 55.9 cm)

Initial Plain Blue Building w/ J catenary tool

(pure custom bic), 2015

womantorse daz3d2 Draw-On-1.lfrfr(three scenes), 2014

Oil and enamel on panels

Triptych:

72 x 46 inches (182.9 x 116.8 cm);

72 x 45 inches (182.9 x 114.3 cm);

72 x 43 inches (182.9 x 109.2 cm)

Green Stack, 2008–15

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Blue Display Pair, 2009

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Violet Grey African Rabbit Skin, 2010

Table Sculptures #1, 2015

ALVAR AALTO5halvesstacked.charivari.s6.edit1a

(Aalto 3, wood color), 2014

Figure Plane, thread in, #7 tool (pure tulip red), 2015

Initial Plain Blue Building w/ J catenary tool (pure

custom bic), 2015

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I Silver, February Snow, 2007

Central Park, double cut @ 4, silver over black, 2014

Acrylic on birch plywood and pine shelf

34 ½ x 59 inches (87.6 x 149.9 cm)

womantorse daz3d2 Draw-On-1.lfrfr(three scenes), 2014

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Detail of *womantorse daz3d2 Draw-On-1.lfrfr(three scenes)*, 2014

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Detail of *Central Park, double cut @ 4, silver over black*, 2014

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Sailboats off page, blue and white, 1995

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3 grays, Lone Rabbit, 1993

Animal horizontal, Eyes, 1996

Bridge, 1997

Two tulips, 1996

Carbon transfer and wax on paint chips

7 x 2 ¾ inches (17.8 x 7 cm)

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Curtain, 2015

Graphite transfer on screen prints

Diptych: 12 ¼ x 7 ½ inches (31.1 x 19.1 cm) each

box broken, 2015

Graphite transfer on screen print

8 ¼ x 12 ¼ inches (21 x 31.1 cm)

Gray Figure, Future #14, 2013

Yellow Figure, Bubble #25, 2015

Standing Table Top, 2007–15

Toy Blocks Stack, grey over white, 2007–15

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neon pink praying, 2012

Graphite transfer on screen print

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Chiseled Stone, 2015

Wire hangers

Approx. 160 x 40 x 20 inches (406.4 x 101.6 x 50.8 cm)

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Detail of *Chiseled Stone*, 2015

Published in conjunction with
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Kate Shepherd
Lineaments

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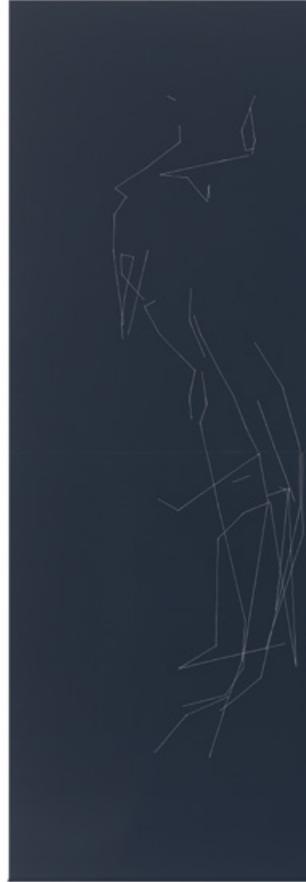
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womantorse daz3d2 Draw-On-1.lfr
(*three scenes*), 2014

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