



55 Washington St., Suite 218  
Brooklyn, NY 11201

tel 718.625.0080  
fax 718.625.3294

bac@brooklynartscouncil.org  
www.brooklynartscouncil.org

## FOR IMMEDIATE RELEASE

### *22 Brooklyn Artists Take Over BAC's New Gallery in DUMBO*

BROOKLYN, NY – (January 9, 2006) – The Brooklyn Arts Council proudly announces **Making Your Mark: On Paper**, a group exhibition of twenty-two artists from **January 28 through April 21, 2006**. On **Saturday, January 28, 2006**, there will be an Open House during Shop Dumbo beginning at 1:00 PM followed by an artist reception from 4:00 to 6:00 PM.

For the first time the Brooklyn Arts Council put out an open call to our Artist Registry for a juried exhibition in our DUMBO gallery space. Brooklyn based artists, **Phil Benet, Stephanie Brody-Lederman, Jonathan Gall, Anne Gilman, Scott Henstrand, Colleen Ho, Greg Hopkins, Yoshiko Kanai, Jill Magi, Walter Markham, Linda Marston-Reid, Karen McKendrick, Felicia Megginson, Sarah Nicholls, Mia Pearlman, Christopher Rose, Donna Ruff, Ella Smolarz, Amy Tamayo, Alejandra Villasmil, Christopher Walsh, Jeffery Welch** and **Rachael Wren** create unique works on paper utilizing a variety of mark making techniques and subject matter.

**Scott Henstrand, Jill Magi, Sarah Nicholls** and **Donna Ruff** employ language as their vehicle for production, each approaching it from a different perspective. **Henstrand's** drawings literally deal with morphemes, the smallest grammatical unit of language, or partial phrases. These isolated, charcoal images reflect Henstrand's exploration of identity through language, pointing toward the boundaries of text and experience. **Magi's** pages re-enact the inevitable exclusions and inconsistencies in authoring, documenting, and storytelling history. In the places where a narrative breaks down and where the composite takes over, Magi makes them visible through acts of stapling, sewing, layering, peeling back, taping, and writing by hand. **Nicholls** explores the limitations of nostalgia and the distance between romanticized objects and their real substance by integrating visual language with written language in an often humorous and ironic fashion. **Ruff** creates disjointed narratives of bits and pieces of text by tracing words onto handmade paper, then burning away the space around them. This process of removal brings an authority to what is rendered absent.

For artists **Phil Benet, Stephanie Brody-Lederman, Jonathan Gall, Anne Gilman, Greg Hopkins, Elisabeth Smolarz, Jeffery Welch** and **Rachael Wren**, mark making is their primary subject. With white oil stick, **Benet** draws a rigid rhythmic line that gives way to visions of vast negative space. **Brody-Lederman** paints the complexity and beauty of the ordinary in opaque brushy layers of acrylic paint. **Jonathan Gall** combines blind line drawings with collage and text. **Gilman** assertively applies pencil, acrylic, dry pigment and medium onto Agave paper accentuating the brittle nature of the paper from which she is inspired. Using graphite, **Hopkins** composes complex decoration, suggestive of wallpaper, camouflaging his subliminal subjects. **Smolarz** produces black and white outlined drawings of mundane objects, such as stools, which obtain their line through the process of carving into the paper. **Welch's** layers of frenetic chalk lines and looping circles bounce and bubble both on and off the grid like pattern. **Wren's** soft, yet strong optic charcoal spheres explore structure, space, and atmosphere through the process of accumulating tonal and linear marks that layer space on the picture plane.

Though quite different in approach and outcome, both **Colleen Ho** and **Walter Markham** utilize specific methodology as well as repetition to create their works on paper. **Ho** creates her marks by repeatedly ripping paper with a thumbtack, documenting the passing of time. The result is an accumulation of shapes

and spaces representing visual patterns found in nature seen through a telephoto lens or microscope. **Markham** uses Chinese brush and Sumi ink to capture a momentary encounter with water and paper. *Brush and Ink # 1* and *Brush and Ink #4* are two works from a series based on the idea of constriction; by setting up a single line as a guide and following the same procedure repeatedly, Markham focuses on his quest for variation.

**Linda Marston-Reid, Karen McKendrick, Felicia Megginson, Christopher Rose** and **Amy Tamayo** create their work around social ideas; some pertain to women, like beauty and domesticity, while others focus on the constructs and conventions of society itself. Through the marriage of gouache and collage and the notion of structure via images of houses and trees, **Marston-Reid** adds to the dialogue between the natural and the manmade world by exploring the symbols of the social structure of society.

**McKendrick's** stitches on ledger paper, reminiscent of the art of sampling, create what she refers to as an emotional account. **Megginson** investigates notions of beauty, sexuality and social identity by using the myth of Medusa as a metaphor for the female psyche, especially the African-American female psyche. Working methodically in ink and colored pencil, laying down overlapping circles on vellum and Mylar, Megginson mimics the texture and delicacy of hair, while also recreating its sense of volume and density. **Rose's** drawings are based loosely around the ideas of riots and crowds. Using images of protests, student gatherings, and riots found in Internet search banks as a starting point, Rose breaks the images down to their basic forms and colors, flattening the picture plane. Thus, suggesting the notion of gatherings, as well as map making, digital technology, and mass media. With markers in bright hues of pink, red and orange, **Tamayo** draws seductive images of fetish and addiction onto doilies, blurring the lines women teeter as domestic and sexual beings.

Landscape and Cityscape bring inspiration to artists **Yoshiko Kanai, Mia Pearlman, Alejandra Villasmil** and **Christopher Walsh**. **Kanai** is a sculptor who uses her pencil drawings to express feelings of her place in this vast world. Kanai's drawing *Exterior* is an atmospheric scene of Baghdad on the first day of the war in Iraq. Playing with a birds-eye perspective, **Pearlman's CLOUDSCAPES** capture a frozen moment in which a sudden landscape is caught in mid-evolution. Created by layering thin glazes of graphite with a blending stump, Pearlman uses erasure to create her undulating forms. **Villasmil's** drawings explore the psychological space between landscape and the body through juxtapositions of biological systems and organic patterns. These playful and erotically charged images depict a world populated by biomorphic characters, relating to both the internal topography of the body as well as to external, natural configurations. **Walsh** confronts formalist issues in painting by constructing a vocabulary based upon the language of the city itself. Using watercolor and gouache Walsh turns out colorful, architectonic, abstractions of the city's geometry, light and space.

**The Brooklyn Arts Council Gallery** is located at 55 Washington Street, Suite 218 (between Front and Water Streets.) Regular gallery hours are Monday through Friday from 10:00 AM to 6:00 PM.

Contact Sally Sturman ([sssturman@brooklynartscouncil.org](mailto:sssturman@brooklynartscouncil.org)) or Courtney Wendroff ([cwendroff@brooklynartscouncil.org](mailto:cwendroff@brooklynartscouncil.org)) by phone, fax or e-mail for further information including artist resumes, bios and images.

###

Founded in 1966, the Brooklyn Arts Council, Inc. (BAC) is a service organization dedicated to helping artists, arts organizations and community groups promote and sustain the arts. BAC is unique in the borough in that it assists artists – both amateur and professional – in all disciplines. Major areas of service include BAC's Community Arts Regrant Program, Professional Development Seminars for the Arts, Arts in Education, BAC *Folk Arts*, the Printmaker's Portfolio Project and the BAC International Film and Video Festival.