



Kyle Jenkins  
*Urban Geomertry #295*

My practice for the past 15 years has been concerned with aspects of intuitive abstraction which incorporates hard edge and organic abstraction as well shifting methodologies of mark making and spatial narratives that are situated within paintings, collages, photographs, objects, maquette's, books, films, wall paintings and works on paper. These works involve the deconstruction and reconstruction of various relationships between conceptualised and physical interpretations of space. As humans we confine, expand and grid various interpretations of space into evolving forms of activity and it is through this continuing synthesis that the work has continued to be developed within a social and cultural context.

**Kyle Jenkins**

courtesy: MINUS SPACE, Brooklyn, NY

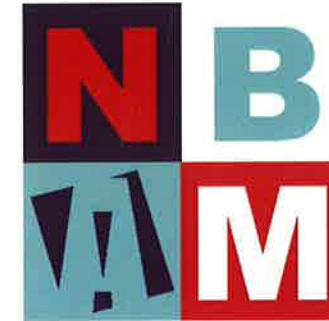


Elisabeth Sonneck  
*Löscharbe (Deleted Colors)*

In my painting I am interested in the experimental generation of color tones as well as their unstable behavior in a colored environment (in the spirit of Josef Albers). Similarly to a musical improvisation, the rhythm of color develops through the multiple layering of slow, freehand brushstrokes of always the same width. Each picture is worked on in three variations, individualizing the differing possibilities of a gradual discovery of color from the same origins. It is important to me that the manual painting process, the transformation of the color tones and the picture's biography remain visible as a temporal process, the brushstrokes' endings discernable within the picture. Works from the series "Deleted Colors" emphasize, on a small scale, such "stops". The semi-transparency produces subtle nuances of the various tones. Neighboring red and green tones mutually increase their luminosity, whereas their overlapping leads to gradual blackening, the two colors canceling each other out.

**Elisabeth Sonneck**

courtesy: Brunnhofer Galerie, Austria



## Vault Series: Jam II

Curator: Joan Backes

The Vault walls have been painted by Andrea Bergart and Matt Phillips.

Jam II and Jam III are happening simultaneously at NBAM / ArtWorks!  
and at Steven Harvey Fine Art Projects, NYC.



CITY OF NEW BEDFORD



June 27, 2014 - September 12, 2014

## Curator Statement

The artists in "Vault Series: Jam II" are abstract and minimalist painters. They work in a range of media on canvas and on panel. The range of their inspiration is diverse as well. The show moves from the hard edge abstraction of Kyle Jenkins based in Sydney, Australia, to the paintings by Matthew Deleget that began by using the "shuffle" feature on his iPod, to the thinly painted stripe painting of Elisabeth Sonneck who works in Berlin. Todd Kelly's painting is made as a grid, or a plaid painting. He too, uses a specific method for creating his paintings. Elise Freda's painting is inspired by her southern view of the Catskills. All of the artists in this show are based in NYC unless previously noted.

Two of the artists with paintings in this exhibition also painted the walls in thin washes for this show. I sent them an example of each artist's work so that they could make a plan for the walls in advance. Andrea Bergart and Matt Phillips both received their MFA's in painting from Boston University. They painted the walls similarly in an exhibition at Steven Harvey Fine Art Projects in NYC. For her own paintings, Andrea Bergart is influenced by the visual traditions from African textiles where she was a Fulbright Scholar. Matt Phillip's paintings are based in the tradition of Geometric Abstraction.

**Joan Backes**  
Curator, Vault Series



Andrea Bergart  
*Dye Lot*



Matt Phillips  
*Chatuchak*

Andrea Bergart and Matt Phillips' paintings nod to visual traditions ranging from African textiles to Geometric Abstraction. Their work overlaps at a shared interest in paintings that employ pattern. This intersection is the starting point for their collaborative murals. Together they generate an immersive painting environment that is dynamic, quirky, and revels in contradiction. Their murals are gestural yet subtle and the handmade surfaces conflate painting with decorative wallpaper.

**Andrea Bergart and Matt Phillips**  
courtesy: Steven Harvey Fine Art Projects, NYC



Matthew Deleget  
*Shuffle*



Elise Freda  
*Electric Evening*

Part of an ongoing series, this painting was informed by the "shuffle" feature on my iPod. Each painting consists of a checkered grid of four colors completely selected at random. The gallery walls are generally also painted various colors selected at random. This specific series of paintings, made of acrylic paint, including fluorescent, metallic, and iridescent colors, on thin archival masonite panels, is directly inspired by the legendary salsa ensemble Fania All Stars. Each painting pays homage to a specific musician in the group, including Johnny Pacheco, Hector Lavoe, Celia Cruz, Ray Barretto, and Larry Harlow, among others.

**Matthew Deleget**

courtesy: Alejandra von Hartz Gallery, Miami, FL

My paintings begin with looking out my windows at a dramatic, southern view of the Catskills. Morning's mist envelopes the creek valley, mysteriously revealing and concealing. Afternoon brings warm light and shadows falling on the grid of fields and stonewalls. Tall, inky trees contrast against glowing skies of dusk and twilight. Night brings rich darkness punctuated by stars and moons. At all times there is a constant touchstone of a long, languid, line of light where the mountains meet the sky.

My visual response to these elements of nature is translated in to the lines, gestures, atmospheric spaces and geometric shapes found in my paintings. I use this vocabulary to find my images during the process of making them.

**Elise Freda**

courtesy: Causey Contemporary, NYC



Todd Kelly  
*Grid Painting 1*

I made a series of 'grid paintings' starting in 2011 when I began to look intensely at still-life paintings. Part of this process of 'intense looking' included drawing a path across a reproduction of a particular still-life painting passing through what I considered to be all the best bits of the painting. I then made a chart recording each color change as I moved along the path and created a stripe painting of the colors in the order that they appeared on the chart. The process was then repeated, creating a new path across the painting and working out a new color chart. To depict the second path on the same stripe painting I used small dash-marks running perpendicular to the stripes already laid down. This move allowed me to see both color-paths simultaneously resulting in the plaid-like grid of colors.

**Todd Kelly**

courtesy: Asya Geisberg Gallery, NYC