

# DISRUPTING THE GRID

SELECTIONS FROM THE KENTLER FLATFILES



**Disrupting the Grid: Selections from the Kentler Flatfiles** features a curated collection of contemporary artworks on paper from the Flatfiles of Kentler International Drawing Space. The chosen works present an in-depth exploration of themes that defy the conventional definition of the grid. The participating artists in the exhibition embrace, reject, and reclaim the grid, providing innovative perspectives that challenge and alter our traditional understanding, ultimately offering fresh ways of perceiving the world.

Throughout centuries, artists primarily employed the grid to attain proportional precision. However, it was only in the 20th century that the grid itself became the focal point of artistic exploration and investigation. Artists elevated this form from a concealed framework to a noteworthy feature deserving of attention. The flatness of the grid eliminated a sense of reality and narrative—a welcomed departure for mid-century artists adhering to the stringent principles advocated by critic Clement Greenberg. *Disrupting the Grid* goes beyond the confines of traditional drawing, presenting a compelling collection of works that challenge, question, and redefine the grid's role as an artistic expression.



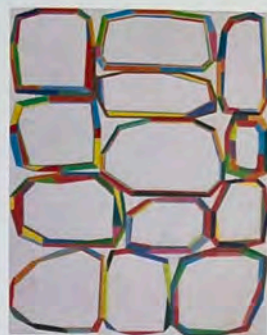
**Jane Lincoln's** exploration of color takes on a structured yet expansive quality. Its boundless

placement of the characters further emphasize the adherence to a grid-like structure, highlighting the intersection of personal expression and the ordered nature of the artistic process.



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In the context of a grid, **Golnar Adili** meticulously explores language and memory within a structured framework. The deconstruction of the letter and the subsequent mapping of the "ye's" onto a grid reflect an organized and systematic approach. The strict parameters governing the construction and



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aspects become organized within a metaphorical grid, providing a framework for the limitless combinations found in her abstract prints. Each piece serves as a unique cell within this color grid, systematically uncovering the nuanced and diverse attributes of color while revealing unexpected revelations in the process.

**Erick Johnson's** artistic approach employs irregular polygons within a relaxed grid-like structure to generate compositional ideas through drawing. The irregular polygons, arranged within this framework, create a dynamic and organized visual grid.



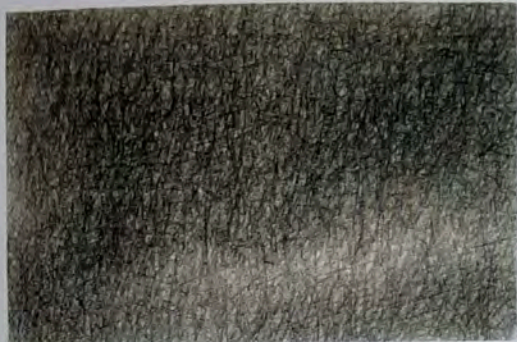
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By employing simple numeric sequences and planar geometric shapes, **Beth Caspar** generates complex patterns. While not a conventional grid, the use of these elements establishes repetition and an arrangement that creates a visual grid-like framework. The intention to produce seemingly chaotic yet coherent and stable patterns through a minimal visual vocabulary adds another layer to the structure.



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**Arezoo Moseni's** drawings, driven by geometry, chemistry, and motion, can be conceptually linked to the idea of a grid using interconnected tetrahedrons inspired by scientific concepts. While not a traditional grid, the arrangement and interconnectedness



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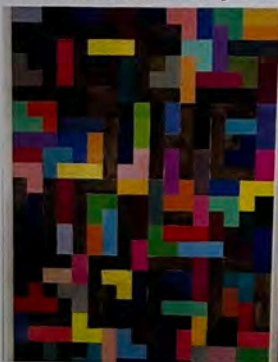
of these geometric forms create a structured framework within her work. The use of inks, photographic sensitizers, and red wine adds another layer to this conceptual grid, reflecting Moseni's affinity for living organic materials. The choice of materials contributes to the dynamic interplay within the grid, symbolizing the intersection of artistic expression and organic elements.

**Richard Howe** employs the grid to manifest the ambiguous relationship between order and chaos, a central theme in John Cage's theory and practice. The grid serves as a structured framework within which Howe explores the dynamic interplay of elements. The grid, in this context, becomes a visual language that articulates the intricate relationship between the page and the marks.



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**Claudia Sbrissa's** layered drawings explore relationships between architectural structures and mark making to further illustrate the beauty and wonder of the everyday world. She gives shape to familiar experiences through her methods and materials.



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**Mildred Beltré's** approach is reminiscent of a grid where each pixel serves as a unit within the larger composition. Drawing inspiration from diverse sources such as West African

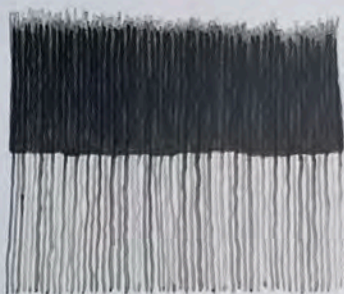
iconography, political movements, planar geometry, plant growth, and sports, her playful abstract constructions aim to articulate relationships in the world as they exist and as they could be.

**Susan Newmark's** sculptural drawings synthesize

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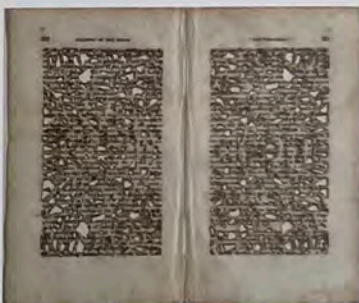


social causes and abstract elements with paint and found papers. She grids layers of woven cut papers that reveal dense webs of vision and reflection of the present climate crisis.



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The gestures of line and space contribute to a structured framework within the sculptural drawings of **Margie Neuhaus**. The physicality of line, when considered collectively, can form a grid-like pattern that defines the composition of her artworks. The revelations through materiality and process further contribute to the dynamic interplay between elements.



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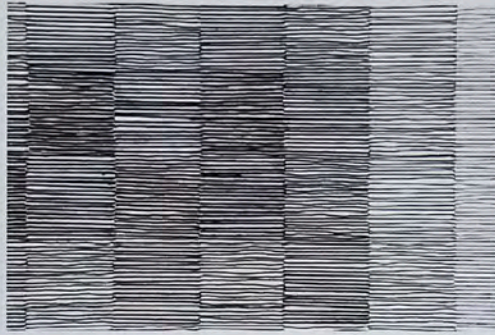
of grids. The intentional play of light and absence in the work addresses themes of loss of understanding between cultures, utilizing the intricate plexus to convey complex narratives.

**Viviane Rombaldi Seppey** crafts complex collages by incorporating maps and phonebooks. Utilizing collected objects, she captures the elusive meanings associated with places, languages, and diverse ways of seeing and thinking. The amalgamation of numbers in her drawing using cut phone book pages, takes on a formal quality resembling "abstract" images and landscapes. The grid serves as a foundation for this transformation, lending coherence to

**Donna Ruff's** burned text can be conceptually connected through the formal elements of delicate structures. The burning creates a lattice-like pattern that is reminiscent



12 the diverse elements within the artworks.



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**Audrey Stone's** subtle patterns employ an optical rhythm through her meticulous mark making. Stone's use of repetition creates a visual grid that parallels the nuanced shifts in nature, providing a structure for the exploration of emotional and sensory experiences.

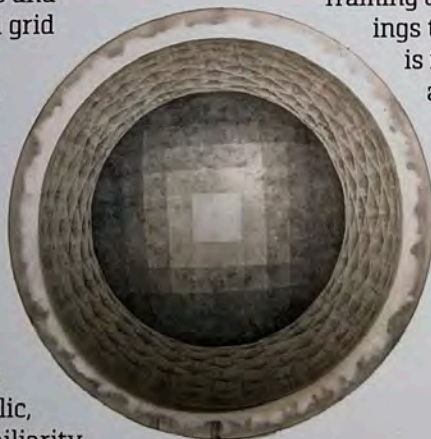


14 Takuji Hamanaka's exploration of windows introduces a thematic grid of colorful rectangular outlines against a beige background. The repeated shapes transmit movement and light to further contribute to the idea of a dynamic grid, where the interplay of colors and shapes symbolizes the interaction between public and private spaces.

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While **Carol Prusa** manifests a comprehensive understanding of the world through her silverpoint dome drawings, she engages with contemporary physics theories and liminal spaces. The conceptual grid emerges as she navigates the complexities of these theories, incorporating sculptural forms and new technologies.

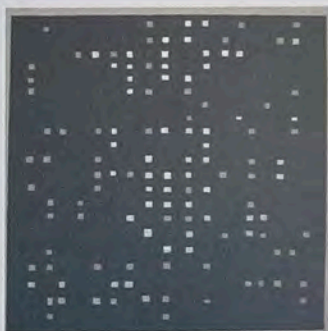
**Barb Bondy's** *Deep Seeing* drawing series explores the relationship between making, viewing, and perceiving artwork. Ambiguously referencing visual information commonly available to the public, the drawings aim to evoke familiarity and curiosity, encouraging close observation and cognitive entanglement with the artwork.



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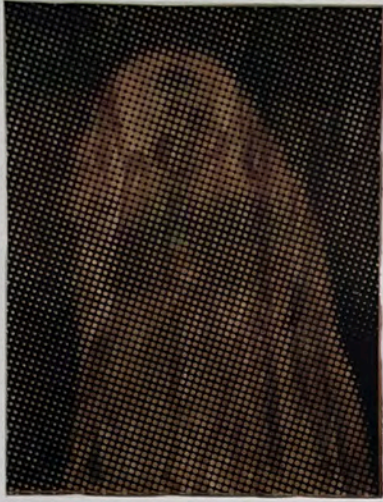
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The grid serves as a tool for comprehending and navigating our existence, symbolizing control, stability, and order. Functioning as an unseen framing device, it permeates our surroundings to such an extent that its presence is frequently overlooked. Yet, when artists deliberately highlight the grid, its multifaceted meanings come into full view.

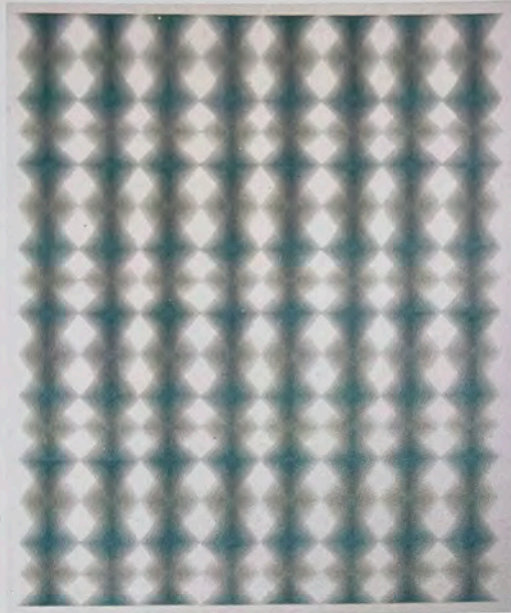
**Hannah Israel** is the Gallery Director for the Norman and Shannon P. Illges Gallery at Columbus State University, Columbus, Georgia.

Like a microchip, the grid in Bondy's work becomes a way for viewers to navigate and engage with the cryptic visual framework.

**Sabine Friesicke's** artistic process offers a unique perspective on the perception of time. It employs a temporal grid and a rhythm synchronized with a metronome where each second is marked by a line on the drawing. The cessation of ink application due to the diminishing liquid in the brush introduces interruptions and gaps creating a visual representation of emptiness and pauses in the flow of lines.



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# DISRUPTING THE GRID

## SELECTIONS FROM THE KENTLER FLATFILES

Curated by Hannah Israel

**February 10 – March 24, 2024**

**Curator's Talk & Opening Reception: Saturday, February 10, 4–6pm**

**Artists:** Golnar Adili, Mildred Beltré, Barb Bondy, Beth Caspar, Sabine Friesicke, Takuji Hamanaka, Richard Howe, Erick Johnson, Jane Lincoln, Arezoo Moseni, Margie Neuhaus, Susan Newmark, Carol Prusa, Viviane Rombaldi Seppey, Donna Ruff, Claudia Sbrissa, Audrey Stone

### Gallery Hours:

Thursday – Sunday, 12 – 5pm

### CONCURRENT EXHIBITION:

### VIEW FILES:

### PLEXUS: Intricacy of Lines

Curated by Shantae Jarrell,  
Vinh Huynh and Indigo Pullen

The Young Curators Program,  
Columbus State University

List of images in catalogue by number:

1. Golnar Adili, *She Feels Your Absence Deeply*, 2015, silkscreen on 5 layers of tissue, 36" x 25"
2. Jane Lincoln, *Grid: Violet*, 2017, woodcut, 8" x 8"
3. Erick Johnson, *Segmented Polygons #7*, 2020, colored pencil on paper, 14" x 11"
4. Beth Caspar, *Collide-oscope 4*, 2008, graphite and Prismacolor on paper, 26" x 23"
5. Arezoo Moseni, *Changes #9*, 2009, ink, pencil, wine, Van Dyke sensitizer, 22" x 16"
6. Richard Howe, *The Old Men Are Gone... 011001/1*, 2001, graphite and colored pencil on paper, 22.5" x 30"
7. Margie Neuhaus, *Above and Below the Line Series (1, 10)*, 2020, graphite on paper, 14" x 16.5"
8. Claudia Sbrissa, *Green Form #1 (In the KG Series)*, 2011, ink and vinyl collage, 15" x 11"
9. Mildred Beltré, *See the Unseen*, 2016, colored pencil and walnut ink on paper, 30" x 22"
10. Susan Newmark, *Climate Crisis: Toxic Water*, 2022, woven collage, acrylic, thread, wood dowels, 10.75" x 7.5"
11. Donna Ruff, *Spreads of Influence/Mirror*, 2012, burns on book page, 7" x 9"
12. Viviane Rombaldi Seppey, *Mado (Kenya)*, 2014, cut and woven maps, 7" x 7"
13. Audrey Stone, *#45*, 2011, thread, pencil and colored pencil on paper 17" x 14"
14. Takuji Hamanaka, *Repeat After Me – Gray*, 2011, mokuhangha collage on museum board, 28" x 22"
15. Carol Prusa, *Unrepresentable*, 2013, silverpoint and graphite on half dome, 14" x 7"
16. Barb Bondy, *Deep Seeing IV*, 2018, graphite on paper, 30" x 22.5"
17. Sabine Friesicke, *Pink River II*, 2011, gouache on paper, 11" x 11"
18. Mildred Beltré, *Presence*, 2017, walnut ink and digital print, 30" x 22"
19. Barb Bondy, *Deep Seeing V*, 2018, graphite on paper, 30" x 22.5"
20. Audrey Stone, *#12*, 2009, thread, ink and pencil on paper 17" x 14"
21. Takuji Hamanaka, *Repeat After Me – Morning Column*, 2011, mokuhangha collage on museum board, 29" x 24"
22. Viviane Rombaldi Seppey, *Number 196*, 2015, cut phone book pages, 11.5" x 9"
23. Claudia Sbrissa, *Green Stacks, Small (In the KG Series)*, 2011, ink and vinyl collage, 15" x 11"



### KENTLER INTERNATIONAL DRAWING SPACE

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www.kentlergallery.org

Kentler International Drawing Space, founded by two artists in 1990, is a nonprofit organization dedicated to bringing contemporary drawings and works on paper by emerging and underrecognized national and international artists to the public, and to providing the opportunity to experiment, explore and expand the definition of art in society. Kentler programs: Exhibitions & Events; the Kentler Flatfiles; K.I.D.S. Art Education.

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