

FOR IMMEDIATE RELEASE

Little Languages/Coded Pictures



March 15th – April 7th

Exhibition Reception: Thursday, March 15th 6-8 PM

Kathryn Markel is pleased to announce a group exhibition curated by Theresa Hackett and Michelle Weinberg titled *Little Languages/Coded Pictures*.

A painter creates a lexicon. A glossolalia of marks, swerves of the brush, scrapes, dabs, drips. An anthology of the painter's experience is translated into pigmented pastes of varying transparencies and densities. Application of these little languages to the surface of a painting, builds a story, intimate or epic. Of space and time, of the weight of gravity and slipping free from gravity.

Pictorial space and logic is built of hermetic symbols created by the painter. One thing stands in for another. One gesture is surrogate for a single thing, or an entire range of experience. Learning to de-code the painting's surface is part of the pleasure for the viewer.

Curators Theresa Hackett and Michelle Weinberg selected works from artists in New York, Miami, Ohio, and from as far-flung as Helsinki. Their criteria was painterly abstractions that courted narrative, pictures that vibrated on the edge of being and representing, constructed of idiosyncratic painting languages.

If we were to "read" these works, we would decipher varied vocabularies, such as **Diane Ayott's** *Criss Cross*, which channels both the ancient mapping of aboriginal painting and pointillism. **Julie Gross's** #144 is an interlocking puzzle of undulating color and form. **Theresa Hackett's** work is about placement and arrangement with hidden geothermal undertones. Out of the splashes and dashes of color in **Mary Jones's** *Boulevardia* the viewer gets glimpses of a passing subway car and other playful urban iconography.

Marilla Palmer's ethereal arrangements enlighten the senses, and awaken memories. **Sophy Naess's** *Souvenirs* is a journey into a soft colorful pool of rhythmic marks. **Hal Saulson's** small paintings *2Hs* and *3Hs* are visual metronomes, pulsating and keeping their own time within their own self-described parameters. **Suzanne Ulrich's**

collaged grids of color engage themes that Ellsworth Kelly would recognize, with a gentle, light touch. **Charles Yuen's** *Planet X* projects figurative elements into the unexplored surface of the painting. **Julie Davidow's** work begins with a painting by the artist Sarah Morris as a subtext for her pared-down abstractions created in layers. **Nancy Friedemann** makes delicate drawings in white on a deep, velvety black mylar surface that evoke transient sensations from nature, such as *First Flakes Settling*. **Felice Grodin's** layered drawing *Surface 1A* describes speculative spaces composed of skeins of free-form, vibrating lines. **Jennifer Sanchez's** *ny1137* and *ny1138* are serial works that derive from a grid-based structure in which she discovers new hue and scale relationships within the picture plane. **Yolanda Sanchez's** lush brushwork creates vibrant fields of color, from which emerge expressive, organic forms. **Kristiina Uusitalo's** painting practice freezes gestural marks in paint medium, inspired by her impressions of natural phenomena as in *Five Minutes of Unfettered Joy 111*. **Chuck Webster** crafts ideosyncratic images that resemble heraldic icons, like the biomorphic *Satellite of Love*. **Michelle Weinberg** fuses the sublimity of geometry with the vernacular of architecture and theatre.

A special thanks to graphic designer Dimitry Chamy of 2urn.com for providing the exhibition graphic.

Kathryn Markel Fine Arts is located at 529 W. 20th Street 6W, New York, N.Y.

Gallery hours are Tues. - Sat. 10AM - 6PM.

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