

GALLERY **AT** 14 MAPLE

Presents

Contrasting **Abstractions**



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Contrasting Abstractions

When we open our eyes, we are accustomed to seeing recognizable things and, for many centuries, western art was completely representational. In reality, however, what we see in life and art, is really the juxtaposition of shapes, colors, lines, and textures that our brain processes, telling us we are seeing fruit, a pitcher, a cloud or a house. The early 19th century invention of photography, a mechanical way of capturing "reality," freed artists working in all media to delve into heretofore unexplored aesthetic expressions. When famed 19th and early 20th century painters, such as J. M. W. Turner, Claude Monet, James A. McNeill Whistler, and Wassily Kandinsky, began to create passages, even whole canvases, that conveyed the abstract nature of the senses and fundamental human experiences, viewers were up in arms. Nonetheless, Cubism, De Stijl, the Bauhaus, Surrealism, Abstract Expressionism, Color-Field painting, Op Art, and Land Art are some of the 20th century movements that have had a profound effect on abstract approaches over the last 115 years.

This exhibition is a celebration of the work of seven mid-career New Jersey artists who have chosen curving organic shapes, rigid geometric forms or a fascinating combination of both, to express their formal and thematic concerns. Christine Barney's furnace-formed or cast glass sculptures reverberate with subtle hues, melding color, shape, and meaning. Nancy Cohen assembles substances such as glass, metal, wire, handmade paper, rubber, wood and/or cement, to explore issues of balance, fragility, and solidity in widely differing constructions suggesting building sites or unusual flora and fauna. Dancing to the beat of a humorous drum, Susan Lisbin concocts and molds anthropomorphic sculptures with papier maché, old furniture parts, clay, dryer lint, spices or anything else that is at hand. Unexpected and off-kilter painted geometric forms and textured surfaces collide in Christina Tenaglia's dynamic wall pieces and watercolors that feel like gifts from a parallel universe. Lisa Pressman builds intricate, tangled layers of lines, patterns, and packed shapes in her oil and encaustic panel paintings. Sometimes the rigid and obsessive qualities of Ken Weathersby's painted, and even

Contrasting **Abstractions**

excavated, objects reference 20th century geometric, organic, and illusionistic abstraction, mining previously unthinkable dimensions on and below the surface of his works. Finally, Gail Winbury manipulates her color palette, graphic lines and textured shapes to suggest music, musings, relationships, and inner dream states. Thus, for each of these artists, the freedom to manipulate materials in such distinctive ways underscores the myriad possibilities within the expressive dynamics of abstraction.

Virginia Fabbri Butera, PhD, Curator

October 2015

Christine Barney

I have been working in glass for 40 years, 10 years as a glassblower, 30 years in furnace-formed solid sculpture, concurrent with 10 years of cast glass sculpture. My background in sculpture and glass has given root to several paths, one foot in the hot glass studio and the other in the mold making/casting studio.

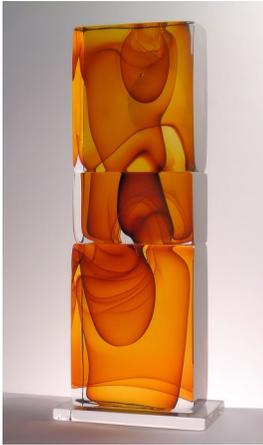
For many years, my work in solid sculpted glass has followed a continuous pursuit of color and form. I never tire of the discovery of color, the overlap, exchange and internal symphony that glass embraces and magnifies. I coordinate form and color at the furnace with carving and polishing in the cold working studio. By cutting away segments of color, light is carried deep into the core, which amplifies transparency, dislodging a new sculpture from within. Color becomes a sculptural component liberated by light. It is always possible to go one step further. I find this process to be fascinating.

In the cast glass sculptures, the initial step is a styrofoam sculpture maquette. A rubber mold is made of this maquette, then waxes are made from the rubber mold. This allows me to alter the original maquette and create a diverse array of waxes for casting. I use both soda /lime and lead glass as material, depending on the size and complexity of the sculpture. Each piece is a unique lost wax casting, the mold is destroyed in the process of divestment of the cast sculpture. Each sculpture often evolves considerably after the piece is cast into glass. The styrofoam and wax are intermediaries until the piece is cast. Finally, in glass, I respond to the sculpture with a certain immediacy of recognition. Perhaps the weight, the stance, or the level of transparency impels me to rework and complete the sculpture. This process can continue for many weeks, with a final hand finishing of diamond pads and silicon carbide grit.

Glass continues to engage me. I follow a path that is an evolving, continual dialogue between myself and the material. Now, more than ever, all the information gained on technique and finishing is instrumental in the planning and completion of new work. I have developed technique to a high level which gives me unhampered freedom to express myself. This confidence is propelling me to attempt larger, more complicated pieces.

I think of my sculptures as streamlined forms that contain images of a sensory thought. The mind stores memories of moments and experiences. With abstract form, line and mass, I strive to connect the viewer to that memory. I work to discover my own language of form, to create sculptures that bring a shared identity with my audience.

Christine Barney



Candlelight

2014

Furnace-formed glass blocks

16.25" x 6.5" x 3.5"

Collection of the Artist

\$6,750



Flutter

2011

Cast glass

12.5" x 15" x 10"

Collection of the Artist

\$9,500



Manhattan

2015

Furnace-formed glass blocks

6.5" x 6" x 2.5" and 5" x 6.5" x 2.5"

Collection of the Artist

\$4,450



Ribbon Candy

2014

Furnace-formed glass blocks

10.75" x 18" x 8.5"

Collection of the Artist

\$9,550

Nancy Cohen

I am interested in the juxtaposition of fragility and strength – evident in our personal lives and our broader environment. Under that overarching idea my recent work falls into two categories: work that references the fragility of our natural environment – developed through both a scientific and personal study of waterways and through collaborations with both scientists and environmentalists and work that is more about the individual navigating a perilous world.

I am interesting in working with processes that share these dualities and allow me to merge material and content. I am drawn to working in both glass and handmade paper because I am interested in both skin and structure. I attempt to appear to defy gravity, incorporate light and exploit extreme imbalances in weight; all of this allows me to make literal the delicate, tenuous, ephemeral balance we all maintain. My working methods allow an implication of the body in the work—its touch and tenderness, its frailty and endurance.

It is my goal that in this work, as in our own lives, elements hang in the balance, each one necessary, vulnerable, beautiful and above all interdependent.

Nancy Cohen



Amphichron

2010

Metal, glass, rubber, aqua resin,
monofilament

12" x 24" x 6"

Collection of the Artist

\$4,500



Breather

2013

Wood, metal, wire, glass, handmade pa-
per, rubber and monofilament

22" x 14" x 10"

Collection of the Artist

\$6,000



One Moment of Many

2011

Glass, resin, wire, handmade paper and
cement

12" x 16" x 16"

Collection of the Artist

\$5,000

Nancy Cohen



Phase Transition

2013

Glass, wire, rubber, Plexiglass, handmade paper and monofilament

54" x 18" x 8"

Collection of the Artist

\$8,500



Spill

2011

Glass, metal, wire, rubber, resin and handmade paper

77" x 16" x 9"

Collection of the Artist

\$6,500



What We Both of Us Touch

2012

Metal, glass, resin, handmade paper and monofilament

8" x 8" x 5"

Collection of the Artist

\$2,800

Susan Lisbin

My sculpture and painting have a strong connection; both are concerned with abstract forms that have a human quality and focus on relationships. It is important to understand how we relate to others. Contact with others forces awareness of the physical and emotional space created between people and the tension interaction causes. Relating can be transitory and subtle or have a permanent and stationary feel.

My work investigates nuances in communication and how individuals influence each other. In this capacity, line and form are used to explore ideas about intimate moments of interaction and the impact they have on relationships. The images function on a variety of levels to highlight these experiences, from humor to sexuality. Attention is paid to the subtleties of dependence, independence and codependence that play within relationships with drawing, painting and sculpture. Line, gesture, materials and colors become metaphors for the delicate elements interaction generates. I create a permanent manifestation of these experiences and convey their emotional significance and universality.

Susan Lisbin



Precision

2009

Wood, clay, rose petals, wax and paint

24" x 14" x 3"

Collection of the Artist

\$1,000



Silver End

2008

Papier-mache, paint, clay, dryer lint, metal fasteners and sculptamold

51" x 22" x 27"

Collection of the Artist

\$1,000



Spice Road

2012

Clay, paint, glaze, peppercorns and cloves

15" x 9" x 6"

Collection of the Artist

\$1,400

Susan Lisbin



The Twist

2014

Clay and acrylic paint

12" x 9" x 8"

Collection of the Artist

\$800



Vociferous Yellow

2010

Papier-mache, paint, bathmat and wood

70" x 18" x 17"

Collection of the Artist

\$1,000

Lisa Pressman

My work embodies a visual synthesis of stored memory.

Personal recollections, both vivid and vague, build and decompose over time.

Each painting, with its complex layered surface, elicits a visceral response, reshaping its own new history.

Lisa Pressman



Decipher 14

2014

Pigmented wax and mixed media on panel
12" x 12"

Collection of the Artist

\$1,200



I Know That

2012

Encaustic

24" x 48"

Collection of the Artist

\$5,200



Journey

2011

Oil on Board

36" x 72"

Collection of the Artist

\$7,200



Unspoken

2012

Oil and mixed media on panel

24" x 24"

Collection of the Artist

\$2,600

Christina Tenaglia

I am making work that crosses boundaries between painting and sculpture, object and idea, familiar and unfamiliar. The gestures are both simplified and heightened; the details are amplified. The forms may be familiar but are taken out of context, stopping short of recognition. They are stalled moments taken from the everyday, momentary thoughts, interactions between colors and forms, play with light and shadow. They are small things made big, and big things made small, all meant to be observed more than recognized or understood.

These pieces are materially uncomplicated and somewhat inarticulate. They are wood constructions made using mostly hand tools with simple techniques, rougher than they first appear. They are often painted, re-painted, and painted again. They are built up and cut down. Many are partial - a step back from being a whole, having had parts removed and leaving only a few notations behind. The objects are on a small scale, not miniature, but specific to themselves. The works on paper are both simple gestures and expansive thoughts, paring down a scene to essentials, or perhaps nonessentials.

These objects may seem quick at first glance, but take time to develop. They are deliberately straightforward, unbelievably simple, taken out of context, unconnected, sketchy. Operating in this place they are blanks, not aspiring to be more than they are, creating a place for observation and unmediated experience.

Christina Tenaglia



Untitled (no.19, from the black box series)

2013

Ink, collage on paper

12" x 16"

Collection of the Artist

\$460



Untitled (#142)

2013

Paint, collage on paper.

10.5" x 14"

Collection of the Artist

\$460



Untitled (#427)

2013

Wood, paint, nails, screws

13" x 14.5" x 2.25"

Collection of the Artist

\$1,050



Untitled (#443)

2013

Wood, ink, paint and nails

20 " x 8.25" x 1.75"

Collection of the Artist

\$1,050

Christina Tenaglia



Untitled (#504)

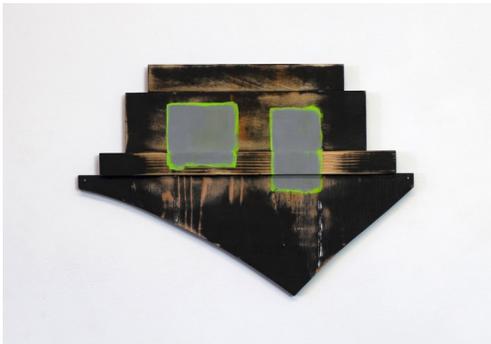
2014

Wood, paint, ink, nails

9.5" x 17.5" x 1.25"

Collection of the Artist

\$1,050



Untitled (#512)

2014

Wood, paint and nails

9.5 x 13.75"

Collection of the Artist

\$1,050



Untitled (#519)

2014

Wood, paint, ink and nails

8" x 9.75" x 2.5"

Collection of the Artist

NFS

Ken Weathersby

I often complicate what might be considered the usual order of the structural elements in paintings. I do this by foregrounding what is normally the support, by opening up spaces within, and by interrupting or countering the aggressive priority of the painted, retinal area (what is “made to be seen”). This sometimes slight, sometimes greater undoing of structural relations of support to supported puts wood, linen, canvas, paint and optical effect on potentially equal footing, as elements in a lexicon to be reshuffled. I arrange and rearrange these elements both laterally across the surface and forward and backward within the physical depth of the painting.

Ken Weathersby



197 (*dcch*)

2012

Acrylic, graphite, linen and wood

25" x 12"

Collection of the Artist, courtesy of Pierogi Gallery

\$6,000



208

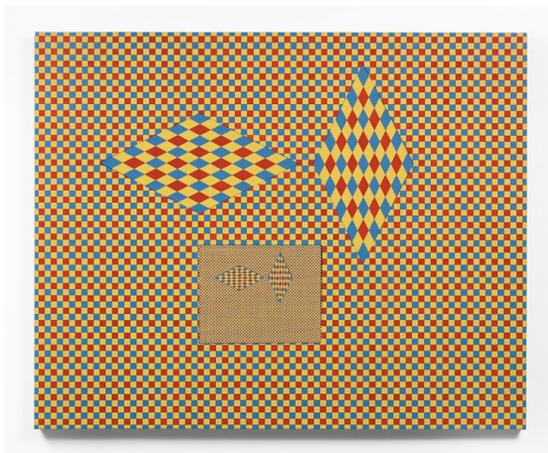
2013

Spray paint, acrylic, graphite and canvas

12" x 12"

Collection of the Artist

\$1,200



218 (*arpln*)

2014

Acrylic and graphite on linen over wood

32" x 40"

Collection of the Artist

\$6,000

Ken Weathersby



219 (the one you call red)

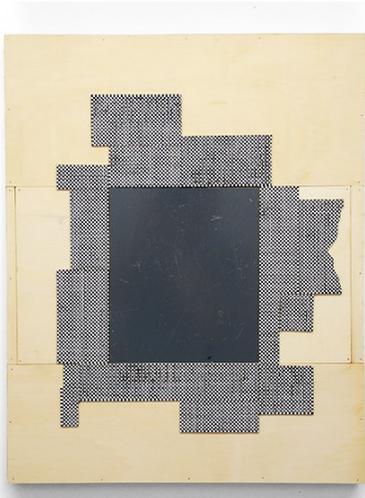
2013

Acrylic and graphite on canvas, wood and glue

20" x 16"

Collection of the Artist

\$5,000



221 (derriere le miroir)

2014

Acrylic and graphite on linen, wood and reversed mirror

30" x 24"

Collection of the Artist, courtesy of Pierogi Gallery

\$6,000

Gail Winbury

One day I walked into the studio, everything seemed too bright, too busy, and too warm as if I needed a pair of sunglasses.

Since that time my work has undergone significant change.

My current work is about the passage of time, loss and my own mortality. My recent paintings are a dialectic between past and present, control and abandon, and permanence and transcendence. I believe that one of my gifts as an artist is to understand uncertainty and conflict, and make it manifest in the language of paint.

After years of lush, colorful, gestural painting, I now synthesize a gestural style with a minimal, controlled approach and a sparing use of color. In some cases older paintings evolve into new paintings as I sand, scrape, and wipe the surface with turpentine, seeking forms and subtle bursts of color that become part of the new work's history.

I paint with large bowls of specially prepared oils on canvas usually 48 by 38 inches. I draw on the thick wet paint with the backs of brushes and charcoal, using line as a sculptural component. I turn the paintings during the process of composition and completion; gravity often forms drips.

During the creative process I generate tension through opposites. Thinly painted areas where the history of mark making shows counter my thickly textured surfaces. By alternating a gestural and more minimal style the push/pull towards simplification is linked to the passage of time, as I use all aspects of line, shape, color and paint, to form a psychological statement about being alive.

Gail Winbury



A White Scintillation

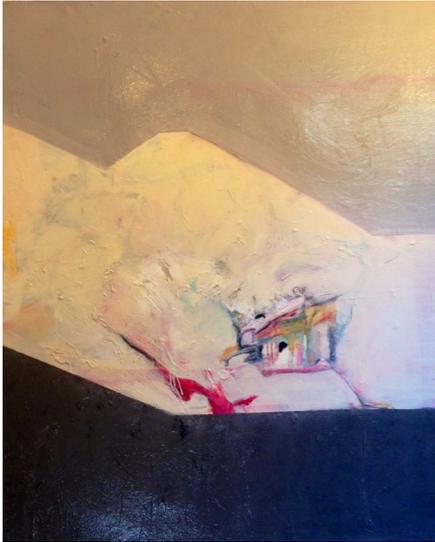
2014

Oil on canvas

48" x 60"

Collection of the Artist

\$3,800



Cloud House

2014

Oil on canvas

48" x 38"

Collection of the Artist

\$3,800



Conversation(s)

2015

Oil on canvas

40" x 50"

Collection of the Artist

\$3,800

Gail Winbury



String Theory

2015

Oil and silk thread on canvas

12" x 12"

Collection of the Artist

\$3,800



Suite for Magic

2014

Oil on canvas

30" x 40"

Collection of the Artist

\$3,200