



SWCA

# FRESH FIGURES & ABSTRACTION

*2010 SUMMER GROUP EXHIBITION*

SCOTT WHITE CONTEMPORARY ART

## KIM MCCARTY

Kim McCarty's watercolor portraits convey a delicate, fluid and whimsical expression of youth. In many of McCarty's portraits, she depicts figures on the cusp of adulthood, often androgynous and ambiguous in detail, communicating the introspective and confusing nature of adolescence. The fluidity of expression is emphasized by the artist's chosen medium of watercolor. The frail and sanguine depictions of the characters, with piercingly expressive glances, reference the enigmatic search for identity and meaning that one experiences during adolescence. The resulting image is a hauntingly sensual, familiar and intimate expression of a very human experience.



KIM MCCARTY | *Untitled* - 2007, 2007. Watercolor on Arches paper, 69 x 45 inches.



KIM MCCARTY | *Girl Kneeling - December 8/9, 2005, 2005.* Watercolor on Arches paper, 40 x 26 inches.





KIM MCCARTY | *Red Boy* - September 13, 2007, 2007. Watercolor on Arches paper, 40 x 26 inches.

## RUTH PASTINE

Ruth Pastine grew up in New York City where she regularly visited the Metropolitan Museum of Art, MoMA and the Guggenheim. Self-affirmed as an artist at an early age, Pastine was deeply influenced by Abstract Expressionism, specifically by Color Field paintings. Her work found natural progression and evolution when she moved to the West Coast in 2001, where her explorations in Color Field painting found appropriate relevance with the Light and Space movement.

Pastine's paintings are flawless, resonating deep saturations of color that effortlessly oscillate from one hue to another. The surfaces of her paintings are perfect, telling no tales on how the paint was applied. When examining her work, viewers can get lost in her fields of color. With no reference of a horizon line, no beginning or end, the paintings take you to a sensual and spiritual realm, where meditations on color, light and space can peacefully take place.



RUTH PASTINE | *Ethics and Desire (Red Green)*, 2009. Oil on canvas, 80 x 40 inches.

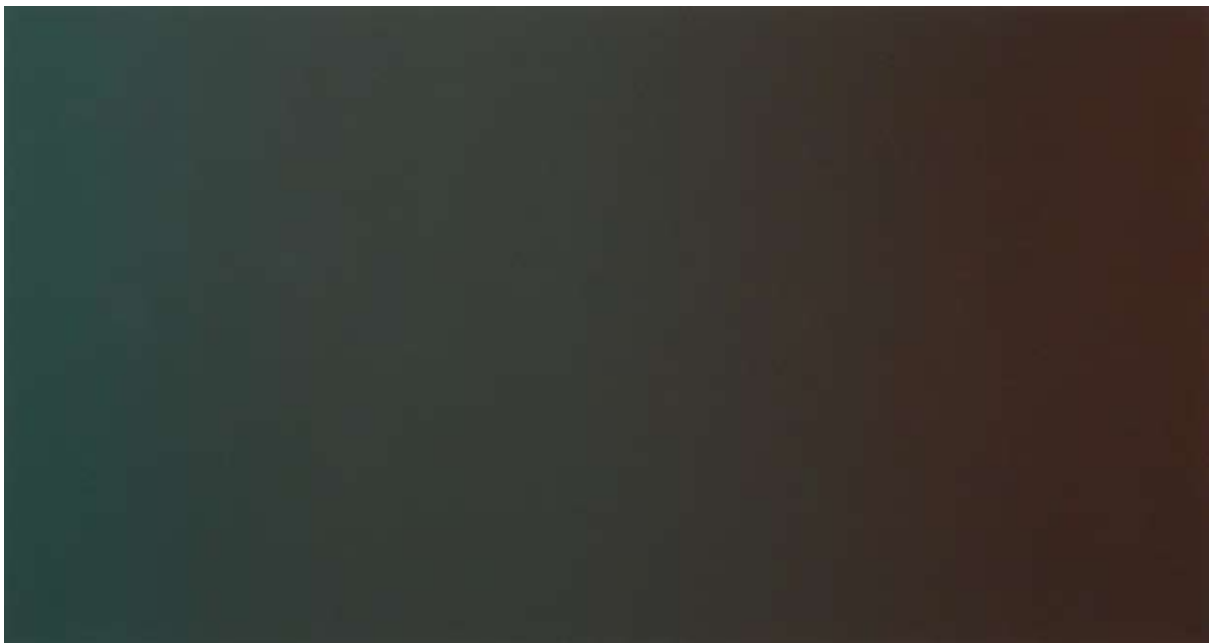




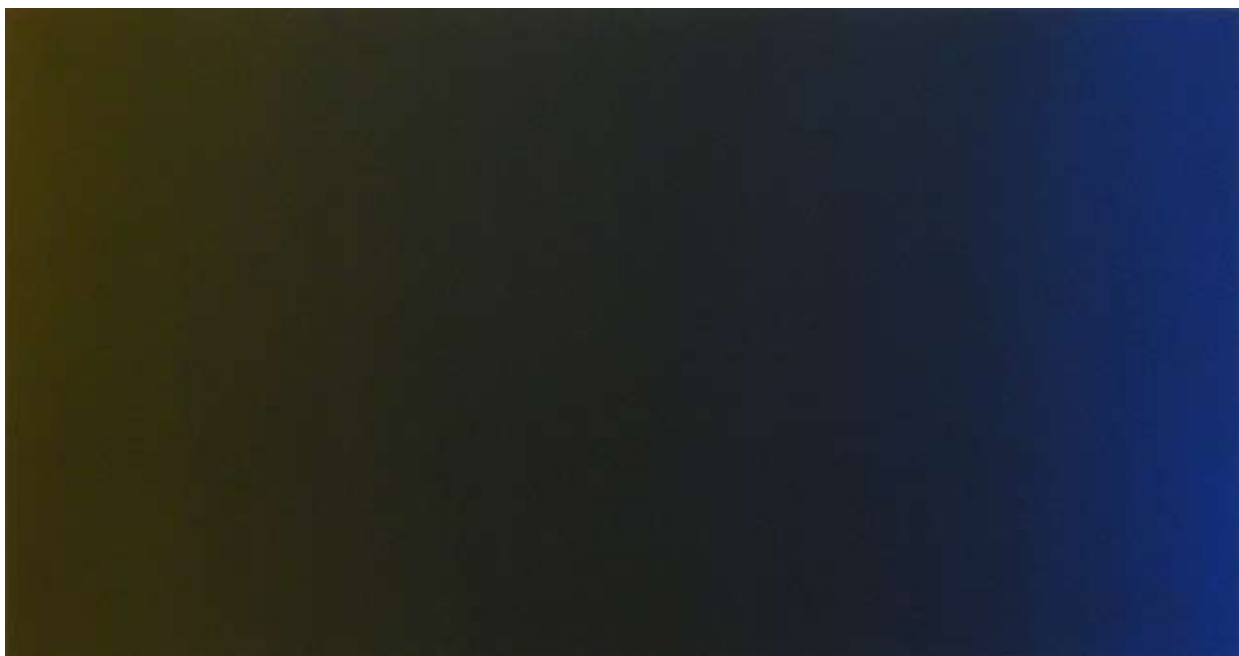
RUTH PASTINE | *Strength's Vulnerability (Red Green)*, 2009. Oil on canvas, 80 x 40 inches.



RUTH PASTINE | *Pretty Please (Red Green)*, 2010. Oil on canvas, 60 x 32 inches.



RUTH PASTINE | *Misbehave (Red Green)*, 2010. Oil on canvas, 32 x 60 inches.



RUTH PASTINE | *Beckon (Blue Orange)*, 2010. Oil on canvas, 32 x 60 inches.

## ERIC JOHNSON

Eric Johnson addresses common themes in abstract expressionism such as light, color, movement, form and surface, but works in three-dimensions. His sculptures render expressive and vibrant forms of abstraction, paying homage to the Light and Space tradition. Naturally, the movement influenced Johnson as he attended the California Institute of the Arts and UC Irvine through the late 1970's and early 1980's.

Using wood and composite resin, Johnson creates purely abstract forms, but conveys an animated quality in the work. By incorporating names of women in their titles (like *Ginger Heart I*, *Aria*, or *Madame Venus*), Johnson hints that these abstract forms are infused with a feminine quality. Amorphous, fluid and sensual, the sculptures come to life as they seduce the viewer with rich color and glossy surfaces.



ERIC JOHNSON | *Madame X Marble*, 2009. Composite resin, 76 x 9 x 9 inches.



ERIC JOHNSON | *Orange Heart*, 2009. Composite resin and wood, 16 x 22 x 14 inches.





ERIC JOHNSON | *Ginger Heart I*, 2009. Composite resin, 23 x 21 x 9 inches.



ERIC JOHNSON | *Ginger Heart II*, 2009. Composite resin, 23 x 21 x 9 inches.



ERIC JOHNSON | *Madame Venus*, 2000. Composite resin and lacquer, 25 1/2 x 9 3/4 x 7 1/2 inches.

## ALYSSA MONKS

Alyssa Monks paints strikingly real renderings of figures in showers and baths, a subject and situation repeatedly examined throughout art history. Monks presents her perspective and contribution on this historically prolific subject, by creating fresh, vibrantly rich and deceptively real-looking images. The figure is the primary player in her work, but falling right behind is the water. Her process begins with creating photographic studies. Managing to manipulate the slick, unruly and unpredictable nature of water requires careful planning and staging. Some models are friends and acquaintances she recruits, but mostly she uses herself, getting in front of the camera to retain absolute control of expression and form. Oils and minerals are often added in the water to maximize its reflective qualities. Once the photographic studies are made, Monks begins translating the image on linen, painting with oils.

The works are large in scale, upwards of four to six feet, and when examined closely, square inch sections seem like abstract renderings of biomorphic shapes and circular forms. In stepping back, the image reveals a photorealistic rendering of a face submerged just below the surface of a bathtub, or a nude figure soaking against a translucent plastic shower curtain. And while the scene is executed in a striking photorealist style, the figures are abstracted naturally through the distortions, fragmentations and translucencies conveyed by the water or shower curtain. The result is an intoxicatingly luscious image, conveying an intimate and hauntingly voyeuristic look at an age-old subject.



ALYSSA MONKS | *Vapor*, 2008. Oil on linen, 60 x 40 inches.



ALYSSA MONKS | *Circle*, 2010. Oil on linen, 48 x 72 inches.





ALYSSA MONKS | *Study for Tangled*, 2010. Oil on panel, 10 x 16 inches.



## **GREGG RENFROW**

Based in San Francisco, where he has lived and worked since the 1970's when he attended the San Francisco Art Institute, Gregg Renfrow continues to expand on the ideas developed by the Light and Space artists, specifically addressing the depiction of light in his work. He succeeds in the actual portrayal of real light by layering glazed acrylic media on his surfaces, thin color washes that bleed into colorless areas.

Much in the way a prism surface refracts, filters and reflects light, Renfrow's surfaces are translucent with a satin sheen, allowing the natural and artificial light around the work to dance, play and enhance the viewer's perception of the passage of light. Alluring, luminous and ethereal, Renfrow's work creates a stage for real light to play in tandem with the lyrical expression of his color fields.



GREGG RENFROW | *White with True Red, Crimson*, 2008. Polymer, pigment on cast acrylic, 72 x 51 inches.



GREGG RENFROW | *Light Blue and Red-Orange*, 2008. Polymer, pigment on cast acrylic, 90 x 51 inches.



GREGG RENFROW | *Blue, Blue-Green, Violet-Magenta*, 2010. Polymer, pigment on cast acrylic, 18 x 16 inches.



GREGG RENFROW | *Blue-Green, Violet, Green*, 2010. Polymer, pigment on cast acrylic, 17 x 12 inches.

## STEINUNN THÓRARINSDÓTTIR

Steinnun Thórarinsdóttir's sculptures are created through a technique called sand-casting, a process that allows for emphasizing a lack of detail. Upon first sight, Thórarinsdóttir's figures are anonymous and stoic, even existential in presence. The cold and distant personality of these sculptures seem inspired from the remote and barren landscape of the artist's Icelandic homeland. However, seeing the sculptures in the context of space changes this tone. While the figures themselves seem robotic and cold, their mood transforms to a contemplative and harmonious nature when examined in the context of the space they occupy.

The surface achieved by the sand-casting process gives the forms an organic and gritty effect, mimicking ground textures like sand, dirt, and asphalt. When situated in a space, the figures seem as if they are emerging out of the earth, almost as if they are being born, taking on the human form. Consequently, the artist casts her figures using minerals from the earth such as iron, aluminum, bronze and glass.

Examined in the context of space, an installation of Thórarinsdóttir's sculptures suggest a silent dialogue between the figure and its natural surrounding, intriguing thought and stirring wonder about the narrative being played out between the sculpture and its environment.



STEINUNN THÓRARINSDÓTTIR | *Focus*, 2010. Cast iron and cast glass, 71 2/3 x 27 1/2 x 15 3/4 inches.





STEINUNN THÓRARINSDÓTTIR | *Knights*, 2010. Cast iron and cor-ten steel, 72 x 19 3/4 x 12 inches.



STEINUNN THÓRARINSDÓTTIR | *Look*, 2010. Aluminum, 13 3/4 x 19 3/4 x 17 3/4 inches.



STEINUNN THÓRARINSDÓTTIR | *Situation I*, 2005. Cast iron and glass, 15 x 11.81 x 13.78 inches. Edition 7/7.



STEINUNN THÓRARINSDÓTTIR | *Horizon*, 2007. Cast iron and glass, 69 x 19 3/4 x 19 3/4 inches.

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**SWCA, Inc.**

**939 West Kalmia Street**

**San Diego, CA 92101**

**619.501.5689**

**[www.scottwhiteart.com](http://www.scottwhiteart.com)**

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Scott White, Director

Kathleen Crain, Associate Director

Haley Crone, Administrative Assistant

Brian Lockhart, Preparator

Text by Aki Martin

Design by Sean McGrath Design