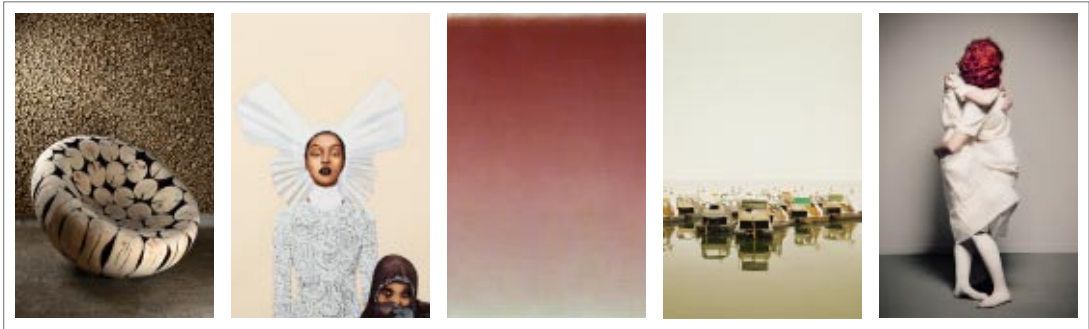


# CYNTHIA · REEVES PROJECTS



SARAH AMOS · DAWN BLACK · DAVID BURDENY · SHEN CHEN · LINGHONG FENG · BETH GANZ  
ALLISON GILDERSLEEVE · SUITE42PROJECTS · JAEHYO LEE · ANNE LINDBERG · CLAIRE WATKINS

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SAN FRANCISCO

May 19 – May 22, 2011

BOOTH 315

## SARAH AMOS

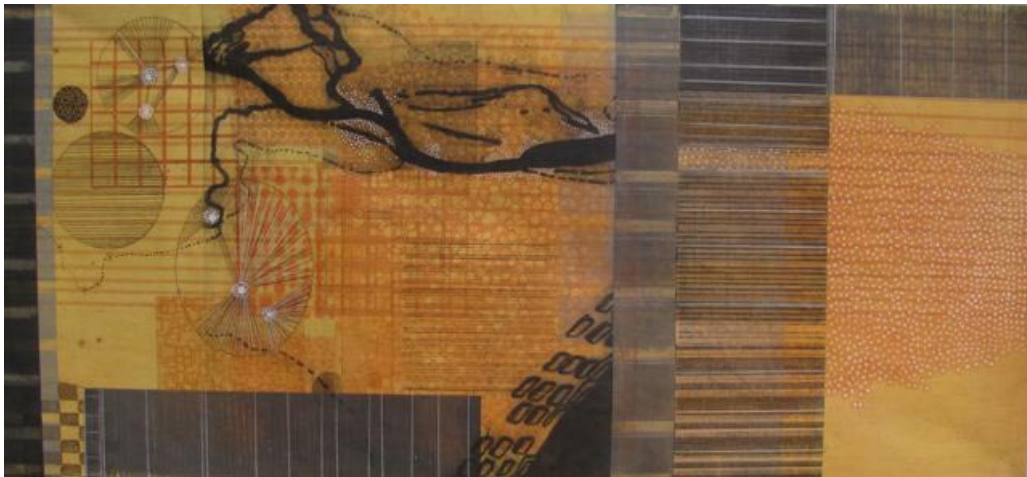
Australian master printer, Sarah Amos, explores implied landscape, both real and imagined in her unique works on paper. Mastery of the printmaking medium is a hallmark of her work. In this new series, Amos shifts her focus towards singular motifs, favoring the graphic impact of monolithic shapes over pattern. None the less, the works rely on overprinting and the artist's use of multiple highly textured plates. Amos uses the traditional collagraph printmaking technique in new and innovative ways by incising lines and adding relief or elevated textures onto the plate. Between multiple passes through the press, and the layering and ghosting of inks, Amos achieves a sumptuous, rich surface to her work. The resulting prints are complex and formal, with a marvelous depth of field and beautifully realized visual language.



A native of Australia, Sarah Amos maintains a studio in northern Vermont and divides her time between the United States and Australia. She is a vanguard of new approaches in printmaking, and continues to teach master classes throughout the United States and abroad. Most recently, she was a visiting studio art professor at Williams College in Williamstown, MA as well as a resident of the International Visiting Artist Residency Program at La Trobe University in Melbourne, Australia. Currently, she is a member of the Studio Art Department at Dartmouth College. Her work is included in the collections of the Katonah Museum, the DeCordova Museum, the Dartmouth-Hitchcock Medical Center, Alliance Capital, among many others.



Sarah Amos, Sootstorm, 2010, Collagraph, 85'x 59'



Sarah Amos, Flame Tree, 2011, Collagraph, 39'x 83'



Sarah Amos, Untitled, 2008, Collagraph, 39'x 79'

## D A W N B L A C K

The practice of masquerade, especially its role in relation to identity fascinates Louisiana based artist, Dawn Black. She is particularly interested in disguise and its ability to imbue the wearer with power through clandestine anonymity and, paradoxically, its ability to allow the concealed to be his or her authentic self. Oscar Wilde observed, “Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.”

Black’s drawings explore what she calls, “my own mania regarding disguise and surrogate identities, [and] the societal trend toward ritualized dress of all manner. By depicting scenes of carefully selected concealed figures drawn in gouache and ink on paper, I can explore the attitudes and morays of real people culled from the Internet and from current periodicals.”



The Conceal project is a collection of these disguised persons, each drawn on a piece of 7” x 5” paper and then arranged in a grid. Currently the project comprises 130 figures, to which Black is constantly adding. She often uses the Conceal project as a character bank to find characters for her larger implied narrative drawings. Each of these larger drawings tell a story by depicting numerous disguised figures whose mysterious and ambiguous relationships become intertwined with the viewer’s beliefs regarding the authentic and the covert, the formidable and the meek, the false witness and the sincere. All are intended to invoke the aura of a forgotten myth or a foreboding parable.



Dawn Black, Tender Negotiations, 2010, gouache, watercolor, and ink on paper, 30” x 44”



Dawn Black, The Snake and the Rising of the Stag, 2010, gouache, watercolor, and ink on paper, 30" x 44"



Dawn Black, Three ages of Woman, 2010, gouache, watercolor, and ink on paper

## DAVID BURDENY

Made along the shorelines and landscapes around the world, David Burdeny's work thematically continues his interest in the thresholds that divide and connect the sea to land. Through these journeys he attempts to communicate a universality or homogeneity in these disparate locations.

Burdeny is fascinated with the quality of light and the spatial immensity the ocean possesses. He has an enormous reverence for feeling so small in the presence of something so vast, where perspective, scale, time and distance momentarily become intangible. Burdeny's photographs contemplate that condition, and through their reductive nature, suggest a formalized landscape we rarely see. The glory lies not in the act of this removal or reduction, but in the experience of what is left - sublime experience located in ordinary space: a slowly moving sky, the sun moving across a boulders surface or sea foam swirling around a pylon.

Burdeny was born in Winnipeg, Manitoba Canada in 1968 and has degrees in both Interior design and a Masters in Architecture. At the age of 12, Burdeny started to photograph the prairie landscape and make his own black and white prints in a makeshift darkroom that also served as his bedroom closet. Primarily self taught, his architecture and design background greatly influences his penchant for simple exacting photographs of sky, horizon and the marks humankind leaves behind. Influenced by notable photographers such as Michael Kenna, Hiroshi Sugimoto and Fay Goodwin, Burdeny purposefully photographs in poor light and near darkness. He uses unusually long exposures to see that which our eyes cannot. Moving beyond the literal, his images have been described as ominous, haunting, beautiful and meditative.



David Burdeny, Floating Village, Vinh Ha Long, Vietnam, 2011, archival digital print, dimensions variable

CYNTHIA-REEVES PROJECTS



David Burdeny, Swan Boats, Hanoi, Vietnam, 2011, archival digital print, dimensions variable

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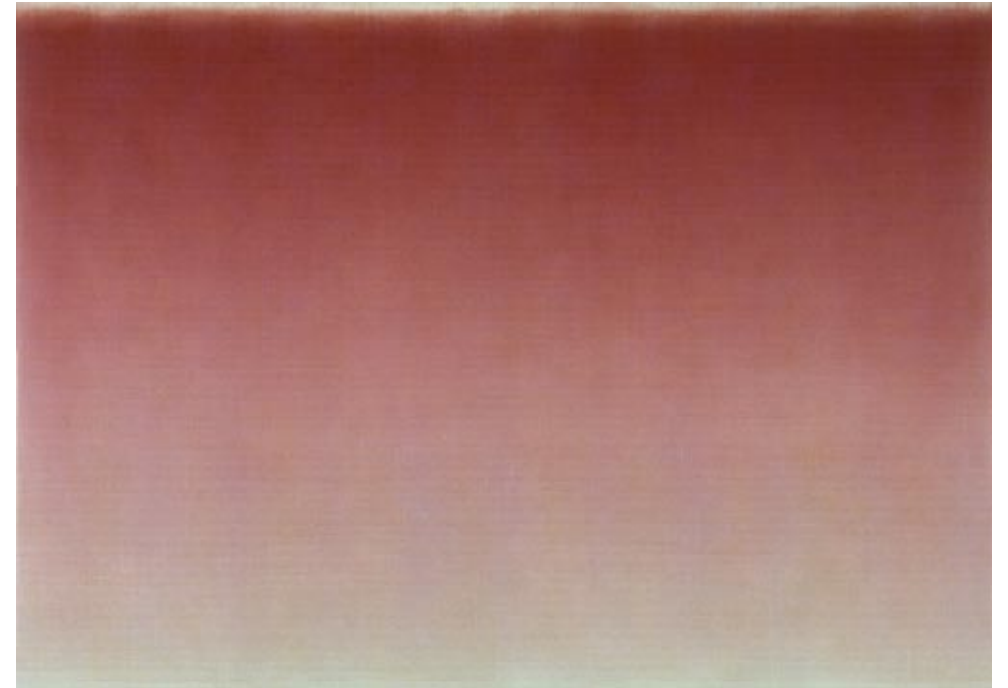
David Burdeny, Suez Canal, Egypt, 2009, archival digital print, dimensions variable

## SHEN CHEN

A Chinese painter who splits his time between New York City and Beijing, Shen Chen recapitulates the meditative and deliberative brushwork associated with traditional Chinese ink brush drawing. Chen's vernacular, however, is decidedly contemporary. His fully abstract paintings are a study in line, color, and tonality, and reference the aesthetic of 1960's minimalism.

Chen is fascinated by the permanence of brushwork within the ink-painting process; every time the brush touches the paper, its mark is permanently recorded. Chen's current paintings continue his study of the disciplined mark-making process and, in the most recent work, he continues to favor acrylic paint on unfinished canvas. "He discovered that acrylic could give him an even richer expression than Chinese ink without compromising the essence of ink. The painting surface is covered in carefully arranged layers upon layers, sometimes in color, sometimes in black and white," writes Zhi Kong, independent Beijing-based curator and critic. The first works of this series have been exhibited at the Today Art Museum in Beijing and throughout Asia, to wonderful acclaim.

Chen achieves a significant depth of field, despite his non-representational imagery and the medium's inherently 'flat' finish. His interest in imbuing his paintings with volume originated from his early interest in traditional Chinese landscapes. Unlike Chen's vertical lines, landscape painting, of course, offers recognizable imagery—mountains, trees, mist, etc. However, through a similar use of repetitive semi-opaque layers, traditional landscapes and Chen's works have a tremendous expanse, inviting viewers to enter – and linger – in their serene, albeit different, worlds.



Shen Chen, Red No. 11133-11, 2011, acrylic on canvas, 48"x 68"



Shen Chen, Untitled No. 11122-11, 2011, acrylic on canvas, 48"x 68"



Shen Chen, Untitled No. 10221-09, 2009, acrylic on canvas, 60"x 46"

## LIANGHONG FENG



Originally from Shanghai, Lianghong Feng now lives and works in Beijing. His brushwork references Abstract Expressionism as well as traditional Chinese calligraphy. Through his heavily worked surfaces, Feng builds up his paintings' rich texture and color palette—two of his trademarks. As the paint is drying, Feng incises back into the surface with the wooden end of his brush, revealing the under-layers. His fine line work recalls the lyricism of calligraphy and imbues his surfaces with a wonderful tension.

Feng says, "I must avoid my pre-existing knowledge and constructs, and enter my personal terra incognita." Though he clearly channels the hands of 20th century abstract masters (and also cites urban graffiti as a primary painting inspiration), his spontaneity is honest and his language is his own. The images evoke ethereal landscapes, snatches of dreams, the beauty lurking in the countless corners of the urban environment. It is through the "impromptu details" as Feng calls elements of his canvases like the thick "spontaneous" brushstrokes in the paintings' foreground, or the slight dashes of saturated color, that viewers can read as his works' narratives.



Lianghong Feng, #13 Abstract 11-5, 2011, oil on canvas, 44"x 56"

CYNTHIA-REEVES PROJECTS



Lianghong Feng, Scribble #4, 2009, oil on canvas, 70"x 62"

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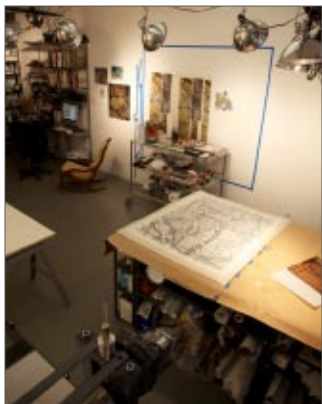


Lianghong Feng, Abstract 9-10, 2010, oil on canvas, 79"x 75"

## BETH GANZ

Photographs of the tangled tracery of naked vines referencing energetic line drawing and calligraphy form the primary image source for this “Vine” series. While metaphorically vines bring to mind the persistent force in nature that pushes back on man-made structures driving through concrete, asphalt and stone, they are employed here to play hide and seek with French damask, chinoiserie and Classical toile patterned wallpapers. In Providence Vines, one can imagine the decay of once elegant interiors that used images inspired by nature for their beauty and to manage, tame and make safe an uncertain world. In the Met Vines, the vine work obscures the playful stylized “oriental” fantasy landscape.

Each piece is the result of layers sealed together to achieve the final image. Materials used consist of archival digital pigment prints on translucent kozo shi paper, wallpaper and wax.



Ganz was born in Jersey City, NJ. She received her BFA from Pratt Institute where she studied painting, sculpture and printmaking. For the past 30 years, she has lived and worked in New York City. Her practice incorporates photography, painting and photogravure. She is an artist member of the Elizabeth Foundation for the Arts and on the board of Manhattan Graphics Center. Her solo shows in New York City and her work has been included in group shows nationally and internationally. She is well represented in private, museum and corporate collections, including: The Hofstra Museum, New York Historical Society, New York Public Library, US Department of State Art Bank, World Trade Center Memorial Museum, Johnson and Johnson, Duke Energy, Legg Mason, Squib Corporation and Tommy Hilfiger Corporation.



Beth Ganz, Providence Vines, 2010, archival digital print on kozo shi, wallpaper and wax, 22" x 26"

CYNTHIA-REEVES PROJECTS



Beth Ganz, *Geothermal Topography 2*, 2007, photogravure, archival pigment print, hand painted map and wax, 79 1/2" x 82 1/2"

CYNTHIA-REEVES PROJECTS



Beth Ganz, *Met Vines 2*, 2010, Archival Pigment Print on kozo shi, wallpaper, wax, 22" x 26"

## ALLISON GILDERSLEEVE



Allison Gildersleeve is a Brooklyn based painter. In her words, when the logical progression through time and space is hijacked by memory, there is a certain collapse of what was there, and out of this disintegration, a third distinct place emerges as a physical presence. I grew up in New England; I played in woods like the ones I paint; spent hours in a place of make-believe. As a teenager, they were a place of escape. The woods were security and solitude, tinged with the apprehension of what might be in the dark shadows. Now I live in a city, and when I go back to visit my hometown, I observe those woods from

a car window. I look past stonewalls, through narrow tree trunks, catching glimpses of houses, the debris of family life abandoned in yards, yellow lights coming from the windows.

I paint one view over another, approach the same scene from multiple angles, and as the layers build, the clarity of the image starts to dissolve into a vocabulary of shapes and lines that can be reduced to abstraction. It's not abstract for me, though; I use this vocabulary to describe how the everyday stitches into the past, flashes forward into the unknown future, and becomes a twisted and gnarled line of thought. Space is restructured by the emotions it houses; what might have been a linear internal narrative becomes a topography of uncertainty, loss, and retelling.

Gildersleeve received her BA from William and Mary and her MFA from Bard College. She has exhibited in New York, New England and abroad including Sweden and Stockholm. She is the recipient of a New York Foundation of the Arts award, a Yaddo Residency, and a Vermont Studio Center Residency.



Allison Gildersleeve, Untitled II, 2010, ink and acrylic on paper, 46" x 60"



Allison Gildersleeve, Clearing, 2010, oil on canvas, 52"x 52"



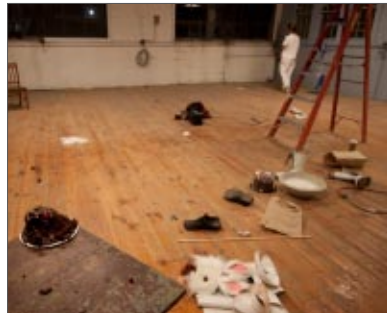
Allison Gildersleeve, What about Yellow, 2010, oil on canvas, 52"x 52"

## DANIELLE JULIAN-NORTON & TARRAH KRAJNAK

Their series “Heart Abortion” is multi-layered and thus far includes an artist book, video, live performance, and still photography. Conceptually, the series explores the stages of an intimate relationship between ambiguous metaphorical characters who act out a loss of identity and the tension between self and other. The work produced is at the boundary of performance, making related shifts in subjective and objective perception, and the subtle difference between being, acting, and performing.

Danielle Julian Norton received a Masters of Fine Arts from the University of Notre Dame, and BFA from the Columbus College of Art and Design, where she is now faculty. Her experience includes: receiving the Ohio Arts Council Individual Creativity Grant, Headland Center for the Arts residency in San Francisco, Vermont Studio Center Residency in Johnstown Vermont, group exhibitions at Midwest Museum of American Art, San Angelo Museum of Fine Art, Snite Museum of Art, solo exhibitions at Cynthia Reeves New York, Spaces Gallery Cleveland, Weston Art Gallery Cincinnati, reviewed in the Boston Globe, Sculpture Magazine, and commissions such as Express and the MTV Movie Awards in LA.

Tarrah Krajnak was born in Lima, Peru 1979. She is currently an artist and educator based in Burlington, VT where she teaches photography at the University of Vermont. Tarrah’s artistic practice is driven by a wide range of theoretical concerns including photography’s connection to the archive and memory, as well as an interest in the body, gender, and feminist studies. Her work has been exhibited nationally including recent shows at the Firehouse Center, Center for Photography Woodstock, SF Camerawork, and the National Museum of Women in the Arts. She has received several grants including the Vermont Council for the Arts and Cornell Council for the Arts.



Danielle Julian-Norton & Tarrah Krajnak, Suite 42, Heart Abortion Series:  
They Don't Love You, 2010, pigment print, 50"x 40"

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Danielle Julian-Norton & Tarrah Krajnak, Suite 42, Heart Abortion Series:  
Keep Hanging On, 2010, pigment print, 50"x 40"

CYNTHIA-REEVES PROJECTS



Danielle Julian-Norton & Tarrah Krajnak, Suite 42, Heart Abortion Series:  
Keep Holding On, 2010, pigment print, 50"x 40"

## JAEHYO LEE



Jaehyo Lee is a lauded South Korean sculptor, working in natural materials and steel as his primary media. His work focuses on the use of natural materials, including hardwoods, bamboo, and leaves; and also incorporates steel spikes in an unusually complicated process of elegant patterning in charred wood. Lee has gained an international reputation for innovative sculpture, in both functional and non-functional approaches.

Of the artist's work, Jonathan Goodman wrote in *Sculpture Magazine*: "Allowing the materials to speak to him, he builds self-contained worlds that mysteriously communicate with their outer surroundings...Texture is deeply important to Lee, who emphasizes the façade of the wood, crosscut and planed to reveal the character of the grain. The surface thus reveals the character of its making, becoming indicative of the creative process and holding interest by itself." (*Sculpture Magazine*, "The Possibilities of Nature", May, 2009)

Lee graduated from Hong-ik University in 1992, and is the prizewinner of the Hankook Ilbo Young Artists Award in 1997, the Osaka Triennial Award in 1998, the Kim Sae-Jung Award in 2000, the Sculpture in Woodland Award in 2002, and the Japan Hyogo International Competition Ward in 2004. His work is included in the permanent collections of the National Museum of Contemporary Art, Korea; Hyogo Prefecture Museum of Art, Japan; Busan Metropolitan Art Museum, South Korea; and the Osaka Contemporary Art Center, Japan. Most recently, his work was included in the Museum of Art and Design's inauguration exhibition in their new space at Columbus Circle.



Jaehyo Lee, 0121-1110=110111, 2010, Stainless steel bolts, nails & wood, 51"x 51"x 18"



Jaehyo Lee, 0121-1110=111023, 2010, big cone pine & wood, 49"x 47"x 37"



Jaehyo Lee, 0121-1110=106034, 2010, Boxwood tree, 59"x 45" each

## ANNE LINDBERG



Anne Lindberg creates large-scale line drawings and three-dimensional site-based installations that she also considers to be 'drawings'. She pays acute attention to line, and the visual possibilities offered when an accumulation of thousands of marks create a unified form. Motion, either actual or tromp l'oeil, is evoked from the way in which she brings these myriad discreet lines into a coherent, vibrant whole.

Lindberg's work has been exhibited widely throughout the United States and abroad including the Kemper Museum of Contemporary Art, The Drawing Center, Daum Museum of Contemporary Art, the Dennon Museum; Sheldon Memorial Art Gallery, University of Nebraska; the Belger Art Center, and Meadows Gallery, University of Texas, as well as venues in New Zealand, Canada and Japan.

Lindberg has been the recipient of numerous awards and honors, most notably the Charlotte Street Foundation Award; two ArtsKC Fund Inspiration Grant; and a

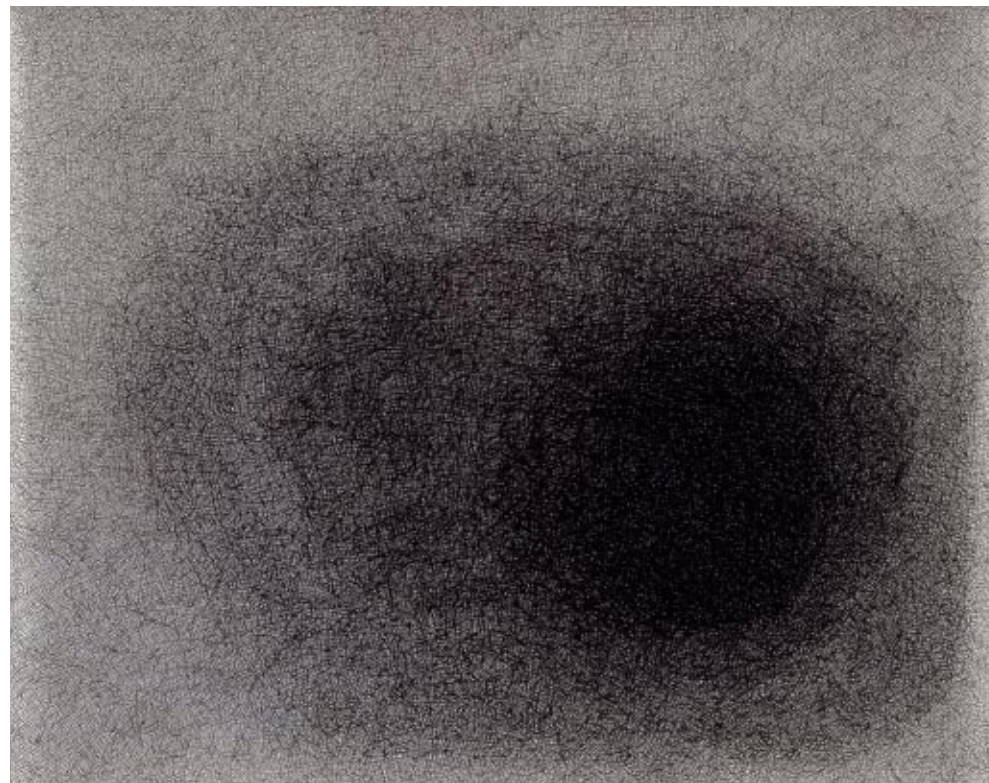
Mid-America/National Endowment for the Arts Fellowship. She was Visiting Artist-in-Residence/Head of Department at Cranbrook Academy of Art in Michigan in 2005 and taught for nine years at the Kansas City Art Institute. Anne Lindberg received her BFA from Miami University, Oxford, OH in 1985 and her MFA from Cranbrook Academy, Bloomfield Hills, MI, in 1988.



Anne Lindberg, Shadow, 2010, tainless steel wire, graphite, acrylic, 54"x 96"



Anne Lindberg, Raume Yellow, 2010, Egyptian cotton thread, staples, 7'x 14'x 7'



Anne Lindberg, Float 4, 2005, ink on vellum, 24"x 30"

## RAY RUSECKAS

Ray Ruseckas, known for the deep, natural earth tones of his pastel drawings, has been developing his talent over the past fifteen years, rendering his unique perceptions of the landscape. The moodiness and depth of the palette imbues each scene with its own sense of mystery. Typically he turns his eye toward the farmlands and architectural vernacular of New England. Beginning with his own mill on the Green River, he first began by studying how the old buildings settle into the landscape, and how integral they are to our sense of the region.



He has exhibited work at the Works on Paper Armory Show and the Art of the Twentieth Century in New York for over a decade, in addition to his regular exhibitions at Reeves Contemporary and Spheris Galleries. His work is in numerous private collections, and such corporate collections as Pfizer, Fidelity, GTE, and Hill and Barlow. His piece entitled, 'Connecticut River, Morning Mist' was included in the traveling museum exhibition, 'The American River', which traveled to the Philadelphia Art Alliance, the Florence Griswold Museum in Lyme, Connecticut, and several other museum venues.



Ray Ruseckas, River Passage, 2006, pastel, 29"x 43"

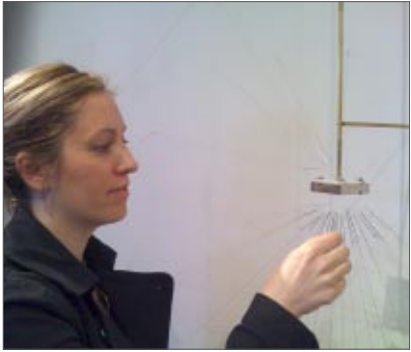


Ray Ruseckas, Way Back Blues , 2011, pastel, 31"x 45"



Ray Ruseckas, A Few Remaining Apples, 2006, pastel, 22"x 29"

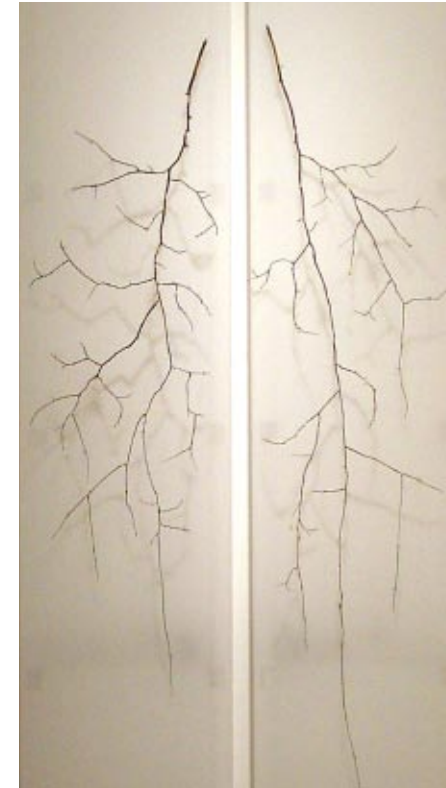
## CLAIRE WATKINS



Claire Watkins is a Brooklyn-based artist who often describes her kinetic sculptures as machines. Indeed, her works of art utilize simple technology such as motors and electricity. Watkins has always been fascinated by science and nature, finding inspiration especially in the incredibly fragile and yet resilient, complicated systems of the human body. She brings an inventive mind and offers confounding ways of re-imagining ordinary materials. Watkins's sculptures visually incite the same amazement and sheer fascination one experiences when learning about natural and scientific phenomena for the first time.

In *Untitled (Lungs)* viewers encounter delicately rendered larger than life metal “arteries”, visually resembling the pulmonary arteries servicing the human lungs and heart. The kinetic sculpture moves, in synch with imagined lungs, in an inhalation and exhalation pattern.

Watkins earned her B.F.A. from the Kansas City Art Institute, Kansas City, MO in 1996. She received her M.F.A. in sculpture from Virginia Commonwealth University, Richmond, in 2004. Since then, Watkins has been featured in numerous exhibitions, including Tanya Bonakdar Gallery, Kim Foster Gallery, 3rd Ward and Smack Mellon (all in New York) as well as the Urban Institute of Contemporary Art, in Grand Rapids, MI. Watkins has exhibited her work internationally in London at the Steps Gallery and Keith Tyson Gallery and in Japan at the 2005 World Expo. Watkins was the 2008 recipient of the Saint-Gaudens Memorial Fellowship.



Claire Watkins, *Untitled (Lungs)*, 2007, Stainless steel, wires, motors, dimensions variable

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Claire Watkins, Thinking Three Thoughts at Once, 2009,  
Magnets, motors, metal, LED's, tool dip, dimensions variable

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Claire Watkins, Magnet Drawings, 2009, mixed media, 8" x 10" x 3 1/2"

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artMRKT

Booth 315

May 19 - 22, 2011

San Francisco, CA

Concourse Exhibition Center

Fair hours: Fri 11-6, Sat 11-7, Sun 12-6

VIP Preview: Thur 7:30-10:30

CYNTHIA-REEVES Projects will feature work by emerging and mid-career artists at the new artMRKT San Francisco contemporary art fair, including Sarah Amos, Dawn Black, David Burdeny, Shen Chen, Lianghong Feng, Beth Ganz, Allison Gildersleeve, Jaehyo Lee, Anne Lindberg, Daniel Julian Norton & Tarrah Krajnak, Ray Ruseckas and Claire Watkins.

The gallery program features artwork that is process-apparent, with strong conceptual foundations, careful attention to technique, and an innovative use of materials.

For more information, please see our online gallery at [CYNTHIA-REEVES.COM](http://CYNTHIA-REEVES.COM)