

From: Elizabeth Johnson <elizjohnson@earthlink.net>
Date: June 26, 2013 10:50:20 AM EDT
To: Elizabeth Johnson <elizjohnson@earthlink.net>
Subject: Edge vs Line--Opening Soon

EDGE VS. LINE



Tom D'Angelo, "The Shuttles of History," 2013, painted wood, 24" x 45".

EDGE VS. LINE

A Group Show at the Grossman Gallery,

Williams Visual Arts Building, Lafayette College

243 North 3rd Street, Easton, PA.

Opening Reception JUNE 29TH 5-7pm.

On View through September 28th

Gallery Hours: SUMMER: 1:00-4:30, Tuesday--Saturday, (thru July)

FALL: 1:00-5:00, Tuesday-Friday, 12-5 Saturday, (in September)

Featuring: Jamie Cabreza, Michael Cabreza, Gregory Coates,

Thom Cooney Crawford, Tom D'Angelo, Cynthia Hartling,

David Henderson, Ken Kewley, Jacqueline Lima.

Lafayette College is pleased to present *EDGE VS. LINE*, a group show celebrating "limit" by bringing together seven Lehigh Valley and two New York City area artists who combine or contrast Edge, a sculptural term, with Line, a term associated with flat art forms. Whereas in Calculus a "limit" is approached through a sequence of small steps but never reached, for artists working daily in the physical world, a "limit" is gallery walls, picture frames, edges of the piece itself or lines and edges inside the piece. Artists routinely use boundaries to separate information, organize space, and create meaning. The artists of *EDGE VS. LINE* contrast two-dimensional and three-dimensional space in a variety of ways, exploiting the difference between the two kinds of space, and approaching a harmony that remains just out of reach.

Thom Cooney Crawford molds his *Angel Tree Shape-Shifter* sculptures from microcrystalline wax. He builds on the myth of human-tree creatures called dryads by crowning the tree with sinuous curves that spiral out toward the sky before returning to the trunk. Janus-faced figures herald transformation, inviting you to enter the installation; and as you circle the tree, the edges seem to move and bring it to life.



Thom Cooney Crawford "Ageless Replay," 2013, acrylic on paper, 10" x 11".

Cynthia Hartling scratches doodled designs onto photographs of trips and pictures she makes while wandering New York City. The photographed images seem haunted by other life forms, ghost-like bubbles of interconnected lines, or invaded by extra terrestrial symbols. The work is flat but reads as an enriched view, joining a thick abstraction with realistic, three dimensional space.



Cynthia Hartling, "Grand Canyon, AZ," 2012, compass drawing on matte photo, 8 3/4" x 10 3/4"

David Henderson builds fiberglass sculptures centered on a linear stem as well as striated, wooden sculptures, and both styles are derived from sections of the torus, cones, spheres and planes visualized with a CAD program. The work is made by hand, though it references pure geometric forms. It physically illustrates Calculus in terms of complex curves changing gradually over time.



David Henderson, "Artémise," 2011, fiberglass and pigment, 24" x 9" x 20".

Gregory Coates draws in empty space by suspending recycled bicycle inner tubes from an overhead lattice. He explores the limits of his own influence by inviting other artists to help him fabricate the piece or activate the space through performance. For the installation of "Another Stage," visiting Korean artist Hye Jin Song will be assisting him.



Gregory Coates, "Another Stage," 2013, rubber, dimensions variable.

Jacqueline Lima's *High Tea* depicts an transposed parallax view of her dining room sliced into equal sections, rendering a leisurely moment with friends as she confronts the problem of expressing curved space on a flat surface.



Jacqueline Lima, "High Tea," 2013, oil on canvas, 6' x 9'.

Ken Kewley simplifies landscape, figure, or still life scenes into dense, abstract acrylic compositions. Lately, he assembles playful cardboard constructions of these subjects, creating a miniature world that inspires fresh interpretation for continuing rounds of drawing and painting.



Ken Kewley, "West Ward, Easton," 2013, acrylic on 3 panels, 3' x 6'. photo Ken Ek.

Jamie Cabreza's photographs humbly record spring by looking down. Tender, wind-blown blossoms, ice and leaves cover cracks and decorate curbs, contrasting a temporary, blurred-edge pile with flatter trash, water stains, shadows, and sticks.



Jamie Cabreza, "Ice Gutter," 2012, digital print on fine art paper, 16" x 20".

Mike Cabreza uses his own photographs of figures to create evenly-broken, mirrored rhythmic patterns that suspend and stretch time. Alternately calming and disturbing, the wallpaper-like construction meshes introspection with infinity.



Mike Cabreza, "Belinda-pattern," 1998, 12 16"x 20" toned gelatin prints, overall 34" x 112".

Tom D'Angelo (see top picture) allows paint to drip and splatter on surfaces, and the splotches determine their own shape and edge depending on gravity and the paint's viscosity. He assembles sculptures from found scraps and pieces of wood so that the gaps between the objects and the edge of the composition mimic drawn lines.

Come to the opening and see the show, a collaboration between artists from Easton, PA, New York, and Lafayette College.

EDGE VS. LINE runs June 29th--September 28th.

The Grossman Gallery at the Williams Visual Arts Building Gallery is open:

SUMMER: 1:00-4:30, Tuesday--Saturday, (thru July)

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EDGE VS. LINE:

Made Possible by Michiko Okaya, Director of Art Galleries and Collections Curator of Lafayette College.

Managed and Installed by Jim Toia, Director of Community Based Teaching at the Williams Visual Arts Building.

Curated by Elizabeth Johnson.



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