

Inside left panel, left to right:
Anne Krinsky, *Diagonal Thinking 4* (detail), Acrylic, crayon, pencil on paper, 18" x 15", 2007

Nene Humphrey, *Site* (detail), Mixed media, 11" x 15", 2005

Abbygail Goldstein, *The Contact of Two Chemical Substances* (detail), Charcoal and pencil, 11 1/4" x 30", 2007

Gelah Penn, *Splink #13* (detail), Graphite and acrylic on paper, 26 1/4" x 20", 2003

Inside center panel, left column top to bottom:
Ilene Sunshine, *L.S. #19* (detail), Mixed media, leaves, plastic, and pencil on paper, 10" x 13", 1999

James Jack, *Mindscape # 13* (detail), B-nut on paper, 11" x 30", 2004

Ellen Chuse, *Grand Cascade* (detail), Charcoal and chalk, 42" x 97", 2005

Inside center panel, right column top to bottom:
Elaine Smollin, *Loretta Orchard-Cherry* (detail), Handmade cherry charcoal, 30" x 22", 2004

Dawn Lee, *Shadows on Snow #6* (detail), Aqua pencil on paper, 22" x 30", 2006

Inside right panel, left column top to bottom:
Martin Zet, *Sea Drawing: Pacific / Atlantic* (detail), Ink on paper, 36" x 34", 2006

Claudia Sbrissa, *Mountain & Sky* (detail) Ink, marker, highlighter, 14" x 9.5", 2005

Alicia Wargo, *In Water* (detail), Graphite on paper, 22" x 30", 2005

Elise Kaufman, *Mercedes Storage* (detail), Graphite and india ink on mylar, 9 3/4" x 15 3/8", 2007

This panel, top row, left to right:
Ellen Driscoll, *McMansion Plot* (detail), Ink and pencil on paper, 25 3/4" x 11", 2007

Jiri Kormatovský, *Untitled* (detail), Graphite on paper, 6"7" x 14"6"

Joanne Howard, *Sunflower* (detail), Pencil on paper, 40" x 26", 2006

This panel, middle row, left to right:
Richard Howe, *Untitled (Catalog #030322)* (detail), Graphite on Stonehenge paper, 30 1/4" x 44", 2003

Morgan O'Hara, *Live Transmission: Movement of the Hands of Christian Zacharia; piano performance and conducting Mozart: Teatro Donizetti, Bergamo, Italia, May 17, 2001*, Graphite on gray gouache-coated tag board, 37 3/4" x 26 3/4", 2001

This panel, bottom row:
Sherae Rimpsey, *Drawing 1* (syrinx project) (detail), Graphite and gouache on mylar, 11" x 9.5", 2007

The Persistence of Line

SELECTIONS FROM THE KENTLER FLATFILES

June 6 - July 13, 2008

RECEPTION: June 28, 5 - 8pm CURATOR'S TALK: June 28, 4pm

GUEST CURATOR: Charlotta Kotik

ARTISTS: Ellen Chuse • Ellen Driscoll • Abbygail Goldstein • Joanne Howard
Richard Howe • Nene Humphrey • James Jack • Elise Kaufman • Jiri Kormatovský
Anne Krinsky • Dawn Lee • Morgan O'Hara • Gelah Penn • Sherae Rimpsey
Claudia Sbrissa • Elaine Smollin • Ilene Sunshine • Alicia Wargo • Martin Zet



KENTLER INTERNATIONAL DRAWING SPACE

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www.kentlertgallery.org

Founded by artists in 1990, the Kentler International Drawing Space has given New York exposure to over 900 artists from around the country and around the world. The Kentler presents shows of important contemporary drawings and work on paper by emerging and under-recognized American and international artists and works energetically and creatively to integrate these shows into the cultural fabric of the community. We encourage dialogue and interaction between exhibiting artists and the public while providing artists with the opportunity to experiment, explore, and expand the definition of art in society.

Exhibitions, events and public programs are sponsored, in part, with public funds from The New York State Council on the Arts, a state agency; The New York City Department of Cultural Affairs; and Brooklyn Borough President, Marty Markowitz. Other sponsors include: The Andy Warhol Foundation for the Visual Arts; Independence Community Foundation; Carnegie Corporation of New York; The Fort Trustee Fund, Community Foundation of the Chattahoochee Valley; Agnes Gund and Daniel Shapiro; Milton and Sally Avery Arts Foundation; The Fifth Floor Foundation; The Gifford Foundation; Art on Paper; Epson America Inc.; Materials for the Arts; NYC Department of Cultural Affairs/NYC Department of Sanitation/NYC Department of Education; and the many valued artists, friends and supporters of the gallery. Kentler International Drawing Space, Inc. is a 501(c)(3) nonprofit organization.

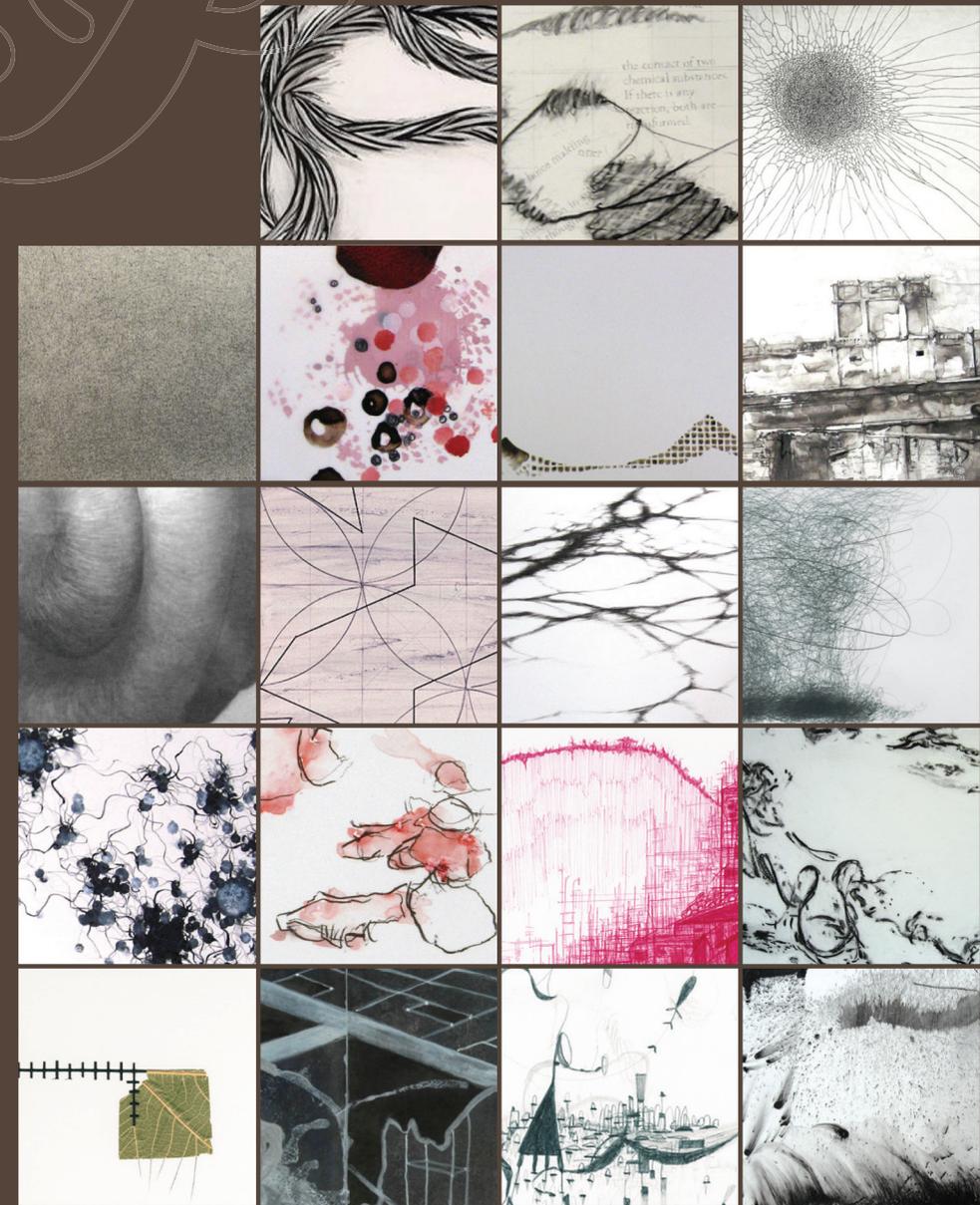
Directions: "F" or "A" train to Jay St./Borough Hall, Outside take the B61 Bus to Red Hook, Wolcott St. stop. Check our web site for a map.

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The Persistence of Line

SELECTIONS FROM THE KENTLER FLATFILES



KENTLER INTERNATIONAL DRAWING SPACE



The Persistence of Line

SELECTIONS FROM THE KENTLER FLATFILES

The contents of the flatfiles at the Kentler International Drawing Space are delightfully diverse—a testimony to the open-minded policy of a place that embraces creativity on a broad scale. Thus the selection process, albeit predetermined by the material already therein, could have been a daunting task.

While poring over the drawers containing the work, one embarks on a voyage of discovery that can lead in many directions. One might choose a theme as a way to organize the selections, or possibly include a large number of works of different character, highlighting diverse materials and artistic intentions. Frequently though it is the immersion into the selection process itself that brings to light certain recurring features, and a theme begins to emerge on its own. What struck me while looking at the numerous works was the artists' adherence to clearly defined linear elements in many of the pieces. Naturally, line is the prime embodiment of mark making, which is a core activity in drawing. Thus the preponderance of line is not a surprise in itself; what is startling is seeing the many different manifestations the line can take in order to become a viable tool. In an artist's hands it can metamorphose from something sharply defined, classical and almost impersonal into a thick, blurry and expressive tool that makes evident the artist's emotions and need for metaphor.

In some of the works, such as **Anne Krinsky's** Diagonal

Thinking series, the sharply delineated line results in a geometric abstraction, clearly identifying the content as well as the form of the piece.

While one has to trace the colorful amoebic shapes in **Nene Humphrey's** works to biomorphic forms, the lines jutting out from their distinctive cores, as in the watercolor *Site*, point toward an almost opposing mood, one that strives for order, organization and clear direction.

In *The Contact of Two Chemical Substances*, a well-titled piece by **Abbygail Goldstein**, lines of various thickness and length tie together the dramatically delineated clusters. Alluding to the results of explosive and often unpredictable chemical reactions, they assume the primary role in the composition.

For **Gelah Penn** the linear elements are equally essential. In *Splink 13* they propel the spermatic shapes across the pictorial field, clustering them around the larger round figures. A vision of the origins of life comes to mind. There seems to be ceaseless activity, which could expand the image into a much larger dimension. Expressive and energetic, the drawings present microcosms of Penn's large installation pieces.

Geometries of nature are explored in the work of **Ilene Sunshine**. The natural forms brought into the pieces by

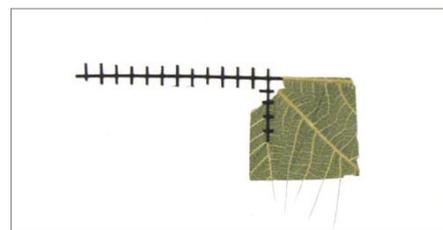
inserting a fragment of a leaf or a plant could repeat its delicate lines, such as in *L.S. #38*, or stress the inherent geometry of the shape or form, as in *L.S. #19*.

Depicting nature is not an expressed interest of **James Jack**. However, his work has distinct features that align it with landscape imagery. It is also a result of the artist making his butternut ink from natural materials. He calls the process of collecting, boiling, filtering and distilling his own inks meditation in action. The resulting drawings have a distinct horizon line and echo the Asian approach to landscape painting.

Grand Cascade is an image of one monumental snaking line composed of a multitude of shorter decisive strokes. **Ellen Chuse** created an allusion to a fragment of festive ribbon, as well as an implied image of a magnificent estuary carving its way through the virgin landscape.

Meandering lines twist and turn within a sea of white space in the lyrical piece called *Loretta Orchard-Cherry* by **Elaine Smolin**. Smolin spent time in Prague in the fall of 2003, and she responded to the slightly ornate as well as melancholy spirit of the place in her subsequent work.

Dawn Lee caught the atmosphere of a snowy environment in her *Shadows on Snow* series. Blurry lines expand into areas of darkness, beautifully capturing the ghostly play of light and shadow unique to the winter season.



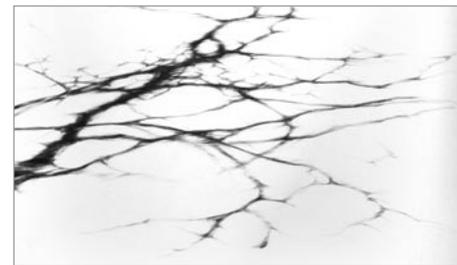
Martin Zet's works bespeak the landscape literally and figuratively. Created by applying ink to a sheet of paper, he lets waves wash over the sheet. Man's ideas and determined actions and nature's more unpredictable energy unite in creating the resulting works.

Although water is the subject for **Alicia Wargo** as well, her playful piece called *In Water* takes a different approach—here the artist is in full control of the compositional elements, deciding all the details of the piece.

The constraints of the urban environment provide an inspiration to **Claudia Sbrissa**. Short, intense lines delineate the geometric structure of her densely drawn pieces. The geometric shapes are than almost completely filled with myriad strokes of the same or similar hue.

Elise Kaufman lets the images of city structures be entirely recognizable. It is an industrial city we live in, full of angles and obstructions but also containing the raw poetry of the bygone industrial era. Lines and subtle washes delineate as well as partially obscure the buildings, fences and highways that are not only unique to Brooklyn but also to any postindustrial city the world over.

Ellen Driscoll is a consumed installation artist. Her eminently spatial thinking is evident in her drawings, where the foreground and background are clearly distinguished. The lines weave through the work in twists and turns or



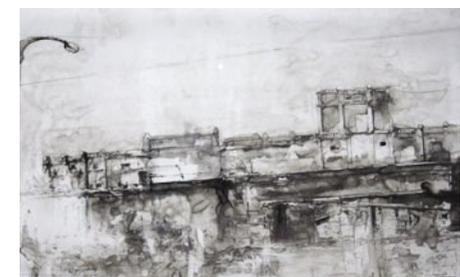
are organized in a geometric pattern to suggest a vision of perspective. The dark paper and light washes create an almost mysterious atmosphere in pieces dealing with very industrial subjects.

Myriad lines coalesce into huge surreal shapes in **Jiri Kornatovsky's** drawings. As if emerging from outer space these shapes seem to be floating on the pictorial field and emanate a strong three-dimensional feeling. They speak about clearly defined volumes as well as the painstaking process of mark making.

Mark making is also essential for **Richard Howe**, who covers a selected area of the paper with countless subtle graphite marks. Through this time-consuming process there emerge fields of almost unified color and a distinctly lyrical feeling.

Dense energetic lines are characteristic for **Morgan O'Hara**, who reacts to the energy generated during musical performances. Translating the movements of the conductor into the dynamism of visual presentation, her work displays dense clusters of lines as well as long sinuous marks responding to the intensity of the sound.

Positioned off center on a sheet of paper, **Joanne Howard's**



Sunflower radiates with inner intensity. Bespeaking the energy of the sun through the shape of the flower that bears its name, the artist addresses the real and the imagined, moving between abstraction and representation.

Mutating shapes of what might be considered internal organs are the subject of a new series of works by **Sherae Rimpsey**. Called *syrinx project*, the title itself brings to mind terms associated with anatomy. The partially shaded hybrid shapes are clearly outlined in graphite; the reddish color accent calls for another bodily association. Surrealism lurks in the background of these strange occurrences.

The work of the artists selected for this exhibition is diversified to reflect the many possibilities of drawing at this particular time. Different materials are employed but a strong presence of the linear gives the works their specific character. Line—the leading element in the work of these artists—is here subjected to innumerable permutations and transformations.

Charlotta Kotik
Curator of Contemporary Art Emerita,
Brooklyn Museum