

N E W O P T I C S

NEW OPTICS

January 2 - 25, 2020

Curated by Jack McWhorter
Perri Neri and Lisa Petker Mintz

THE PAINTING CENTER

547 West 27th Street, Suite 500, New York, NY 10001
Tues-Sat, 11-6 pm, 212-343-1060, www.thepaintingcenter.org

NEW OPTICS

New Optics is a curated exhibition whose fundamental ambition is to engage material and images to create transformational moments. Curators Jack McWhorter, Lisa Petker Mintz, and Perri Neri chose 16 artists from the Painting Center's Art File whose work generates a dialogue with painting that is more than self-expression. This work challenges us to think about our contemporary condition today, and about contemporary art's relation to it.

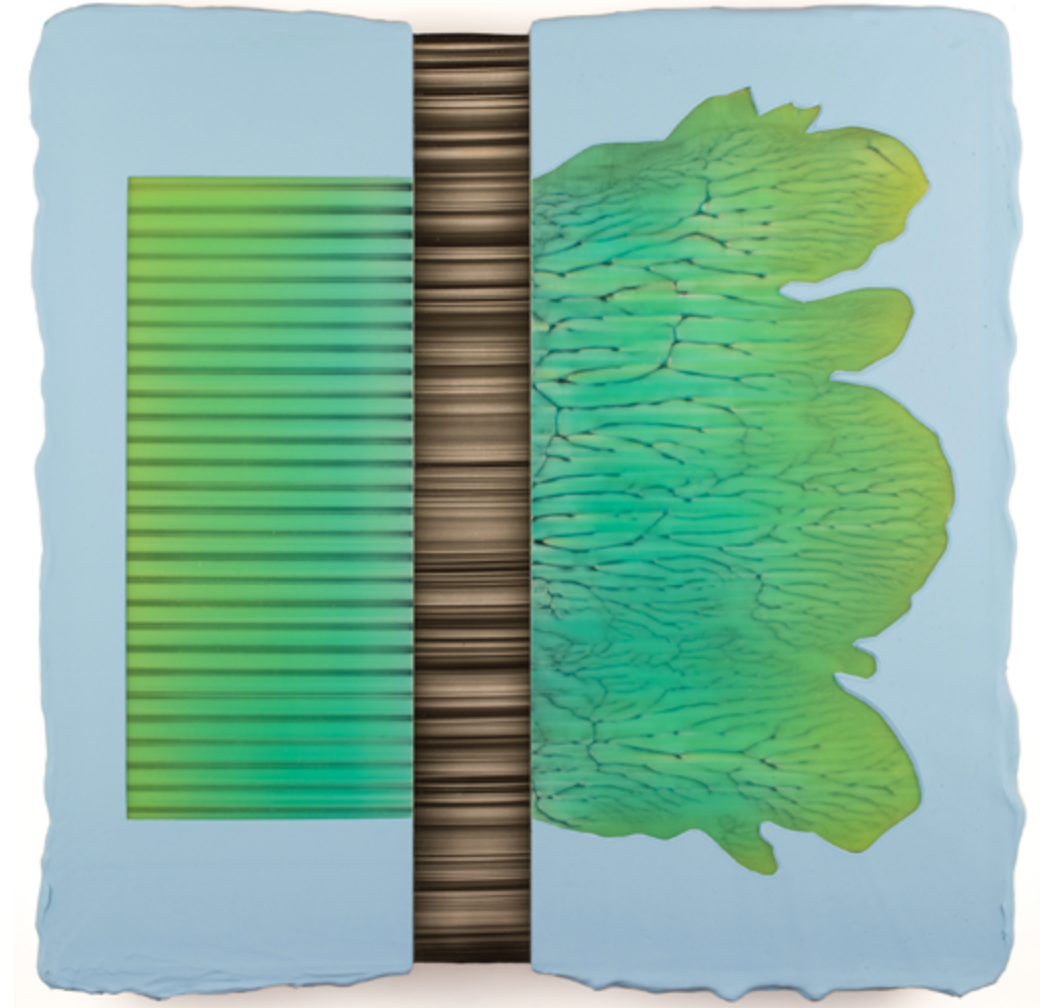
Altered environments are at once in a state of flux, reductive, and structured. Quirky forms share common visual motifs yet offer distinct perspectives. Analogous gestures that vary in effect speak to the neon-colored splashes and meditative hash marks. The treatment of surface that turns paint and wax into sculptural contemplative relief bring a curious point of view to the proverbial dinner table.

New Optics artists are Matthew Choberka, Geoffrey Detrani, Diane Englander, Leslie Ford, Deborah Freedman, Marilyn Gold, Mary Hughes, Iris Kufert-Rivo, Kellie Lehr, George McKim, Jean Rim, Nichole Gronvold Roller, Masha Ryskin, Liz Rundorff Smith, Amy Vensel, and Leigh Yardley.



Leigh Yardley

Lost Pond, 2018, Acrylic and digital transfer on Arches paper, 24" x 18"



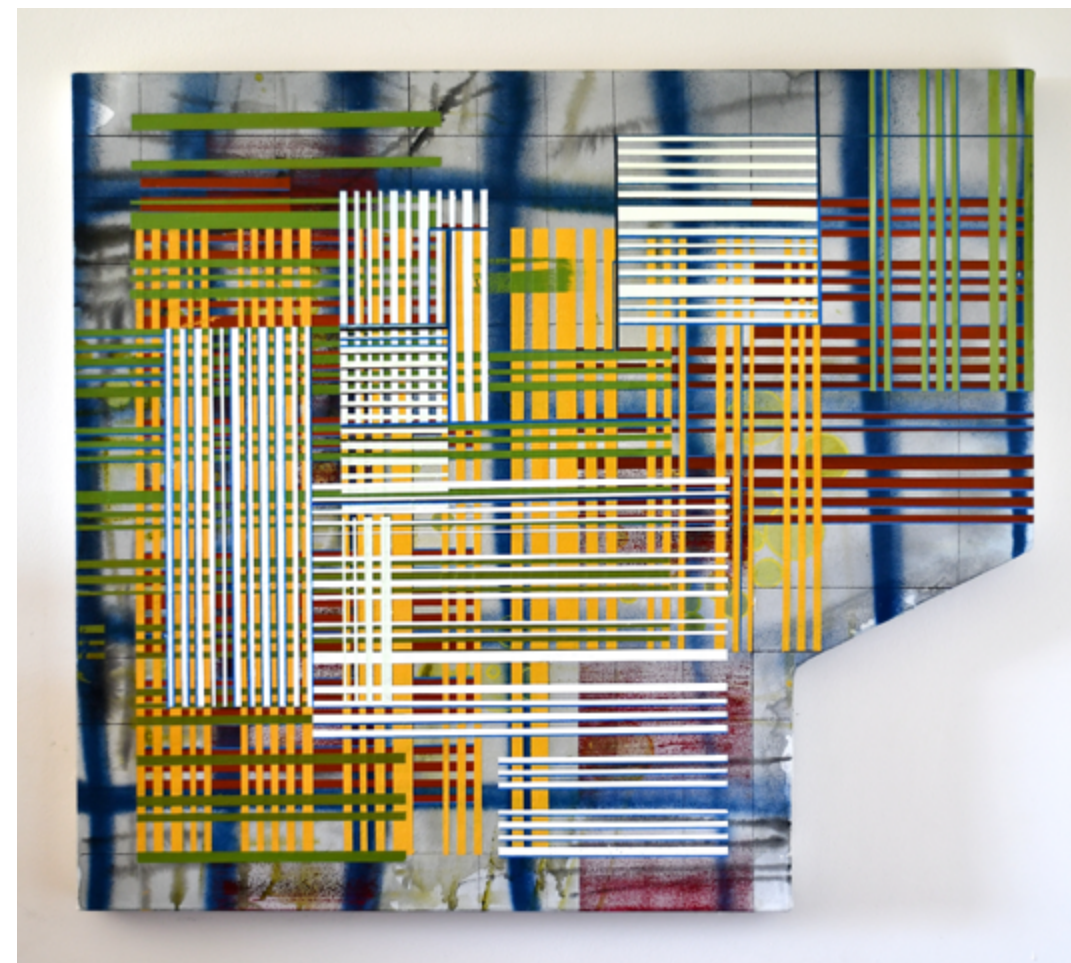
Amy Vensel

Eichor, 2019, Acrylic on canvas, 16" x 16"



George McKim

The Poet #4, 2019, Oil and oil stick on paper mounted on wood panel, 24" x 18"



Nichole Gronvold Roller

Exodus, 2019, Acrylic, ink, oil marker on shaped canvas, 24" x 30"



Diane Englander
Taupe with Red IX, 2019, Fabric, acrylic, and pencil on canvas, 12" x 12"



Geoffrey Detrani
Landscape II, 2019, Acrylic on paper, 22" x 30"



Kellie Lehr
The Split, 2019, Oil and acrylic on canvas, 30" x 24"



Jean Rim
Recovery is a Journey, 2019, Mixed medium on wood, 12" x 6"



Marilyn Gold
Weave, 2019, Oil on canvas, 22" x 30"



Deborah Freedman
Protracted Silence #18, 2019, Acrylic on canvas, 20" x 32"



Matthew Choberka
Stepdown, 2019, Digital painting printed on aluminum, 20" x 16"



Leslie Ford
Copper 1, 2015, Pigmented beeswax on panel, 12" x 12"



Iris Kufert-Rivo
Battle, 2019, Acrylic and oil on panel, 18" x 18"



Mary Hughes
Constructed Geometries No. 2, 2019, Oil on canvas, 18" x 24"



Masha Ryskin

Long Way Home III, 2019, Acrylic, gouache, mixed media on clayboard, 30" x 30"



Liz Rundorff Smith

Sacred, 2019, Wax, artificial foliage on panel, 10" x 10"

Matthew Choberka - To live in these times is in many ways scary, and in recent paintings I'm working to acknowledge that, and to overcome it. These images are autonomous but interrelated in an ongoing argument with myself about the know-ability of the other, and even of the self.

Geoffrey Detrani - My work explores a hypothetical intersection between the natural world and the built environment. I depict landscapes captured in a state of flux, landscapes on the cusp or in the throes of explosive generation or devolution, they are geographies of entropy and zero-sum gain.

Diane Englander - Inspired by materials, within a generally contemplative piece I play one formal element against another to create some awkwardness or friction, hoping for a result that engenders energy while also providing a sense of refuge.

Leslie Ford - "Am I walking toward something I should be running away from?"— Shirley Jackson, *The Haunting of Hill House*, is inspiration for multi layered paintings made using pigmented beeswax. Reductive landscape rendered in the brilliant coloration of the insect world reveals a different world in a narrow slice of vision.

Deborah Freedman - The *Protracted Silence* paintings are continuation of a series started in 2016 in response to ecological and political violence. The first group was titled *A Better World*. Protracted Silence is a line from a Kandinsky poem that feels less violent as if I am holding my breath. My impulse is to create images of the world as it could be – optimistic, serene, harmonious, hopeful. But also painting as protest and persistence - describing both chaos and yearning.

Marilyn Gold - I search to respond to the union of the spiritual (or the mysterious) and physical reality of paint, as well as the physical interaction between light & form. It is a visual dance for which I seek a fluid and visually solid pictorial language.

Mary Hughes - My work is an investigation of formal issues such as line, color, shape, and composition using the texture of the city and the abstract possibilities in its architecture as a source of inspiration. The interplay of light, shadow and fragmentation of forms have become visual guides to my most recent paintings.

Iris Kufert-Rivo - With an interest in pattern-based painting and repetition of form, I create paintings without the use of a brush. The *Structure Series* is a metaphor for the conflicting times in which we live. Social, political, personal and economic upheaval is always experienced, processed and then restructured.

Kellie Lehr - Organic forms interact with geometric patterns and structures in my paintings, creating interplays between natural and artificial worlds. The dreamlike atmospheres invoke environments suspended between subjective fantasy and technological reality, simultaneously exploring mental distortion and lucidity.

George McKim - Working in an intuitive manner, I respond to the marks on the canvas, improvising and building compositions that are at once playful and serious. My work is an ongoing dialogue with both art history and with material itself. Drawing on Cubism, the Bauhaus movement, and Expressionism to name a few, I reinterpret these art movements and combine them into potent and unique offerings.

Jean Rim - The past, present and future come crashing onto the surfaces as I try to control the forces of time. The term ART has been used to pretty-fy an object that was made to empower the creator. These pieces are more than paintings they are spells and mandalas. Each piece is infused with crystal energy to protection to all that houses each talisman.

Nichole Gronvold Roller - The innovation of materials, needs of a society, geographical, and cultural influences of architectural design, inspires the content of my art making. In my most recent work, the visual impact of how the landscape has been altered through the conditions of urban and rural planning has shifted my practice.

Masha Ryskin - My work explores a sense of place and displacement, which stems from my experience growing up in the Soviet Union. Therefore, my practice is driven by the idea of memory and adaptation to one's environment. I take bits and pieces of my surroundings and assemble them into imaginary spaces.

Liz Rundorff Smith - My work brings personal experience to the familiar forms of minimalism. The reductive form is a means for conveying the emotional and physical experience of space. I recall mundane spaces through elements of color and line that are constantly in flux, creating forms that are coming together and falling apart simultaneously.

Amy Vensel - My painting process has evolved into a system of invented rules. I designate certain sections of the canvas to be used for experimentation while others are reserved for space in which I react to previous marks. Though my self-imposed rules are an attempt at control, ultimately the results of my efforts are driven by chance.

Leigh Yardley - I create paintings and installations based on my observations and immersion in the systems of landscape. The encounter plays a fundamental role in my work. Those interactions with place by walking, looking, gathering become a distillation of the encounter.

