

FOR IMMEDIATE RELEASE

Linear Rhythms
October 22, 2020 – March 20, 2021

Artisan Lofts, 143 Reade Street, New York, NY 10013
By appointment only

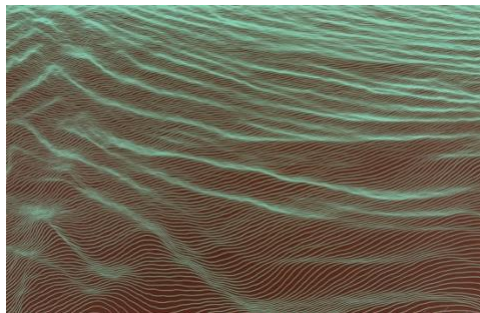


Danielle Riede, *Sun Shimmer Sound Check*, 2020, oil on canvas, 50 x 57 in.

Garvey | Simon is pleased to present *Linear Rhythms*, opening October 22, 2020 at Artisan Lofts, 143 Reade Street in TriBeCa. *Linear Rhythms* is a group-exhibition featuring abstract works across an array of media. Ranging from prints, to paintings, to paper sculptures, each artist explores the variance and complexity of line. This seemingly simple structure is the unifying pulse of the exhibition. Whether precise and angular, wavering and delicate, sparsely dispersed or thickly striated, these lines serve as documents, measuring out time and space. Where our perception of time is particularly variable, this group of artworks demonstrates how rhythmic measurements are not necessarily regular, but are as capricious as the human hand. **The exhibition will be on view by appointment only.**

Artists

Ann Aspinwall



Aspinwall works primarily in print mediums because they afford her a means of realizing the quality of line and saturation of color that are essential to her work. She also takes advantage of the capacity for multiple impressions by using her matrix over and over to print color variations of the same composition, rendering impressions of different times of day or season. Aspinwall's prints reside at the

intersection of meditative and methodical, lending a sense of deep, underlying order to her delicately laid lines. Ann Aspinwall received her MA in art history from the University of St Andrews in Scotland in 1998, and studied printmaking at studios in Scotland and Italy. Aspinwall's work is in the permanent collections of the British Museum, the Museum of Fine Arts, Boston, Yale University Art Gallery, the New York Public Library, and the Smith College Museum of Art. She is the co-founder of Aspinwall Editions.

Kathy Cantwell

Kathy Cantwell's artistic practice is informed by her early training at the Moore School of Art, her time spent managing musicians in New York City, and her newly-found sense of tranquility in Maplewood, New Jersey. This coalescence of discipline and breath is at the core of her Walking Line series. These encaustic-on-panel paintings each feature an electric, multi-hued ribbon that cuts across an impossibly uniform ground. Her clear, luminous surfaces are the product of painstaking, yet meditative labor. Cantwell finds a sense of liberation in the restrictions of her mode.



Jim Holl

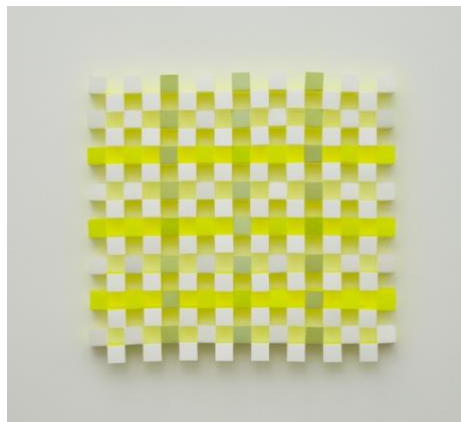
Jim Holl's paintings explore the commonalities between all living things. His abstractions are inspired by microscope slides, documenting fundamental forms and structures as they pass his eye. Magnified to monumental scale, these inherent biological rhythms pervade the space of their surroundings, drawing all living things into its unifying wake. Jim Holl holds a BA from the University of Washington, an MFA from Columbia University. He is an

Associate Professor of Art at Marymount Manhattan College in New York City, where he directs the Graphic Design and Illustration and Animation

Concentrations. He has mounted solo and group exhibitions with public institutions such as The New Museum, PS1 Museum, Creative Time, The Seattle Art Museum, Samuel Dorsky Museum of Art, and Artists Space in New York.

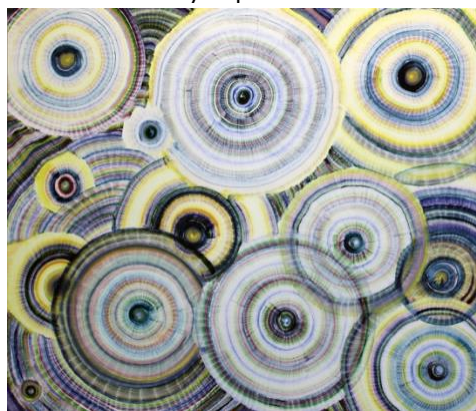
Joan Grubin

Joan Grubin's paint and paper wall sculptures are tightly constructed and highly percussive in their sense of order. Strips of paper are woven together with quiet precision, allowing the intuitive impulses and curves of the paper to fortify the composition. The evenness of Grubin's lattice work is a sort of visual metronome, parsing out space with each electric peak and valley. Joan Grubin received a BA from Sarah Lawrence College and an MFA from Vermont College of Fine Arts. She is the recipient of fellowships from MacDowell Colony, Virginia Center for Creative Arts Abroad, and the NYS Foundation for the Arts.



Danielle Riede

Danielle Riede translates movement paths and soundwaves through space in her dynamic paintings. Acting as a cartographer, Riede shows trajectory, time, and force in her multichromatic smears of oil paint and plaster. Thin, shimmering trails suggest the ephemerality of speed, while thick, saturated wells of color show pauses and contemplation. Her soundwave radials are at once self-contained and flirtatious. Their echoes intermingle with one another, building melodious symphonies of color. Riede's incorporation of plaster into her oil paint lends her canvases their vibratory texture and glimmer. She received her Master of Fine Arts in Painting from Virginia Commonwealth University and studied under Daniel Buren at the Kunstakademie Duesseldorf. Riede is the recipient of numerous awards including the Virginia Museum of Fine Arts Fellowship, the Virginia Commission for the Arts Fellowship in Sculpture and a New Frontiers Grant from Indiana University.



Joel Shapiro

Joel Shapiro's angular, geometric sculptures reference the human body in various positions and forms. Joel Shapiro's work bridges the gap between abstract and figurative in a keenly post-minimalist manner. In his prints, Shapiro often uses the same formal vocabulary to suggest a human presence, but generally is more concerned with the creation of spatial relationships. Shapiro uses color density to signify stasis and movement--the body-like forms serving as metric anchors and outbursts of thin stain suggesting velocity. Shapiro has executed more than thirty commissions and publicly-sited sculptures in major Asian, European, and North American cities and has been the subject of more than 160 solo exhibitions and retrospectives internationally.



Robert Stuart



Robert Stuart's artistic practice is inspired primarily by Japanese zen gardens and the natural patterning of light effects. A delicate concoction of paint, wax, and collage, evidence of muscularity and hand-work proliferate his measured abstractions. The rhythmic quality of Robert Stuart's work comes directly from his own working rhythms, shifts in textures emulating shifts in bodily pressure. Shifts in tone and color gradient are patient considerate; an overarching hum unifying individual measures. Robert Stuart received his BFA from Boston

University under Philip Guston, and his MFA from James Madison University in Virginia. His work has been exhibited in the New Orleans Museum of Art Triennial, and he was the recipient of the Academy Award in Art from the American Academy of Art and Letters.

For viewings, more information, high resolution images, or sales inquiries, please contact Elizabeth Garvey at liz@garveysimon.com, or 917-796-2146.